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Hope, There's
Brown**
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Chet Baker



Lennie Hambro

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Chords And Discords

To the Editor:

I am writing you concerning the article on Bethlehem Music Corp., *Down Beat* issue of May 4, 1955. Discrepancies in the article are as below listed:

Murray Singer was hired at inception of operations and was responsible for distribution throughout the life of the company.

A more accurate figure of prerelease sales re. first Connors album would be 1,000.

A more accurate combined sales figure re. both Connors albums would be under 18,000.

Excepting Connors and Pettiford,

Bethlehem production has rested wholly in the hands of Creed Taylor. Wildi and Singer have absolutely nothing to do with production.

While these facts may not at first seem of first-rate importance, a close analysis will reveal that around them, or rather around their misrepresentation and wrongful interpretation as given to *Down Beat* by Singer under Wildi's permission, an impression has been created which creates a completely false impression of the history, and, to the degree it exists, the success of Bethlehem. In keeping with the tradition of *Down Beat*, I, and the below named parties are confident this impression will be corrected.

Very truly yours,
James Bright

(Ed. Note: Bright is one of the founders of Bethlehem Records, no longer associated with the firm. Murray Singer was the official interviewer for the *Down Beat* story and it was he who supplied all the facts and information.)

Gretsch Spotlight

Bill Richmond, drummer with Les Brown, raves about "That Great Gretsch Sound"



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Perspectives

By Ralph J. Gleason

WELL, BY NOW it is no news to anyone that jazz is big business. Night clubs and record companies knew this all some time back, but the general public is just beginning to catch on.

And little as I ever thought I would maneuver myself around to George Frazier's celebrated position of the benediction of intimacy, I must admit to pangs of regret.

WHEN YOU PICK UP *Good House-keeping* and find George Marek explaining about "cool jazz," or the *Woman's Home Companion's* Woodrow Wirsig quoting verbatim from the liner notes of the Jazz at College of the Pacific LP under the guise of quoting a friend, jazz has gone pretty far out.

One of the good effects of all this is more jobs and better money for jazzmen. Some of them don't deserve the jobs they have now, but a lot of good musicians are going to benefit by this, and for that blessing, thanks. Along with the spate of LPs (the clinkers which will haunt us for years) there are a number of good laughs to be got out of it all.

Reading the liner notes on London, Epic, and early EmArcy LPs is a pretty good way to spend a rainy afternoon, but an even better one is reading the papers from the outlying precincts.

ONE OF THEM, the *Daily Herald*, of Biloxi, Miss., and of Gulfport, Mo., has been sent to me by an interested observer. It contains a short story the implications of which have haunted me for a week now. It is reprinted in full below:

"The Biloxi Music Club formed a 'Cavalcade of Cars' at Mrs. Emmett Schillings' residence and went to the home of Miss Kate Baitchmann in North Biloxi on Monday evening. The topic for the meeting was 'Jazz.'

"Mrs. E. H. Tardy read a paper in which she explained the beginning of jazz and its development and told how it has become a 'respectable member of musical society.'

"The surprise of the evening was the arrangement of the program. Members who had previously contributed only classical and standard music turned their talents to jazz, swing, and popular compositions.

"Mrs. R. T. Huthmaker played *St. Louis Blues*, *Sophisticated Lady*, and *Japanese Sandman*. Mrs. James Williams, accompanied by Mrs. John T. Welch, sang *Embraceable You* and *People Will Say We're in Love*. Mesdames Una Smith and John T. Welch played duo-piano and organ arrangements of *Stardust*, *Tea for Two*, *Whispering*, and *Muskrat Ramble*.

"During the social hour, Bernard McDaniels entertained with *Basin*

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EXECUTIVE AND PUBLICATION OFFICE
2001 Calumet Avenue, Chicago 16, Ill., Victory 2-0310

PUBLISHER: Norman S. Welser

EDITOR: Jack Tracy

EDITORIAL DEPARTMENT: Les Brown, Jack Sheridan, Ben Newman

EXECUTIVE ASSISTANT: Leo Zebellin

DIRECTOR, ADVERTISING AND SALES: Charles Suber

J. C. Edwards, Midwestern Advertising Manager

CIRCULATION MANAGER: William Sturt

EASTERN DIVISION: 122 E. 42nd St., New York, N.Y. OXford 7-2160
Nat Hentoff, Associate Editor; Hannah Altbush, Editorial; Mel Mendel, Eastern Advertising Manager

WEST COAST DIVISION: 6124 Santa Monica Boulevard, Hollywood, Calif.

HOlywood 3-6005, Charles Emgo, Manager; Stan Hoffman, Advertising

SOUTHERN DIVISION: Bill Morgan, Manager, Granny White Pike, Brentwood, Tenn., BRentwood 97-1076

Subscription rates \$7 a year, \$12 two years, \$16 three years in advance. Add \$1 a year to these prices for subscriptions outside the United States and its possessions. Special school, library rates \$5.00 a year. Change of address notice must reach us before date effective. Send old address with your new. Duplicate copies cannot be sent and post office will not forward copies. Circulation Dept., 2001 Calumet Ave., Chicago 16, Ill. Printed in U. S. A. John Maher Printing Company, Chicago, Illinois. Entered as second-class matter Oct. 6, 1939, at the post office in Chicago, Ill., under the act of March 3, 1879. Re-entered as second-class matter Feb. 25, 1948. Copyright, 1955, by Down Beat, Inc., all foreign rights reserved. Trademark registered U. S. Patent Office. On sale every other Wednesday. We cannot be responsible for unsolicited manuscripts.

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JUNE 15, 1955

The First Chorus

Elsewhere in this issue you will read about a benefit concert being held this month at the Blue Note in Chicago for trumpeter Lee Collins, a veteran musician who has contributed a good deal to jazz.

At writing, he was seriously ill at the Illinois Research hospital, without sufficient funds, and a number of his friends were organizing the concert.

They ran into some strong obstacles, most of them afforded by the American Federation of Musicians.

Chicago is just about the strictest city in the country as regarding adherence to AFM rulings. Rigidly enforced are such edicts as the five-day week (no musician working in the city may be employed more than five days a week, whether he be localite or traveling musician) and the ban on "sitting in." Further, no AFMers are allowed to appear on a disc jockey show unless they are paid scale, and no studio men are allowed to accept any jobs other than their five days at a radio-TV station. The ban on deejay appearances has been relaxed to the extent where usually a man is allowed to make one appearance on a radio or video show when he is in town.

All this is mentioned to show why an event like a benefit concert has so much difficulty getting underway in the Windy City. Union rulings are seldom relaxed the slightest, because the AFM does not want its men playing for free at any place where money exchanges hands.

Obviously they have justification for such feelings. In the long run, such a plan is beneficial to the entire Federation.

However, it might be wise if the AFM would make such stands nationwide, rather than localized. Benefits run in other cities such as New York and San Francisco, to name two, apparently have no difficulty in obtaining blanket clearances for all men who want to participate. Such clearance was obtained for the Charlie Parker benefit concert in Carnegie Hall, for example.

From this point of view, it seems unjust for causes of obvious merit to suffer in one city and to be upheld in another.

Either all rulings should be observed to the letter in every city, or else a letter should go out from the board of directors to all Locals giving clear instructions as to what procedures may be observed if a member is in bad straits and an open and above-board attempt is being made to help him out.

It would be the fairest way to handle a situation that will continue to arise and continue to arouse resentment in some quarters unless it is dealt with in the same way in all localities under AFM jurisdiction.

—jack Tracy

Davy Crooked?

New York—Ed Ladd, who conducts the musical quiz on Mutual's *Teenagers, USA* Saturday afternoon radio show, asked a youngster in the studio audience: "What did Davy Crockett do when he was 3 years old?"

The quick answer was: "He got killed in a bar!"

The startled Ladd then remembered the line in the lyrics to the *Davy Crockett* song that goes: "He kilt him a b'ar at the age of 3."

Jazztone Society Keeps Expanding

New York—The mail order Jazztone Society is negotiating with Commodore Records for the mail order rights to several Commodore masters. The Society has also purchased part of the Pax catalog and has licensed other masters from Pax. Jazztone's own recording activities continue with recent dates cut by Max Kaminaky, Omer Simeon, and Ruby Braff.

The Concert Hall Society, parent organization of the Jazztone Society, has meanwhile opened a similar jazz club in Canada in association with Double-day.

Crews Go Western

Houston, Texas—The Crew-Cuts moved into the country and western territory when they headed an all-star western show at the Coliseum for the Houston Firemen's benefit. Also in the cast were Slim Whitman, Jimmy Wakely, Homer and Jethroe, Tex Ritter, and several others. Gross was \$500,000 for the three days, April 29-May 1.



CHET BAKER, *Down Beat's* poll-winning trumpeter, plays the part of a B-29 Korean war in his first film acting role. Movie, *Hell's Horizon*, in which Chet plays some trumpet in addition to acting, is scheduled for release sometime in June.

Seems Like Old Times, As Dorsey, Rich Start Hassel

New York—As an aftermath of Buddy Rich's sudden departure from the Tommy Dorsey band in mid-April, Dorsey has instructed his lawyers to bring charges against Rich before the AFM. The walkout occurred during a dance at Fort Hood, Texas. There was a discussion—considerably less than amicable—between the two onstand, and then Rich put down his sticks and left.

Louie Bellson was quickly summoned to join the band and at prestime, Bellson had signed a year's contract with Dorsey that could bring him up to \$50,000 for the year.

Dorsey's attorney, Morgan Burke, told *Down Beat*: "Mr. Dorsey has instructed us to prepare the necessary proceedings before the American Federation of Musicians against Buddy Rich: a) to seek sanctions on the part of the union against Rich because Rich left Tommy Dorsey in Texas without any notice whatsoever and thereby put Tommy in a particularly embarrassing situation; and b) because Tommy, at the request of Rich, was paying off a lot of Rich's debts and had paid out more money on those debts than would have been due Rich under his salary arrangement."

"WE FEEL, THEREFORE," continued Burke, "that the matter should be called to the attention of the union. Also involved is the fact that the reputation of orchestra players around the country is judged by the conduct of the 'name' personalities in the field."

Rich's brief answer to the statement by Dorsey's lawyer was:

"a) I was the one embarrassed by all this for having had to work for such a man as Dorsey. I never should have gone back to work for him.

"b) The matter of the money is strictly a personal matter and doesn't

mean anything to anyone except my lawyer and his lawyer."

RICH'S FURTHER COMMENTS on the imbroglio were off-the-record. He did, however, state firmly: "I'm going to be my own leader from now on, even if I have to wind up playing in a burlesque pit with two men."

In line with his decision to forgo the role of sideman, Rich brought a small unit into Cafe Society April 28 that was held over until May 15. The unit then left for an engagement at the Hi-Hat in Boston followed by a date at the Blue Note in Philadelphia May 23.

Rich, who was scoring as a sardonically witty emcee at Cafe Society as well as a drummer-leader, wasn't set on his long-term plans at prestime. "It all happened so suddenly I'm waiting to see how things shape up. I am very much interested in using Dave Schildkraut more on clarinet." (The ex-Kenton altoist had opened with Rich at Cafe Society and is now doubling on tenor and clarinet). "I think that with the right presentation," Rich continued, "Dave can become one of the top clarinetists of our time."

RICH IS ALSO very interested in building a career as a singer. He has recorded half of a projected album for Norman Granz which features his vocals backed by strings, rhythm, and Lee Castle on trumpet. "I had never recorded vocals as I wanted to until this date. This was the first time I got the feeling I wanted. It was wonderful and warm to sing with that group of fine musicians behind me. It was a great kick for me and even if nothing happens with the record, I'm very happy with the sides just for my own edification.

"But if," Rich went on, "the reaction to that vocal album is anything like I hope it will be, and if the disc jockeys give it a break, it may mean that a whole new career will open up for me. I hope so because you can express more and reach more people by singing than by drums."

New Stravinsky Work

New York—Igor Stravinsky is preparing a new work for the 18th International Festival of Contemporary Music at Venice to be held Sept. 11 through 25. The music is to be a setting of the *Passion According to St. Mark*, and the performance will be given in the great basilica of St. Mark.

Mercury Adds Label

Chicago—Mercury Records has established a full-fledged subsidiary label—Wing—that will cover all record categories (pop, rhythm and blues, classical, country and western, and children's). Lew Douglas, conductor-writer-arranger, is a&r head of the label and will work out of this city.

Initial releases are due June 15 and the line will be operated as a separate entity from Mercury, with its own a&r, sales and promotion departments. Reason for the move is that Mercury has so large a volume of material for release that better exposure can be obtained by splitting the material between two labels. Wing will also release sides available to Mercury through its foreign affiliates. Other similarly independent subsidiaries in the field are Epic (Columbia), Label "X" (Victor) and Coral (Decca). Capitol may introduce a fifth by the end of the year.

CBS Lays Out \$\$\$ For Randle

New York—Bill Randle, powerful midwest disc jockey at WERE, Cleveland, has signed a contract with CBS for an undisclosed but substantial figure. The signing is another indication of the eagerness of the radio network to obtain disc jockeys who have proved their ability to build large local followings.

Under present plans, Randle—who has had a CBS Saturday afternoon show for several months—will also be heard on WCBS Monday through Friday from 4:15 to 5:55 p.m. Randle's Saturday show will be from 1.30 to 5.45 p.m. He will continue his WERE, Cleveland programs by direct wire from New York. (Randle, incidentally, owns stock in WERE). CBS officials said there was no immediate possibility of going over the full CBS network, but it could happen in the future.

Brubeck Plans Book On Jazz

San Francisco—Dave Brubeck and his wife, Iola, are planning a book on jazz. The content will include an extension of the ideas contained in Brubeck's lecture series a few years ago at the University of California Extension Course (sections of which were published in *Down Beat*). Also to be part of the book is an essay on jazz to be published by Intercultural Publications, Inc., in October.

Brubeck adds ominously, "There may be a chapter devoted to the dearth of qualified critics for our only American art form."

Ike Cites Ormandy, Phil. Ork

Washington, D. C.—President Dwight D. Eisenhower has cited conductor Eugene Ormandy and the Philadelphia orchestra as "cultural ambassadors."

The Philadelphia orchestra (winner of this year's *Down Beat* Classics Poll) left for its first tour of the Continent May 15 and will play in many cities where an American orchestra has not been heard before.

Sauter-Finegan Set At Lewisohn

New York—The management of the Lewisohn Stadium concerts has scheduled an unprecedented jazz night for Thursday, June 23. The Sauter-Finegan band will be featured with the Lewisohn Stadium orchestra conducted by Dimitri Mitropoulos in a performance of Rolf Liebermann's *Concerto for Jazz Band and Symphony Orchestra*. Following the *Concerto*, according to present plans, there will be jazz selections featuring members of the Sauter-Finegan orchestra.

Strictly Ad Lib

NEW YORK

ONSTAGE: Julie Andrews will be co-starred with Rex Harrison in the musical version of *Pygmalion* that goes into rehearsal in October . . . Gant Gaither has signed LeRoy Anderson to write the score for Anita Loos' *The Great Carease*, due next season. It will be Anderson's first Broadway effort . . . William Hammerstein will stage *The Works*, a musical comedy, next season. It takes place in a London wax museum . . . Bobby Breen opened in a review, *Safari*, at the Barbizon-Plaza. Notices were unenthusiastic.

ENTERTAINMENT - IN - THE - ROUND: Judy Garland starts a long series of one-niters in June or July in the



Pacific northwest that will go cross-country. She gets a \$10,000 guarantee . . . Jeff Chandler's new cafe act, premiered at the Las Vegas Riviera, was prepared in part by Sammy Davis Jr. . . . Guy Lombardo's *Arabian Nights* begins its second season June 23 at the Marine theater, Jones Beach, Long Island. Lauritz Melchior is again the star Earl Bostic plays the 1042 club in Anchorage, Alaska, June 8, for two weeks. The club chartered a plane for the round trip from San Francisco.

Garland Fred Waring's 135-date tour brought him more than \$500,000 . . . Milt Herth and trio are back at the Mermaid room of the Park Sheraton . . . Les Paul and Mary Ford will make a film in Germany in September . . . Joe Looco is set for 10 weeks at Atlantic City's Ritz Carlton starting June 27 . . . Vaughn Monroe opened May 25 at the Astor Roof for four weeks along with the Neal Hefti band. Monroe is the first single to have been booked on the roof in some time.

JAZZ: Morris Levy is planning a Birdland record company with national distribution. He's already negotiating with two firms to take over their jazz catalogs. The company may record some Birdland sessions live . . . Lester Young startled some of the newcomers to Birdland by bursting into song occasionally during his recent stay. He's no Sammy Davis Jr., but he sure swings . . . While the Basie band was in town, many of its members were again recruited for record sessions, with RCA Victor's Jack Lewis using such sidemen as Joe Newman, Freddie Greene, and Thad Jones. One date had Newman, Al Cohn, strings, and rhythm section.

Buck Clayton and Urbie Green have been signed to play in *The Benny Goodman Story*. Ray Linn will also be in the band. At last count, 29 numbers will be prerecorded for the film . . . Decca is preparing a giant Louis Armstrong album for the fall similar in scope to its Bing Crosby package last year. Louis will rerecord some of his early numbers, and there will be ample reissues of his better Decca sides since 1935. He'll also introduce the numbers . . . Duke Ellington will play all summer long for Elliott Murphy's aquashow at the Flushing Meadows amphitheater. Duke will do a concert and back the shows . . . The Mil-Combo makes its Birdland debut June 16 for two weeks . . . Teddy Charles and Charlie Mingus played Cafe Society for two weeks with a quartet, including tenorist J. R. Montrose and drummer Rudy Nichols. Woody Herman has two weeks at Basin Street June 16 . . . Preacher Rollo's Dixielanders are at Nick's . . . Teddi King readying a 12" LP for Storyville.

Former jazz disc jockey Bob Garrity has established the G&J Flying service out of Flushing airport and may run jazzophiles up to the Newport festival . . . Paul Desmond, on the basis of his album notes for his own Fantasy LP, has been commissioned to do a set for a Chet Baker Pacific Jazz album and also for an LP by the Dave Brubeck quartet . . . Frank Rehak with Charlie Shavers at the Metropole. Frank's become adept at background for Shaver's blues vocals. Ken Kersey, Milt Hinton, Eddie Barefield, and Panama Francis are also in the Shavers band . . . Trom-

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Newport Panel Confabs To Include Discussions On Criticism Of Jazz

Newport, R. I.—This year's Newport Jazz Festival (July 15-17) will feature two afternoon panel discussions in addition to the three evening concerts. The Saturday afternoon (July 16) round table will be concerned with a broad survey of the range and importance of jazz. Specialists in the social sciences will report on how jazz affects their particular fields and will also answer questions from the audience.

Among those present will be: anthropologist Richard A. Waterman of Northwestern university; psychiatrist Norman Margolis, musicologist and folklorist Willis Laurence James of Spelman college; Prof. Marshall Stearns of Hunter college; Eric Larrabee of *Harper's* magazine; classical composer Henry Cowell.

The following afternoon, three critics and three musicians will discuss, among other matters, *What's Wrong with Jazz Criticism?* Composition of this panel was not set at presstime, but among the critics are likely to be Wilder Hobson, Rudi Blesh, and Nat Hentoff. Musicians being contacted include Gerry Mulligan, Gunther Schuller, and Billy Taylor. Schuller, first French horn player with the Metropolitan Opera orchestra, is both a classical composer and a close observer of jazz trends.

Two jazz groups will also be heard at the afternoon panels. Sunday afternoon will feature an experimental group composed of Charlie Mingus, Teo Macero, Rudy Nichols, Teddy Charles, John LaPorta, Eddie Bert, and Art Farmer. On the afternoon before, the music will be provided by The Six, with Bob Wilber, Eddie Phylfe, Johnny Glase, pianist Bob Hammer, trombonist Sonny Truitt, and a bass not yet set.

Other late news from the Festival Committee includes the addition of the Dave Brubeck quartet to the list of artists and the removal of the Wilbur De Paris band.

Pleasure Beach Sets Its Season

Bridgeport, Conn.—The Pleasure Beach ballroom (in the municipally operated amusement park) opened its season on May 22. As in previous seasons, name bands will be used on Sundays and territory bands during the week.

Ralph Flanagan appeared there on May 22; Charlie Barnet on May 29, and Woody Herman is there on June 5. They will be followed by Tex Beneke (June 12); Bill Haley's Comets and Ed Grady's Commanders (June 19); Charlie Spivak (June 26); the Dorsey Brothers (July 3); Richard Maltby (July 10); Sauter-Finegan (July 17), and Les Brown (July 24).

Big Benefit Set For Lee Collins

Chicago—A benefit concert will be held here at the Blue Note on June 6 for Lee Collins, veteran New Orleans-Chicago trumpeter, now seriously ill at the Illinois Research hospital.

Tickets at \$2 are being sold in local jazz shops and will be available at the door. Owner Frank Holzfeind offered use of the club, and all net proceeds will go to Collins.

Among the groups already set for the concert are Louis Armstrong's All-Stars; members of the Sauter-Finegan orchestra; the Roy Eldridge trio; Red Saunders' ork; the Saly Dogs (with Darnell Howard); the bands of George Brunis, Johnny Lane, Red Rodney, and Booker T. Washington; the group from Jazz Ltd., and possibly the Dukes of Dixieland.

Individuals who also have promised to be on hand include Eddie South, Sonny Stitt, Baby Dodds, Big Bill Broonzy, Blind John Davis, Chet Roble, and Lurlene Hunter.

Georgia Carr Waxes For New Disc Firm

New York—Sid Prosen, music publishing head of Village Music and Hometown Music, has established a new record company—Big Records. First releases are by ex-Capitol singer Georgia Carr and the Voices Three (who formerly recorded for MGM). The Carr sides are *The Horse and the Carriage Ran Away* and *Sitting Alone*. The Voices Three recorded *Coo, Coo, Coo* and *Call Me Darling, My Darling*. Prosen has set nationwide distribution for the label and for the present, the company will concentrate on the pop field.

A-Natural Spring

New York—Nature's choruses are unpredictable—as Birdland's owners recently discovered. The far from rustic club has just undergone \$22,000 worth of alterations to waterproof a wall. Reason for the repairs was the sudden ad lib appearance of a natural spring.

Next week: sea gulls.

Take A Bow

New York—According to a CBS publicity man, when Bing Crosby and Al Rinker, his boyhood friend, were singing with Paul Whiteman's band as *The Rhythm Boys*, they sat with the orchestra and held instruments they had only the faintest idea of how to play. Bing held an alto horn with a real mouthpiece, which he couldn't resist blowing, on the theory that the rest of the band would cover him up. After he blew a few solo clinkers, however, Paul Whiteman provided him with a fiddle that had rubber strings.

Ty Power Signed To Portray Duchin

Hollywood—Tyrone Power has been signed for the male lead in *Music by Duchin*, biofilm on the late pianist-bandleader to be produced by Copa productions for Columbia release, with George Sidney director and Jerry Wald executive producer.

Jonie Taps, Columbia Pictures' music exploitation head, is associate producer, and is now selecting some 25 to 30 music numbers identified with Duchin for re-creation in the film, scheduled to start in July.

No decision had been reached at deadline as to the pianist who will soundtrack for Power, although it is reported that a call was out for Carmen Cavallaro.

Blue Note Is Next For McPartland

New York—The Marian McPartland trio with Joe Morello and Bill Crow is continuing its successful tour with two weeks at Chicago's Blue Note June 15. After an open two weeks, the trio and Jimmy McPartland will appear at the Newport Jazz Festival and then will play a return engagement at Baker's Keyboard in Detroit, again with Jimmy as an "extra added attraction."

Bill Hayes Jr. And Sr. Set In 'South Pacific'

New York—Singer Bill Hayes, whose renditions of *The Ballad of Davy Crockett* is one of the current top records, will appear as Lt. Cable in a revival of Rodgers & Hammerstein's *South Pacific* in Highland Park, Ill., June 10 to June 19. Sharing the footlight with Hayes will be his father, William Hayes Sr., making his professional singing debut in the role of a navy captain.

Where There's Hope There's Brown

SUMMER, the "layoff" season for the stars of radio and television, this year of 1955 again finds Les Brown and members of his band wondering just where they will be come next fall.

Since 1946, when the Brown band became a part of the Bob Hope radio program, the band's existence in its present form has become more and more dependent on the association with the comedian. As Brown, himself, has pointed out, he has had (and may continue to have) "the ideal setup," just about the only one under which a band of this caliber can be maintained under present conditions.

THE REGULAR weekly radio shows, plus Hope's triweekly television shows with the rise of the latter medium, have provided a regular and very considerable income for the Les Brown bandmen which enabled them to settle down here and live the year around as solid citizens, except for their regular summer tours.

Between times, during the radio season, they are free to take on "outside" engagements in the form of studio and record dates, contingent, of course, on their giving the Brown band "first call" on their services when required. That includes camp shows and other dates Bob Hope may want to do for service men and women, but for which the band always gets paid—by Hope, himself, if from no other source.

It was Hope, and Hope's radio sponsor, who footed the greater part of the cost when the band accompanied him to Korea under combat conditions. Others settled for a combo topped by an accordion. Hope wanted the boys in Korea to see and hear the Les Brown band. They did.

More than any other one thing, it is Hope's emphasis on shows for soldiers that accounts for his long association with the Brown band. For his radio and TV shows, the conventional studio band would be more than adequate. Hope likes the Brown band because it is a package within itself capable of staging a show anytime, anywhere, without special rehearsal. In camp show dates, the band always puts on a "warm-up" of a half hour or more consisting of one or more of their show-pieces like *Slaughter on 10th Avenue*, a vocal by Jo Ann Greer, and a comedy number by Butch Stone. When Hope steps out, he's the headliner in a well-rounded presentation.

ASIDE FROM THAT. Hope seems to have a genuine liking for the band, the kind of music it plays, and for its
(Turn to Page 10)



Here's the complete Les Brown orchestra. Saxes—Butch Stone, Dave Pell, Ronnie Lang, Sal Libero, and Abe Aaron; trombones—Ray Sims, Dick Noel, Bob Pring, and Stumpy Brown; trumpets—Wes Hensel, Don Paladino, Stan Stout, and Don Fagerquist; rhythm—Donn Trenner, piano: Tony Rizzi, guitar (now Vernon Polk); Rolly Bundock, bass (now Buddy Clark); Bill Richmond, drums; Jo Ann Greer, vocals.



Les and the sax section with Bob Hope: Dave Pell, Sal Libero, Ronnie Lang, Abe Aaron, and Butch Stone.



The trumpets: Wes Hensel, Don Paladino, Stan Stout, and Don Fagerquist.



The trombones: Ray Sims, Dick Noel, Bob Pring, and Stumpy Brown.



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Here's The Lineup Of

TRUMPETS

STAN STOUT, 28, trumpet, went through high school in Detroit, spent 2½ years in the navy. He launched his professional career with Tommy Dorsey, and from there played in the orchestras of Bob Chester and Tony Pastor. Stan married Jo Ann Greer, the vocalist of the Brown organization, in October, 1954. They have a home in Tujunga, Calif., and a champion Great Pyrenees dog which is their main hobby.

DON PALADINO, 26, trumpet, hails from Buffalo, N. Y. Don worked for Woody Herman, Johnny Long, Hal McIntyre, Jerry Wald, Artie Shaw, and Stan Kenton, and has been with Les Brown 6½ years. Don and his wife Lyn have two children: Chris, 5, and Dana, 3. Don's hobby is golf.

WES HENSEL, 37, trumpet, was born in Cleveland, Ohio, went to high school in South Bend, Ind., and studied at the University of Southern California. Wes has been with Les Brown for eight years and previously blew for Charlie Barnet and Boyd Raeburn. He had his own band for two years. In off-hours, Wes likes to try his skill at photography and gardening. Wes is married to the former Kay Dixon, and they have two children.

DON FAGERQUIST, 28, trumpet, started his career in music back in his home town, Worcester, Mass. Don studied with local teachers and played in his high school band. He has been associated with the following orchestras: Mal Hallett, Gene Krupa, Artie Shaw, Woody Herman, and a small combo with Anita O'Day, before joining Les Brown. Don enjoys his record collection, and keeps in trim by swimming. He has two children: Tom, 8, and Donna June, 2.

TROMBONES

BOB PRING, 30, is a son of New England. He was born in New Bedford, Mass., and got his start in New Hampshire with the band of Rudy Wallace. Other orks to his credit are: Mal Hallett, Tony Pastor, Herbie Fields, Tex Beneke, Jerry Gray, and the Glenn Miller air force unit band. Bob joined Les Brown in 1950. He likes tennis, sport cars, good books, records, and thinks Jack Jenney was the greatest.

VERNON FRILEY, 30, trombone, is married to Jean Clark of Tommy Dorsey's Sentimentalists, they have three children, and reside in California. Before Vernon joined Les a year ago, he worked with Ray McKinley, Woody Herman, and Sauter-Finegan. Vern likes to fly at every opportunity. He says he is learning to play golf.

RAY SIMS, 34, trombone, started playing at 15. Ray, brother of Zoot Sims, worked for Don Briggs, then with Giggle Royle in Honolulu until the war. He was in the army three years. Ray also played for Jerry Wald, Bobby Sherwood, and Benny Goodman, before joining Les. "I love to watch and play baseball," says Ray.

STUMPY BROWN, 29, bass trombone and vocals, has been with Les since 1943 except for three months with Art Mooney. Stumpy was a cadet at New York military academy for four years. He enjoys being at home most—a new house in Van Nuys, Calif.—with wife, Marta, daughters Patty and Carol, and dog, Cilli. Stumpy plays tennis, baseball, and has been in three movies: *Kilroy Was Here*, *Duchess of Idaho*, and *Dangerous When Wet*.

SAXES

DAVE PELL, tenor sax, bass clarinet, oboe, and English horn, played with the bands of Bob Astor, Bobby Sherwood, and Tony Pastor before going to the coast to join the Bob Crosby show. Dave had a small group around L.A. for a few years, and recorded an album for Trend Records with an octet made up of the nucleus of the Brown band which proved to be a big success. Since then, the group recorded two more albums for Trend and one for Atlantic Records. When the Les Brown band has open dates, Dave has no trouble booking the group for jazz concerts and teenage dances. In his "spare time," Dave maintains a photography

The Les Brown Ork

studio and an advertising and publicity office in Hollywood. He is married, and his wife is expecting a child.

RONNY LANG, 25, alto sax, was born in Chicago, but first started playing in Los Angeles with Hoagy Carmichael's Teenagers. Ronny also worked with Earle Spencer, Dick Pierce, Ike Carpenter, and Skinnay Ennis. He joined Les in 1949 and played with him for a year before being drafted. Ronny rejoined Les in 1953. He is married, has one child, and stays in shape by playing tennis and golf.

ABE AARON, baritone sax, also doubles on tenor sax, bass clarinet, and clarinet. He began his musical career in Milwaukee, Wis., and was with Jack Teagarden, Freddie Slack, Skinnay Ennis, and Horace Heidt before joining Les Brown five years ago. Abe has also done work for several major movie studios and radio stations. A French poodle fancier, Abe likes to putter around his San Fernando valley home in off hours.

BUTCH STONE, 42, baritone sax and comedy vocals, was born in New York but now claims to be a "dyed-in-the-wool prune-picker" and lives in Van Nuys with his wife and two children, Pamela and Barry. This November will mark the 14th year that Butch has been with the Brown organization, and he says he would "do it all over again." In his early years, however, Butch was torn between music and baseball. His career developed while working with Van Alexander, Jack Teagarden, and Larry Clinton. Today Butch claims his favorite hobby is collecting crisp, new \$10 bills.

SAL LIBERO, 35, clarinet, was born in New Haven, Conn. He played in the Glenn Miller air force band, and after discharge joined George Paxton's orchestra for a year. Then Sal returned to the Miller orchestra under Tex Beneke for four years. Upon moving to the west coast, Sal played with Jerry Gray and other bands before joining Les Brown in 1951. Sal likes good music, humor, and is busy looking for furniture these days. He is married and has two boys. One, he says, is becoming a fine clarinet player, but the other prefers boxing.

RHYTHM

VERNON POLK, 29, guitar, started his professional career with the Town Criers. After this group dissolved, and with two army years under his belt, Vern joined Les Brown in July, 1953.

BUDDY CLARK, 25, came down from Kenosha, Wis., to seek his musical fortune, and worked with Don Ragon, Bud Freeman, Tex Beneke, and Bob Brookmeyer. Buddy is married and has a son. He plays golf and chess, likes sessions. Records: Spud Murphy, Bob Brookmeyer, Pete Jolly, Dave Pell.

BILL RICHMOND, 30, drums, has formerly played with Harry James, Peggy Lee, Jerry Wald, Alvino Rey, and Horace Heidt. Bill is an ex-marine corps pilot whose present sport preference is golf. He is married and has three children.

DONN TRENNER, 28, piano, had his own orchestra from 1940-'44 and played college dates around New England. While in the army air corps, Donn had two bands, and wrote two complete libraries. He was also with Ted Fio Rito and Buddy Morrow before he organized a trio with vocalist Helen Carr, his wife, and worked various clubs throughout the San Francisco area. Afterward Donn was associated with Charlie Barnet, Georgie Auld, Charlie Parker, Stan Getz, Jerry Gray, Jerry Fielding, and now, Les Brown. Donn and Helen have a son. Donn prefers the "do it yourself" system: makes furniture and overhauls cars.

VOCALS

JO ANN GREER, vocals, was born in Atlantic City, N. J., but grew up in Los Angeles. Jo Ann sang for Don Raye, Gene de Paul, Ben Oakland, Bob Russell, Harold Spina, and Paul F. Webster. Bands: Freddie Slack, Sonny Burke, Ray (Turn to Page 34)

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"I THINK the dance bands coming out of high schools and colleges composed of young and enthusiastic musicians will do more than anything else to make the dance business what it was in its peak period."

That's the opinion of Frank Comstock, principal arranger for the Les Brown band since 1942, and generally regarded as having done more than any other one person to develop the style and feeling that has kept the band at the top, and among the few bona fide dance bands of genuine musical interest.

Comstock arrangements include his adaptations of *Slaughter on 10th Ave.*, *Nutcracker Suite*, and *An American in Paris*, in addition to most of the straight dance numbers in the Les Brown book. He also did such notably successful Les Brown albums as the *Over the Rainbow* set, *Let's Dream*, and more than half of the numbers in Brown's *Palladium Party* album, among which his favorites are his *Caravan* and *Speak Low* arrangements.

Getting back to the high school and college bands, he continued:

"I GOT MY START playing trombone and writing for a band a bunch



Frank Comstock (right, with glasses), winner of Westlake College of Music Award as outstanding dance band arranger of 1954, receives congratulations from Les Brown, for whom he has been principal arranger since 1942. The lineup (l to r.): Alfred Learned, director of the college; arranger Billy May; arranger Ralph Hollenbeck; Brown; his manager, Don Kramer; Comstock, and radio announcer and concert impresario Gene Norman.

Meet The Man Behind The Les Brown Band

of us kids organized when I was going to high school in San Diego. It was essentially a co-operative organization. We loved to play. We weren't afraid to tackle anything—especially anything new—and for me, as arranger, it was a wonderful chance to experiment with all kinds of ideas. A musician has a freedom in that kind of band that he is unlikely to find anywhere once he embarks on a professional career.

"That's why I say we should look—and listen—to bands coming out of high schools and colleges to find the bands that will spark a revival of interest in good dance music that will be of benefit to all of us."

Comstock received his only formal musical training—two years of harmony—at San Diego high school. Although almost entirely self-taught, himself, he does not recommend it as the best method.

"A lot of good hard study, under good teachers, in the fundamentals of orchestration, theory of music, harmony, and composition, will always be a short cut, not the long way around," he says. "Especially for career musicians with real talent."

COMSTOCK GRADUATED from high school in 1939, as the "Swing Era" was hitting its peak. Although he doesn't feel that he was influenced by any band or arranger to the extent of "copying," he feels that, along with many other musicians of the period, his chief sources of inspiration, were the bands of Count Basie, Jimmie Lunceford, and Benny Goodman. He says, "Even today, dance band arrangers should study their old records.

Those were the bands that demonstrated that it was possible for dance music to be interesting, even exciting, without losing its functional quality as dance music. And that should be every dance band arranger's aim today. It's a real challenge."

Comstock was selling his arrangements to bandleaders before he was out of high school ("I think I got \$3 for my first one—three days work—but it was a big thrill"), and shortly after his graduation went to work for Sonny Dunham as combination arranger and trombonist. Later he joined the big band organized here by Benny Carter when he came to Hollywood in 1941 under the auspices of agent Carlos Gastel. "I learned a lot in that band, too," he says.

He joined Les Brown when the latter played his first date at the Hollywood Palladium in 1942, playing trombone and writing during the first year, and since then confining himself to writing. He is actually a sort of assistant music director to Brown, and frequently picks the numbers, rehearses the band, and conducts it on everything from recording to radio and TV engagements.

ODDLY ENOUGH, he did not do either of the two numbers that are most closely identified with the Les Brown story, *Sentimental Journey* (Ben Homer) and *I've Got My Love to Keep Me Warm* (Skippy Martin). He says:

"In our work (arranging), hit records don't mean as much as they do to bandleaders and singers, but because

it has been taken for granted so many times that I did them, I like to see that Ben and Skip get the credit. Arrangers get little enough credit as it is. However, we don't worry about it too much. We know that when we do something good, the word gets around in a hurry among those to whom it matters, our fellow musicians. Public acclaim really doesn't matter in our work, but nevertheless it feels good to get some recognition—for a change."

—emge

Hope And Brown

(Jumped from Page 7)

members. After their trip to Korea, he said:

"Brown and his boys are real troupers. They take everything in stride and are on the job to play the show, whether the going is rough or easy. And they'll go with me anywhere on a minute's notice, whether it's Alaska or Gibraltar."

The fact that Brown and his bandmen are starting their summer date dates with no knowledge of whether they will be with Hope when the fall season rolls around is nothing new. It has been that way since the start.

HOWEVER, network radio is not what it was prior to television. Hope's radio series for the 1944-'45 season was considerably shorter, he is reportedly not enthusiastic about taking on a regular weekly TV series, and if he does not one is willing to state as to whether he will find a place in his format for a band such as Les Brown's.

But no one seems to be worrying.

Barry Ulanov

ONE OF THE MOST fascinating musicians of our time died just the other day at the age of 73. He was a superb violinist, an excellent conductor, and a composer of extraordinarily broad interests and achievements, but beyond any of these special skills, Georges Enesco was a musician, a musician's musician, gentle, simple, modest, and supremely devoted to his art. He himself said of himself, "Nothing else exists for me but work. I'm just a musician, and a humble one. My happiness is at the writing table, composing. Outside of my music, I'm like an ostrich that hides under the wing."

Almost everybody knows his *Rumanian Rhapsodies*, one and two, in A major and in D major. They are a basic part of the symphonic repertory; in truncated form, you can even hear them in the inane programs that make their oozy way into the restaurants of the big cities of this country across telephone wires; I've even heard a few sketchy attempts at jazz versions. Certainly, they are pleasing formalizations of gypsy airs, as exuberant in their way as Count Basie instrumentals or Ellington swing pieces.

IN SUCH performances as the recent recording of the two *Rhapsodies* by Leopold Stokowski (RCA Victor, back to back on a 10" LP), they elicit the same response from listeners as any simple, catchy jazz tune that is well scored and deftly played, with an additional power gained from the sheer volume of Enesco's elegant orchestration. But it isn't right that this formidable musician should be known only for these pleasant exercises, written in 1907, for all their real excellences.

He should not be laid to rest with echoes of a couple of Romany adventures the only cause for general sorrow at his passing.

All his life, Georges Enesco was a champion of the young. When he conducted the Philharmonic orchestra of the capital city of his native Rumania, Bucharest, he founded a prize for young Rumanian composers. He conducted concert after concert of contemporary music, by the little-known and the unknown as well as by those with large reputations. Perhaps he always had in mind the fact that he began his composing career at the age of 7, when he wrote several short pieces for the piano, and thus recognized that no age is too young for a composer to start making contributions of quality to the world's music.

In the same way, as a teacher, he encouraged the very young, remembering again, it may be, his own prodigious successes as a boy at the Vienna and the Paris Conservatories.

ENESCO WAS ALWAYS a triple-threat musician. He toured this country several times, as a violinist, as a conductor, and as a composer. And in each of his distinguished roles he was

always something to hear. On the violin, he produced a sumptuous sound, but it's not the rich tone I remember so much as the rhythmic vitality and the supple continuity of his fiddling. As a conductor, he offered a whole variety of talents, but what stood out always was his firm attention to the commands of the composer: whether he conducted his great love, Brahms, or Enesco, or somebody else old or new, what emerged was an individual with a musical personality all his own, an unforgettable one. In this office, he was much like Arturo Toscanini.

Finally, as a composer, he was notable as a folklorist, as a warm admirer of the charming tunes of his people who could always convert them into lovely, highly listenable music for orchestra or piano or chamber group. We never did hear as much of his work as we should have; he was too modest to program as much of it as he should have.

Because Enesco was shy about himself, he never made the same great impact upon concert audiences and those who follow music in the press—daily, weekly, monthly—as the personality kids do, those virtuosi with publicity eyes who never miss an opportunity to do or say something that makes headlines. In this characteristic, he was much like Bela Bartok, painfully retiring, far, far from the maddening crowd. The result is that for most followers of modern music, Enesco's apparently stimulating experimental writing is unknown. Perhaps, even as with Bartok, attention will now be paid Enesco's work, including, I hope, his opera *Oedipe*, which uses, among other daring devices, some quarter-tone formulations, and which is, according to Yehudi Menuhin, "his most beautiful and noble work."

SOME IDEA of Enesco's skill as a musician may be gathered from Menuhin, who was a student of his. In a letter written to the *New York Times*, a moving tribute to a musician by a musician, he says: "There was hardly a work of music that he did not know, from Monteverdi and Bach through all styles and countries to Schoenberg. Any opera, symphony, or chamber music work one might mention he could play in the most inspired fashion on the piano, using various auxiliary means such as whistles, grunts, and singing to convey the full impact and breadth of the score."

Over the years I have been writing about music and meeting musicians, I think the most impressive quality I have discovered again and again among the really talented in music is this great scope, this broad knowledge, this enormous appreciation on the part of musicians for other musicians, whether performers or composers or both. It is as true of jazzmen as of classically trained musicians, that when they achieve stature themselves, they are quick to recognize it in others.

It isn't a kind of public tolerance, based on the fear that they might seem

Garroway Finds 22 BG Singers

New York—The first annual Dave Garroway *Benny Goodman Girl Vocalist Festival* was held on Garroway's NBC Friday radio program recently. Main idea of the Festival was to present Garroway's "answer to the current rhythm and blues craze." It was an attempt by Garroway to prove that the level of popular music was better during the big band period than it is today.

In the course of research for the program, it was discovered that Goodman had had 22 different female vocalists: Ethel Waters was the first vocalist to record with Goodman on *A Hundred Years from Today* in 1934, Billie Holiday made her recording debut with Goodman on *Your Mother's Son-in-Law*. Other Goodman vocalists through the years on records included Mildred Bailey, Helen Ward, Margaret McRae, Martha Tilton, Louise Tobin, Helen Forest, Peggy Lee, Ann Graham, Ella Fitzgerald, Frances Hunt, Betty Van, Peggy Mann, Jane Harvey, Kay Penton, Dottie Reid, Liza Morrow, Eve Young, Lillian Lane, Emma Lou Welch, and Nancy Reed.

Australian Jazz 4 To Hickory House

New York—The Australian Jazz Quartet has been booked for an engagement at the Hickory House. The personnel consists of Bryce Rhode (piano); Errol Buddle (tenor, bassoon); Dick Healey (bass, alto, flute, clarinet), and Jack Brokensha (drums, vibes).

Buddle, Brokensha, and Rhode were born in Adelaide, South Australia. The three worked extensively in Australian clubs and appeared at jazz concerts and on network radio shows until arriving in this country several months ago. Healey is the only non-Australian in the group, coming from Youngstown, Ohio.

Pate Resigns At Permo

Chicago—Sherman E. Pate has resigned as president and director of Permo, Inc., a phonograph needle manufacturing concern. A three-man executive board now will direct the company.

small or envious if they aren't openly admiring of their competitors. It is a profound recognition of the depth and breadth and great richness of music as an art, the wealth of which has been generously distributed for all of us to know and love and admire. Among those who most thoroughly appreciated this abundance, just as he most thoroughly possessed it, was Georges Enesco.

Counterpoint

By Nat Hentoff

WITH EVERY right there is a corresponding responsibility. The license to carry a gun, let's say, doesn't entitle you to use passers-by as convenient targets. Similarly, the right to free speech includes the corresponding responsibility to be careful not to injure unjustly the reputations of others. This responsibility is all the heavier if you have access to the public print—either as a writer or as a celebrity whose views are widely quoted and often swallowed whole by impressionable sections of the populace.

These homilies on the ethics of an open mouth are brought to mind by two recent lapses in public judgment in the jazz world. One involves a jazz critic; the other was committed by a renowned musician.

THE CRITIC'S VIEWS in this case didn't reach nearly as many people as the musician's blast. No publication in the jazz world reaches a huge number of people, his less than others. But by the fact that there is so limited a number of magazines and newspapers where jazz musicians and their works are written about, the few writers who do make their living in the field have a larger responsibility than most of their colleagues in other branches of criticism.

Every paper, for example, has a film critic. So even if you're Bosley Crowther of the *New York Times*, your expression of opinion is counterbalanced by thousands of others. Sure, Crowther's opinions carry a lot of weight, but not so much weight that by himself he can cause serious damage to an actor.

The situation unfortunately is quite different in jazz. There *should* be a jazz section in every important newspaper and in many more magazines, but there isn't. As a result, for a jazzman to get the kind of recognition that leads to steady jobs, he often has to look first toward such magazines as *Down Beat* and *Metronome* and, of course, to records. If a jazzman—and his records—are panned hard in both magazines, he can be hurt badly in terms of basic income, let alone reputation. He can still make it even in that eventuality, but his progress has become that much more difficult. As a result, jazz writers have to be careful not to put anyone down loosely or excessively.

ALL OF US, I think, are aware of this responsibility and all of us do the best we can. But sometimes we goof. I can think of several reviews in the past year I would have softened if I were doing them now. I think particularly of my far-too-heavyhanded on Charlie Ventura and Peter Ind. It's not that you can give five stars to everybody, but there are often ways of phrasing even negative criticism that can be helpful or at least not destructive to an artist.

What has to be avoided is gratuitously cruel criticism—and criticism that is so overstated as to be damagingly exaggerated.

An example of the latter kind of criticism is contained in a Bill Coss record review in the *May Metronome*. Writes Coss about trombonist Henry Coker's performance on a Kenny Clarke Savoy date: "Coker should pick up on his horn if he's going to stay in this business." Now Coss certainly has the right not to like Coker's playing, but I dispute his right so cavalierly to dismiss a man's long-term efforts to build a career in music. I've been pretty harsh in the past (sometimes too much so) but I've never been that devastatingly certain of my ability to judge what a man's profession should be.

Coker, it happens, has been a professional since at least 1937, and he's been with Basie since 1952. He is much respected by his colleagues and he can play just about any style—and well. But even if he couldn't, how can anyone—on the basis of a record date—make so sweeping a denunciation of a man's life work?

MUCH WORSE is the incredible quotation ascribed to Tommy Dorsey in a recent issue of *Look*. Said Dorsey in an article entitled, *The Dorseys Bring Back the Swing Era*:

"The bopsters! . . . They're musical Communists. They're neither fish nor fowl. You can't dance to them and they're certainly not worth listening to. They're frustrated and so repetitious—the same thing over and over again."

Now Dorsey is not a stupid man. He knows that the large majority of *Look's* huge audience is not oriented in jazz. To these readers, Dorsey is an authority on jazz. And if Dorsey says modern jazzmen are "musical Communists," *Look's* readers are apt to believe him—particularly since the article gives no modern musician a chance to rebut.

Dorsey must also realize the bristling hostile emotional connotation the word "Communist" has. Dorsey has every right to criticize modern jazz and the men in it on a musical basis, but I thoroughly question his right to reckless and harmful utterances of the *Look* kind. Dorsey could have put down modern jazz, since that's how he feels, any number of ways and still have lived up to his responsibility as a human being (let alone, a public figure) to be fair and unmalicious. He chose instead to use an epithet that hasn't the slightest relationship to the musical argument at hand.

AS A RESULT, Dorsey, I'm convinced, has lost the respect not only of modern jazzmen but of many jazz musicians of all styles. For a musician to attack his colleagues in this manner is an appalling act.

But the man who is co-sharer of the

Caught In The Act

Jill Corey, Virginia De Luce,
Arto Johnson; Blue Angel, NYC

Jill Corey, in her New York night club debut, emerges as an appealing performer with a promising future. The engagement is a marked change for the young Columbia songstress who is more familiar to less sophisticated audiences than those at the Blue Angel, but she appears well capable of holding the attention of supper club habitués.

Her fresh, youthful appearance drew approving comments from ringsiders, and her voice is pleasing and musically sound.

After a rousing *It's Almost Like Being in Love*, Miss Corey swung into a well-rounded repertoire, which included *It's a New World, I'm Not at All in Love* and *The Wrong Face at the Wrong Time*, interpreted in an engaging, versatile manner.

Her command of voice was lacking at times, but this was undoubtedly due to opening night nervousness. Some between-songs introductions or chatter might also help to overcome awkward pauses and to establish more contact with the audience.

Despite minor criticism, however, this reviewer finds Miss Corey a refreshing newcomer to the after-dark scene. With some additional experience, she could well develop into a major attraction for any room.

Virginia De Luce, the blond bombshell of *New Faces*, is an accomplished performer who artfully renders a selection of witty tunes, including *He Takes Me Off My Income Tax* (from *New Faces*) and *I Don't Strip Anymore*. Despite a dynamic personality, however, Miss De Luce is unable to overcome the mediocrity of some of her material.

Comedian Arto Johnson shows excellent timing in a variety of delightfully lunatic skits, and his interpretation of *The Executive* drew some embarrassed guffaws from attending businessmen.

—hannah

culpability is George Leonard Jr., of *Look*, who produced the piece. The article is deliberately sensational and it'll probably help to sell a few more thousand copies. But by printing statements by Dorsey and Rich that smear hundreds of jazzmen without giving a representative of modern jazz a chance to reply, Leonard too has abrogated an important responsibility. It's that basic responsibility that says a writer has no right to "load" an article if the subject of attack doesn't have a gun to defend himself with.

And compared to *Look's* artillery, this *Down Beat* reply is just a single 45.

Milt Buckner

At First He Switched To Organ Because Nobody Else Would Play It: Now He's Hot

By Bob Fulford

THE FIRST TIME Milt Buckner played the Hammond organ it was because there didn't seem to be anyone else around to play it. Now he plays it because there doesn't seem to be any limit to the number of clubs that want to book a Hammond organist's trio.

Buckner, playing organ and some vibes, is now a solid success on the lounge circuit. He tours most of the eastern cities and towns with drummer Sam Woodyard and tenor saxophonist Danny Turner, and he hasn't had trouble getting a booking since he first went out with a trio in August, 1952.

That was just after he left Lionel Hampton. "Doug Duke, Hamp's organist, quit the band in 1950, when I was playing piano," Buckner recalls. "Hamp asked me, 'Can you play organ?' I said I couldn't, but I'd try." Buckner tried.

THERE WASN'T ANY other organist around to help him, so he figured out the keyboard by himself. In a few weeks he was ready to play in public.

Some of the places the band was playing had house organs, and Buckner began to play occasionally with the band. He learned to play a few tunes, like *Hamp's Boogie Woogie*, without mastering the foot pedals. Then Hampton began to rent an organ for him on all their important jobs.

Until he learned how to use the pedals, Buckner had a problem. He couldn't get any volume; often the roaring Hampton band would drown him out. His first tentative applications of foot to pedal, resulted in a few catastrophes.

"IF WE WERE IN A flat, well, I'd know where that was," Buckner said, "and I'd get my foot on the right pedal and stay on it, and get the volume okay. Then sometimes, when I didn't expect it, the band would quiet down suddenly and I'd be left out there by myself—on the wrong chord. Hamp would scowl."

He had even more trouble when the band went into the Orpheum theater in Los Angeles, where there was a five-manual Wurlitzer.

"On that thing," Milt said, "it would take three to five seconds for the sound to come out after you pressed the key. Can you imagine trying to swing under those conditions? I went in there every day before the first show, and I stayed a long time after the last one, practicing."

BUCKNER, BORN IN St. Louis, went to live with an uncle in Detroit at the age of 9, after both his parents

died. The uncle sent his nephew to study piano.

When he was 13, he had tasted commercial success—a subbing job for the heady sum of \$10—and was too eager to take the many jobs that were open to a pianist who could read music.

He was in high school, and he says he can still remember "when our band used to go out to Caldwell, Mich., to play weekend jobs—Thursdays to Sundays. We used to play a late dance on Sundays, wearing tuxedos."

"BY THE TIME WE had played the job, cleaned up, eaten dinner, and driven 100 miles back to Detroit," Buckner recounted, "it would be just about time for me to go to school. The boys would let me off in front of the school, and I'd spend the whole day in school wearing my tuxedo."

He didn't graduate, but by the time he got into the upper grades, he was working full time.

He spent his teens and early 20s playing with two Detroit bands—Don Cox' and Jimmy Rauschelle's. He joined Cox in 1934, left him for Rauschelle in '35, went back to Cox in '37, returned to Rauschelle in '40, and rejoined Cox in '41.

By then, Hampton had heard him play several times and asked Buckner to sit in at a rehearsal. When it turned out that the regular pianist's illness was so serious he had to quit the band, Buckner was hired.

HE STAYED WITH Hampton seven years and did a great deal of arranging. "I think I wrote about 15 arrangements of *Flying Home* alone," he says.

When he left the band in 1948, it was to form his own band with the idea of becoming a second Hampton. He started out with six pieces, worked a number of jobs but didn't make it.

Now he's developed his group to the point where he can play virtually any job—a jazz club, commercial lounge, rhythm and blues club, or dance hall.

A GOOD DEAL OF Buckner's popularity may be attributed to his personality. A compact, 5-foot-2½-inch ball of energy, he's a lively figure on any stand. The music fits the personality—it's usually loud, heavily melodic and swinging. Recently, when a patron asked him for *Happy Birthday*, he responded with such a bright, swinging performance that it delighted even jazz fans in the audience. But Buckner is able to tailor his style of music to the style of the spot he's working.

He has signed an exclusive Capitol contract that he hopes will lead to the desired hit record. But whether it does or not, Buckner is settled firmly in a happy spot in the music business.

This summer, he'll drop the trio for



Milt Buckner

a week and go with his wife to Defiance, Ohio, to see his daughter, Carole, graduate from high school. "That's one date," he says, "that I've been ordered to keep."

John Kirby Band Collected For Date

New York—In one of the more unusual jazz record sessions of the year, the entire personnel of the original John Kirby orchestra (except for Kirby himself, who died in 1952) was reassembled here for an LP on the Period label.

Charlie Shavers (trumpeter and arranger) with the Kirby band when it was one of the country's leading combos) acted as leader on the session. Maxine Sullivan (who was Kirby's wife during the band's years of fame and who sang with the group on its weekly broadcasts) also participated in the LP. The other Kirby alumni are Russell Procope, alto sax (now with Duke Ellington); Buster Bailey, clarinet; Billy Kyle, piano (now with Louis Armstrong), and Gordon (Specs) Powell, drums, who for the past decade has been on staff at CBS. It was the first time the six of them had worked together in 14 years.

Jack Walker of WOV acted as commentator on the record in the role Canada Lee used to play on Kirby's CBS Network shows. The album was written and produced by Leonard Feather.

New Scholarships

New York—Marian Anderson, completing a tour of Israel has started a scholarship fund in Tel Aviv. Recipients will be young musicians. Also, two scholarships in the professional training program of the American Theater Wing have been endowed by Richard Rodgers and Oscar Hammerstein.

The following single releases were the best received for review for this issue. Titles in capital letters indicate the ranking side. LPs and EPs received for review are discussed at length.

Five-Star Discs

- CARMEN'S BOOGIE/ A Story Untold**—Crew Cuts (Mercury)
MY LOVE'S A GENTLE MAN/ Blue Star—Felicia Sanders (Columbia)

Four-Star Discs

- TWO HEARTS/ Unchained Melody**—Crew Cuts (Mercury)
LOVE YOU MADLY/ Stop It—Tony Crombie (London)
AYUH AYUH/ Mississippi Pecan Pie—Gary Crosby (Decca)
DON'T KEEP IT A SECRET/ A Man Doesn't Know—Vic Damone (Mercury)
I'LL NEVER STOP LOVING YOU/ Never Look Back—Doris Day (Columbia)
TOGETHERNESS/ A Straw Hat and a Cane—Johnny Desmond (Coral)
OLD BETSY/ Be Sure You're Right—Fess Parker and Buddy Ebsen (Columbia)
HEARTBREAKING/ In My Heart—Pearl Eddy (Label "X")
BALLIN' THE JACK/ I Still Feel the Same About You—Georgia Gibbs (Coral)
BO DIDDLEY/ Southern Cross—The Harmonicats (Mercury)
LAST LOVE/ Theme for Lovers—Gordon Jenkins (Label "X")
CHEE CHEE OO CHEE/ The Right to Be Wrong—Johnston Bros. (London)
THE CHA CHA CHA/ Shaner Maidel—Billy May (Capitol)
RHYTHM 'N BLUES/ Something's Got to Give—McGuire Sisters (Coral)
HOT POTATO/ Japanese Rhumba—Jayne and Audrey Meadows (Victor)
23 DEGREES NORTH-22 DEGREES WEST/ Blue Prelude—Buddy Morrow (Mercury)
WHY DOES A WOMAN CRY?/ Magnificent Matador—Kitty White (Mercury)

Three-Star Discs

- HOW COULD YOU FORGET ME?/ He Asked Me**—Eileen Barton (Coral)
WAKE THE TOWN AND TELL THE PEOPLE/ I'll Never Stop Loving You—Les Baxter (Capitol)
BULAWAYO RHUMBA/ Hondo Chiwutsi—Bulawayo Sweet Rhythms (London)
HIS AND HERS/ Truly—Gary Crosby & Paris Sisters (Decca)
ROSES AND REVOLVERS/ Cancel the Flowers—Dolphins (Label "X")

- CHEE CHEE OO CHEE/ Stealin'**—Dennis Hale (London)
CELESTE/ Gobelues—Richard Hayman (Mercury)
FREDDY/ Sweet and Gentle—Eartha Kitt and Perez Prado (RCA)
BELLE NOTTE/ Follow Your Heart—Gordon McRae (Capitol)
OTTO DRIVES ME CRAZY/ Man Overboard—Guy Mitchell (Columbia)
BELLA NOTTE/ With You Beside Me—Lou Monte (Victor)
HEY GOOD LOOKIN'/ Oh! You Pretty Woman—Norman Petty Trio (Label "X")
MR. CLARINET MAN/ There He Goes—Three Rays (Coral)
DON'T RUSH ME/ Promises, Promises—Trudy Richards (Jubilee)
LAZY GONDOLIER/ It's Only For You—Dickie Valentine (London)
EV'RYWHERE/ I'LL NEVER STOP LOVING YOU—David Whitfield (London)
EAST OF EDEN/ The World Is Mine—Victor Young (Decca)
NOCTURNE/ POEME BY FIBICH—Florian Zabach (Decca)

sonations to come across. He is a unique singer on his own.

Particularly forceful are his treatments of *Glad To Be Unhappy*, the Rodgers and Hart song that has also been revived of late by Frank Sinatra; *Spoken For*, a feelingful ballad written by Mickey Rooney; *Because of You*, and a version of *Birth of the Blues* that is different from the one Decca recently released as a single. This one evidently was recorded at an in-person performance, and it perfectly exemplifies the tremendous spirit Davis puts into a song and the obvious joy he gets from singing one well.

This album should enjoy a long and successful career. Just as Sammy is sure to. (Decca 12" LP DL 8118)

Lenny Dee Dee-Lightful

Plantation Boogie; Laura; Yes Sir, That's My Baby; Siboney; Sweet Georgia Brown; Little Brown Jug; September Song; Ballin' the Jack; Exactly Like You; The World Is Waiting for the Sunrise; Donkey Serenade; Birth of the Blues

Rating: ★★★

Lenny Dee is a virtuoso organist whose instrument rings out with a flashy assortment of color and textures on all manner of song. Briskly, he gambols over this diversified dozen with flourish and finesse, and the hi-fi reproduction enhances its vividness. (Decca 12" LP DL 8114)

Albums

Camarata

Music for a Lazy Afternoon
Willow, Weep for Me; Tall Trees; Flashing Pearls; Serenade D'Amour; Little Jumping Jack; Evening Mist; The Singing Zither; Lotus Land; The Grasshopper

Rating: ★★★★★

This title is perfectly descriptive. At times wistful, at times moody, then light and airy, the music shows Camarata off at his best—a conductor ideally suited to this lightly classic fare.

This is a part of the Decca "Art-Music Masterpiece Collection," a series of such albums that include a noted painting on the cover to fit with the music's mood. *Music for a Lazy Afternoon* has Seurat's *An Afternoon of La Grande Jatte* gracing it. (Decca 12" LP DL 8112)

Starring Sammy Davis Jr.

Lonesome Road; Hey There; And This Is My Beloved; September Song; Because of You; Easy to Love; Glad To Be Unhappy; Stan' Up and Fight; My Funny Valentine; Spoken For; The Birth of the Blues

Rating: ★★★★★

The surging climb of Sammy to the ranks of show business greats continues with the issuance of this great LP. His development as a singer can especially be noted by comparing his Capitol releases of five years ago with this collection. Then he was talented but unsteady. Now he has a personality and style that need not rely upon imper-

Johnny Desmond

Play Me Hearts and Flowers
Play Me Hearts and Flowers; A Woman's Loveliest When She's Loved; I'm So Ashamed; If I Could Only Tell You; The High and the Mighty; My Own True Love; The Song from Desiree; Wayward Wife

Rating: ★★★

A group of songs consisting of several singles already released and some fresh ones. Most outstanding is the title tune, which provided via TV the really big national break Desmond has been seeking for years.

These all are capably handled in Johnny's big, in-tune voice. His style lacks only that one tiny bit of difference that keeps it from crossing the line from excellence to truly distinctive singing, and his recent successes could easily provide that spark. (Coral LP CRL 56124)

Dick Hyman Trio

Unforgettable; Panama; Jealous; The Very Thought of You; Cecilia; East of the Sun; Stardust; Out of Nowhere

Rating: ★★★

Hyman, a highly skilled New York studio pianist who occasionally dabbles in jazz, displays nothing startling in the way of pianistic invention here, but the set will have appeal to the many who admire his type of professional competence. *Out of Nowhere* is perhaps the most cohesive performance of the lot. (MGM LP E-289)

Monica Lewis

Fools Rush In

Fools Rush In; What'll I Do; Do It Again; People Will Say We're in Love; I'd Do Anything for You; You'd Better Go Now; Am I Blue?; But Not for Me

Rating: ★★★

Monica Lewis is heard here for the first time as an intime stylist, abandoning the slick theatrical approach to a song that has long been her stock in trade in favor of a low-key presentation that runs an attractive spectrum of moods. She shifts boldly from the girlishly coy to the womanishly torchy, yet there is comfortable consistency to her singing method, and it is all times flavorful. For its musical genre, this album is a surprise, and it may touch off a whole new aspect to the chirper. (Jubilee 10" LP 20)

Richard Maltby

Highlights from *Damn Yankees*

Whatever Lola Wants; Heart; Near to You; Shoeless Joe from Hannibal, Mo.; Goodbye Old Girl; Two Lost Souls; A Man Doesn't Know

Rating: ★★★★

An olio of the hit-type songs from the brilliant score of *Damn Yankees* is served up in engaging overture style by the Richard Maltby orchestra, which has taken a leave of absence from the mambo dollar. It's all for the best. The orchestra's reading is fresh and clean, and the arrangements are tangy and whimsical, where whimsey is in order. ("X"—EP EXA-136)

Sarah Vaughan

Whatever Lola Wants; How Important Can It Be; Waltzing Down The Aisle; Oh Yeah

Rating: ★★★★

Once again Mercury has brought forth a pop album cut by Sarah which looks like money in the bank. Featuring several of her single hits, the new *Tops in Pops* EP has good variety in its selections, and of course the Vaughan vocalizing is in its usual groove. (Mercury EP 1-4017)

Bethlehem Slates Woodwindy Jazz

New York—Bethlehem Records is scheduling a mammoth jazz woodwind session for late July. Plans call for jazz futiats Herbie Mann, Gigi Gryce, Frank Wess, Sam Most, Jerome Richardson, and Hal McKusick to participate.

All will double and triple as well on other woodwind instruments. Mann and McKusick, for example, play seven instruments and Richardson four. Writing for the 12" LP will be handled by Wess, Gryce, and Quiney Jones.

Denise Lor Another Example Of TV's Effect On Recording World

TELEVISION HAS HAD an increasingly far-reaching effect on the recording business, as evidenced by the successful start of several recent disc hits on video programs.

Further proof of TV's growing impact on the music scene is the emergence from this medium of a new recording star, Denise Lor. Denise, whose home base is the CBS Garry Moore show, is one of the first TV singers to crash the best-seller lists. She accomplished this feat a short time ago with her first recording effort, *If I Give My Heart to You*, on the Majar label.

On the strength of that disc, she recently was signed by Mercury, and she appears well on her way to success as a TV and recording personality.

ALL THIS HAPPENED to Denise within a relatively short time, and, she insists, it wasn't a difficult road in her



Denise Lor

case. "I just happened to be in the right place at the psychologically right time," she says.

Denise was "born" on TV several years ago when she made an appearance on a talent contest show and received a wrist watch as first prize. Sometime later, she auditioned successfully for Arthur Godfrey's *Talent Scouts*, and while she did not win this particular contest, her appearance on Godfrey's program caused the producers on NBC's *Broadway Open House* to feature her on several telecasts.

Early in 1950, Denise was among several hundred applicants to audition for the Moore show. She sang four songs, including a French ditty, *Ca Fait Boum*. The clincher in landing the spot, she learned later, had been the French song, because the producer of the show foresaw additional production values in a vocalist who occasionally could sing foreign tunes. She has been a steady fixture on the show since.

Denise's recording career began last year when she made a few noncommer-

cial records of her own. The arranger at this session was Joe Leahy, who, with several others, was in the process of forming the Majar label.

SO IMPRESSED WAS Leahy that he asked his partners to listen to Denise's records. They signed her as their first artist. Leahy's hunch paid off manyfold when the resultant *If I Give My Heart to You* sold three-quarter of a million copies, causing great excitement in a market where an artist's first record, especially on an unknown independent label, is stifled when major companies release a flood of their versions.

Making the disc jockey circuit, Denise maintains, is the most important factor in establishing and maintaining a standing in the music business. While DJs may like an artist's records and play them without personal meetings, it's helpful to convince them and their audience that there's a personality behind the voice.

And to project a personality as well as a voice is not difficult for a gal who lives on television daily from 10 to 11:30 a.m.

Columbia Sues Ruth Etting Album

New York—An action to stop the pirating of records has been brought in the New York Supreme court by Columbia Records, according to an announcement by James B. Conkling, president of the company.

The case, Columbia's first major anti-pirating move since the precedent-setting Jolly Roger case of 1952, involves Harry Meltzer and Jay Records, who is charged with selling an album called *Ruth Etting Sings Again*. Columbia's complaint states that the Jay album is copied from Ruth Etting records made from 1927 to 1932, by the Columbia Phonograph Co., a predecessor of Columbia Records.

Columbia has asked for an injunction against the manufacture and sale of the pirated records and \$50,000 damages.

Conkling pointed out that if New York Gov. Averell Harriman signs the record piracy bill recently enacted by the state legislature, record pirating also will be a criminal offense after July 1, 1955.

In 1952, Columbia brought suit jointly with Louis Armstrong against the Jolly Roger label for pirating material from records issued earlier by the company. The defendant in that case consented to an injunction and paid damages.

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Jazz Reviews

DOWN BEAT

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

Annotations of the Muses

Rating: ★★★★★

Annotations is a suite composed and conducted by Johnny Richards, a veteran writer-arranger in the jazz world who also has had experience in film and formal composition. In this work, he has written an unusually unpretentious blending of several aspects of the jazz and classical idioms that is impressively successful. The personnel: John Smith (guitar); Julius Baker (flute); Robert Bloom (oboe); Vincent J. Abato (clarinet); Harold P. Goltz (bassoon); John Barrows (French horn); Joe Wilder (trumpet); Jack Lesberg (bass); Saul Gubin (timpani and drums). They all perform excellently, especially Smith.

Despite the ponderous title, this is an alternately witty, reflective, lyrical, and dramatic composition of taste and discretion. It's a sensitive illustration of how a man with talent and experience in both the jazz and classical fields can use what he needs from each language to flavor his own fresh speech. My only serious reservation concerning the work is the rather overportentious beginning of the third section.

There's nothing far out here and so I suppose the modernists-for-effect's sake will put it down, but if you listen to your own feelings, I think this will bring you much pleasure. Rather than go into details on the blendings, I'd suggest you listen to the LP itself. Whether it's "jazz" or "classical" is not the important matter. It's good creative music, neither freely improvised nor totally "legitimate" in conception and execution. And so it's pretty much its own style. *Legende*, incidentally, is a new subsidiary of Roost Records. Teddy Reig and Jack Hooke deserve much credit for having given Johnny Richards this commission. This was a real commercial gamble for them; I think it'll pay off. (*Legende* LP 1401)

Louie Bellson

Basie; Charlie O; All Right; The Hawk Talks; Festivals; Greetings; Mambo a la Louis Bellson

Rating: ★★★★★

Set is called *The Driving Louis Bellson*. On the first three and the sixth, the personnel includes Charlie Shavers, Seldon Powell (tenor); Lou Stein, and Wendell Marshall. On the others, there are Nate Brown (flute); Sid Brown (bass clarinet); Alexander Dellannay; Cyril Jackson and Joe Comadore (conga drums); Sabu (conga drum and bongos); Mike Alexander;

Rod Clavery and Alfonso Marshall (conga drums and steel bands); Stein, and Marshall. All the originals but two are by Bellson. *All Right*, is by Tommy Goodman and has an ingratiating line, while the co-authors of the *Mambo* are listed as Alexander-Martin. Louis own originals, though undeveloped structurally like the rest, have economical, swinging lines with the jumping tribute to *Basie* particularly felicitous.

The small band sides are characterized by a driving beat with several good Stein piano solos, a hard-swinging Powell on tenor, and Shavers' darting, climbing, always emotional but sometimes too ahrill trumpet. The three sides with strongly reinforced rhythm section provide interesting polyrhythmic play and demonstrate again Bellson's own extraordinary technique. It's a happy tour all around and the rating is a vote for exuberance combined with skill, even though the level of imagination could be higher. This date should get the strong-sounding Powell more work on recording sessions. (Norgren 12" LP MG N-1020)

Best from the West Vol. 2

Van Nuys Indeed; Here's Pete; The Blindfold Test No. 3; Burbank Bounce; Arcadia; No Love, No Nothing

Rating: ★★★★★

The second in the set of albums Leonard Feather cut on the coast for Blue Note a few months ago. There are two sides from three different sessions. The personnel for each brace is given on the envelope, except for *The Blindfold*, which is easy enough to figure out from what I've just said. Included are Harry Edison, Herb and Lorraine Geller, Bob Enevoldsen, Joe Mondragon, Larry Bunker, Conte Candoli, John Graas, Charlie Mariano, Marty Paich, Monty Budwig, Stan Levey, Buddy Collette, Jimmy Giuffre, Gerry Wiggins, Howard Roberts, and Curtis Counce. The level of blowing is crisp and high; the lines—by Graas, Rugolo, Feather-Rogers, Paich, and Feather—are generally interesting. One thing this series proves is that the enlivening Harry Edison should be included on more west coast dates. First-rate recorded sound. (Blue Note LP 5060)

Donna Brooks

Gone with the Wind; Lullaby of the Leaves; The Things We Did Last Summer; What More Can a Woman Do?

Rating: ★★★

Miss Brooks is a former operatic student who switched to supper clubs and wound up in New York as a production singer at the Roxy. Under the tutelage of Mat Mathews, Donna moved into jazz. Here she's well backed by Chuck Wayne, Bobby Scott, Milt Hinton, and Billy Exiner. Donna has respect for lyrics and a pleasing vocal texture, but she has yet to find her

own individualized style. What Donna most needs if she's serious about jazz is a better rhythmic sense and as a corollary, more relaxed, flexible phrasing. But she's easy to listen to and is certainly several cuts above most pop vocalists. (Bethlehem EP BEP 101)

Raymond Burke

Over the Waves; Blues for Joe Sunday; Come Home, Bill Bailey; Sit Down and Write Myself a Letter; In the Shade of the Old Apple Tree; St. Louis Blues; Big Butter and Egg Man

Rating: ★★ ★

Happy documentation that there are kicks still to be had from contemporary New Orleans jazz in its natal place. On one side, clarinetist Burke leads Jack Delaney (trombone), Stanley Mendelson (piano), the late Abbie Brunies (drums), Alvin Alcron (trumpet) and Sherwood Mangiapane (bass). The last four have Burke, Delaney, Thomas Jefferson (trumpet), Roy Zimmerman (piano), Phil Darois (bass), and Johnny Edwards.

Particularly pleasurable are Burke's liquid clarinet, the full-toned expansiveness of Delaney's trombone and the two trumpets. Jefferson, incidentally, comes through more impressively here than on Cooke's recent *Blowout at Mardi Gras*, probably because of his more musical associates here. Jefferson also contributes two vigorously hoarse vocals along with a milder one by Delaney. Notes would do better to print biographical summaries of the players instead of praising the house. This one is recommended for relaxed, nonintellectual listening. (Southland S-LP 209)

Rusty Dedrick

Cry of the Bat; Nobody Else But Me; Rusty in Orchestraville; Fools Rush In; Charlesville; Zing! Went the Strings of My Heart; Gloomy Sunday; I Wished on the Moon; Navarac

Rating: ★★ ★

Rusty Dedrick is an alumnus of bands led by Red Norvo, Claude Thornhill, Ray McKinley, and Shep Fields. He was at the Latin Quarter for three years and recently has been doing some studio work. He was heard recently—with considerable effect—on Esoteric's tasty show-tune album by Larry Carr (*Verse and Chorus*—Esoteric LP 594). For his first LP of his own, he heads a rhythm section of Dick Hyman, Don Lamond, and Eddie Safranski, with Joe Palmer (bass clarinet, bassoon and tenor); Carl Prager (alto and clarinet); Al Richman (French horn), and Romeo Penque (oboe).

Dedrick has studied in recent years with Stefan Wolpe and the atonal *Cry of the Bat* is said in the notes to be a result of that study. Atonal or not, it strikes me as a singularly innocuous, slight though cluttered work. Fortunately, the rest of the set is less strained and gives wide space to Dedrick's wonderful trumpet. Dedrick's sound has a Berigan "feel," but Dedrick

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has also been absorbing the modern perspectives, too. The blend leads to an unusually stimulating, strong jazz voice, one that should get much wider hearing both on record and in person.

There is an interesting taped duet between two Dedrick voices in *Strings*, but in general, the arrangements (including a couple of other taped bits) are slick and unequal to the fire in Dedrick's horn. Next time out he should be given some challenging hornmen to play with and less polite arrangements. Record is recommended for Dedrick but cannot be given a higher rating because of the writing. (Esoteric LP EST-9)

Hal McKusick

Taylor Made; You Don't Know What Love Is; They Can't Take That Away from Me; Lullaby for Leslie; Minor Matters; Blue-Who; By-Ian; What's News; Interooven; Give 'Em Hal

Rating: ★★

Vol. 8 of Bethlehem's "East Coast Jazz" series is one of the best of the lot so far. It's a warmly tasteful collaboration between altoist McKusick, guitarist Barry Galbraith, bassist Milt Hinton, and drummer Osie Johnson. All the arrangements and six of the seven originals are by Manny Albam. (*By-Ian*, though credited to Albam, is indeed by Ian-Ian Bernard, a west coast pianist.) Albam arranges regularly for Charlie Spivak and is a busy freelance writer (for Count Basie, among others). He deserves as much credit for the success of the date as any of the musicians, because his arrangements are uniformly clear, imaginative, and constructed so as to give the group ample freedom to swing. Albam's originals are also of considerable charm, particularly the lovely *Lullaby for Leslie*, on which McKusick switches effectively to clarinet.

All four musicians are expert and McKusick, who broke in with Les Brown in 1942, has long deserved this full-length showcase for his underappreciated worth as a ideaful modern altoist with strong roots in the mainstream of the jazz tradition. With Galbraith, McKusick explores herein several of the varied possibilities of alto-guitar voicings. The results, while highly pleasurable, are not quite so momentous as the notes would indicate, but they are fresh and McKusick's ideas in this vein deserve a wider hearing. The unit did well at a recent Monday night at Birdland and would be a good bet for a number of small clubs, including those who'd like to introduce jazz to a transitional clientele. (Bethlehem 12" LP BCP-16)

Charles Mingus

What Is This Thing Called Love? Stormy Weather; Minor Intrusion; Abstractions

Rating: ★★★★★

This is Mingus' most wholly realized date so far as a leader-writer or, more accurately, it's the one that has most

directly communicated to me in terms of emotions as well as concepts. The ratings on this page are based on the value of the music at hand in the context of the goals of the musicians involved, the worth of those goals, and their success in achieving them. I am not concerned with any abstract mirage of "pure" jazz nor, in fact, with any arbitrary criteria. Personally, for example, I usually prefer jazz to swing in the central-Basie tradition but I can conceive of different ways of "swinging" including the almost entirely implicit—as sometimes happens in this LP. This set gets the full five, then, because Mingus has some quite musically valid ideas aimed at further extending the jazz horizon and in this set, he has proved that several of them work when fleshed by a unit of intelligent musicians who aren't afraid to push back the usual.

Personnel includes Mingus on bass and piano; altoist John LaPorta; tenor Teo Macero; trumpeter Oliver King (Thad Jones); cellist Jackson Wiley, and drummer Clem DeRosa. All are first rate, though DeRosa could be better. (The album incidentally, utilized a tambourine in sections. It's effective in *Minor Intrusion* but I'm less happy with it in *Love*.) The working out of the three lines in *Love* is continually absorbing, and *Minor Intrusion*, the major work, struck me as an unusually rich, well-thought-out, and memorable musical experience.

Stormy Weather features Jones on trumpet and it is beautifully executed. Thad, in fact, is the striking instrumental voice throughout. The short final work, Teo Macero's *Abstractions* impressed me, after several listenings, as one of his more emotionally impelled compositions. It moves with lyric strength as few things by him have before for me. Not everyone may find this set satisfying, but I recommend it as a valuable ear-stimulator. The title of the set is *Jazzlike Moods*, a nomenclature I don't dig at all. Good recording, though the rhythm section is somewhat overbalanced in places. Album notes are by Mingus. (Period LP SPL 1107)

Marty Napoleon

Ain't She Sweet? Limehouse Blues; It Don't Mean a Thing If You Ain't Got That Swing; I Can't Believe That You're in Love with Me

Rating: ★★★

Napoleon Swings and Sings is the title of this extrovertish EP. Marty, who has played with a huge number of bands, became best known publicly for his work with The Big Four (Rich, Ventura, and Jackson) and Louis Armstrong. Here he's backed by bassist Danny Martucci and drummer Teddy Sommer in two piano solos and two vocals. There are few pianists who swing as hard as Marty, and his vocals are engaging, though nothing startling. His pianistic conception could be fresh- (Turn to Page 20)

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er and more original, but he's a consistently pleasing entertainer with a great beat. Burt Goldblatt's cover is very funny. (Bethlehem EP BEP-106)

Red Norvo Trio

Prelude to a Kiss; Puby La Keg; Everything I've Got; Just One of Those Things; Bernie's Tune; J9 Hate K9; Out of Nowhere; Crazy Rhythm

Rating: ★★

An excellently recorded triologue by the Red Norvo trio when Jimmy Raney and Red Mitchell were its distinguished components. The result of these conversations between three of the most musically jazzen men of this or any other era is subtly precise, consistently tasteful jazz. Jimmy Raney wrote the first original and Hall Overton is responsible for the second (No translations of the code-like titles are available). Raney estimates the sides were made a little over a year ago in Detroit. Only reason the set doesn't get full five is that the proceedings are sometimes a little overpolite, but the LP is highly recommended as an example of superb musicianship. The notes are worthless. (Fantasy 12" LP 3-19)

Art Tatum

Vol. 6—September Song; I Hadn't Anyone 'Til You; Night and Day; Jitterbug Waltz; You're Driving Me Crazy; Stars Fell on Alabama; Smoke Gets in Your Eyes; Blue Moon

Vol. 7—Someone to Watch Over Me; The Very Thought of You; I Don't Stand a Ghost of a Chance with You; I'll See You Again; Stardust; Where or When; Stay as Sweet as You Are

Vol. 8—I Cover the Waterfront; Fine and Dandy; All the Things You Are; I'm in the Mood for Love; Willow Weep for Me; When a Woman Loves a Man; Ain't Misbehavin'; Love Me or Leave Me

Vol. 9—Ill Wind; I'll See You in My Dreams; Blue Skies; Love Come Back to Me; Would You Like to Take a Walk?; I've Got a Crush on You; Japanese Sandman

Vol. 10—Too Marvelous for Words; Just Like a Butterfly That's Caught in the Rain; Gone with the Wind; Danny Boy; Blue Lou; They Can't Take That Away from Me; Tea for Two; It's the Talk of the Town; Caravan

Rating: ★★★★★

This is the second set of five volumes in Norman Granz' monumental series of Tatum-at-large. Tatum has never been recorded so well in his career as in this set of volumes made without time restrictions and without the limiting hindrances of rhythm sections that often in the past couldn't keep up with him or forced him to slow down.

Here is a cornucopia of Tatum exhibiting his fantastic technical ease, his dizzyingly florid imagination, and his astonishing time. It is that latter skill that especially flips this listener. No matter how far out and around his

roller-coaster runs and rococo patterns build, that inexorably perfect time is always strongly felt. As for that constant profusion of notes, Clifford Brown's reply when asked about his own prodigality in this respect is one explanation: "Jazz is the free expression of feeling and when you feel a lot of notes, you just have to let them out." And Tatum is one of the very few who can perfectly execute all the notes he feels. The cover drawing by David Stone Martin is one of his most sensitively effective. LPs are sold singly and a folio of five Tatum photographs goes with the whole set. (Clef 12" LPs MG C-657, 658, 659, 660, 661)

Paul Quinichette

Tropical Intrigue; Grasshopper; Dilemma Diablo; I Can't Believe That You're in Love with Me; Plush Life; You're Crying; Shorty George; Pablo's Rounie

Rating: ★★

Moods Featuring Paul Quinichette is the sum of a two-session collaboration between Paul and young arranger-writer Quincy Jones. Three of the first four are based on Latin-American rhythmic patterns (*Dilemma* is on an Afro-Cuban kick). Personnel comprises Paul, flutist Herbie Mann, pianist Jimmy Jones, bassist Al Hall, Willie Rodriguez (timbales), Tommy Lopez (conga drum), and Manny Oquendo

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(bongos). The three beguiling originals are by Quincy.

Second side except for *Pablo* is straight jazz with flutist Sam Most, Sir Charles Thompson, Harold Wing (drums), Paul Chambers (bass), Jerome Darr (rhythm and solo guitar), and Barry Galbraith ("whose guitar is voiced as an extra horn in the ensembles.") The three originals on this second side are also by Jones and again the lines indicate Quincy's unpretentious gifts as a melodist except for the routine *Pablo* (*You're Crying*, incidentally, could become a ballad standard if Quincy gets a good lyricist for it).

First side is pleasant, with Jones and Mann outstanding. The rhythm section, however, is apparently under wraps as often happens in these admixtures of jazz and Latin-Americana. It would be much more effective if both the jazzmen and the authentic rhythm unit were allowed to wail instead of the rhythm team being used mainly for light "local color" as is largely the case here. The fourth tune, *I Can't Believe*, benefits not at all from the unnecessary cha-cha-cha beat but the solos are good. First three of the second four swing tastily with good work by all concerned.

The fourth, *Pablo*, is another Latin-American venture. All eight are professional but since there are no musical peaks of excitement on either side, the main reason for the fourth star is the bright talent of Jones and the two flutists. Good recording quality. (Emerey 12" LP MG 36003)

Randy Weston

Zulu; Pam's Waltz; Solemn Meditation; Again; If You Could See Me Now; Sweet Sue

Rating: ★★

In his second album, pianist Weston is again accompanied by bassist Sam Gill but this time has added the brilliant Art Blakey on drums. First two are Weston originals; the third is by Gill. The lyrical *If You Could See Me Now*, it should be remembered, is by Tadd Dameron. If, as the notes claim, this is only the second time the Dameron song has been recorded (the first was by Sarah Vaughan and featured the late Freddie Webster), then a lot of recording artists have certainly goofed.

Weston's originals sustain interest, particularly *Pam's Waltz*. So does the insistent though somewhat overextended *Meditation* by Gill which also contains some first-rate bass work by him. On the other side, Weston displays his remarkable ability to take other people's compositions and transform them with so personal a musical-emotional content that they become, in effect, "originals." In fact, on this record, these "originals" cut Randy's own compositions in large part. As stated here when his first album was released, Weston is an unusually talented modernist, one of the few really individual pianists since Bud Powell. He should go a long way. (Riverside RLP 2515)

Phil Woods

Cobblestones; Toas-Bloos; Horse Shoe Curve; Sea Beach

Rating: ★★

This is the second volume of the *Phil Woods New Jazz Quintet*, and as on the first, the young altoist is joined by trumpeter Jon Eardley, bassist Teddy Kotick, pianist George Syran, and drummer Nick Stabulas. The first original is by Syran, the next two by Eardley, and the last by Woods. The session, like the first, is a brightly stimulating one, particularly because of Woods. The rhythm section is steady with special credit due Kotick. Eardley's clipped, emphatic, sometimes brash horn again comes through with more assurance and invention than when I heard him with Gerry Mulligan.

But it is Woods who is the major force on this LP. He and Frank Morgan are the two most exciting young altoists

I've heard all year. Both have a passion, a strong beat, and ideas of their own. If both get the chance to work and record steadily in a jazz context, they could become very important artists. My only complaint with this set is the writing; the starting lines are routine, and the structuring thereafter isn't as inventive as it could be. But the blowing is fine, and Woods especially deserves to be heard. (Prestige LP 191)

Jazz Society At MIT

Cambridge, Mass. — Massachusetts Institute of Technology is the home of a new jazz society. The society has presented several concerts in Kresage auditorium, and a student, Paul Padgett, has inaugurated a jazz disc jockey program on the school's campus station, WMIT.

Gretsch Spotlight

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THE MODERNS: If this is to be the century in which American composition will make itself felt in the hemisphere of classical music, it is encouraging that more and more of it is being given vent today on records. Mercury has two fine new entries in its American Music Festival series on a pair of LPs that spotlight the works of Quincy Porter, Richard Donovan, Wells Hively, Charles Tomlinson Griffes, and Charles Martin Loeffler. None except Griffes' *White Peacock* has ever been waxed commercially before.

Well-chosen for diversification of forms and musical attitudes, they represent a good sampling of the modern temperament in several moods. Porter, Donovan, and Hively are on one disc (Mercury MG 40013) and Griffes and Loeffler are on the other (Mercury MG 40012); the Eastman-Rochester orchestra conducted by Howard Hanson delivers deftly on all.

Porter's *Poem and Dance* is a nicely balanced work in the nervous idiom. It inclines to be academic, and it resists lyricism to a self-conscious degree. Donovan's *New England Chronicle* by contrast is soberly dignified, and Hively's *Tres Himnos* has a lively Spanish ring. All are poetically conceived and poetically transmitted.

ON THE OTHER DISC, the works are picturesque and characteristically American, but with a harking to the music of other countries. Loeffler inclines to nostalgia, and his *Memories of My Childhood* weave old Russian folk airs into a charming framework. Griffes is a romantic impressionist who died before he was able to mature as a musical thinker. Still he has a clean sense of form, the lyrical economy of a poet, and an eclectic leaning to the Orient.

Perhaps I'm being puritanical, but I cannot accept as serious music an off-beat opus entitled *Variations for Tape Recorder and Orchestra*, which is one of the newer pieces commissioned by the Louisville orchestra (LOU 545-5). Here the tape recorder is used as a solo instrument, recorded in advance of its meeting with the orchestra from diversified sources of sound. By manipulating speeds, the tape, for instance, can expand a piano's range two octaves. From other instruments it can produce low rumbling sounds and silky high notes. It is like no instrument extant.

What evolves is interesting, though it may not be beautiful music (it may not even be music at all). I hope Mitch Miller never gets wind of it. I suppose it is something the modern mind can't resist attempting, but now that it's done I hope we've had it.

This composition, by the way, is the work of Otto Luening and Vladimir Ussachevsky. It shares a disc with shorter works by Jacques Ibert and

Gardner Read, which are much more to my tastes. Ibert's *Louisville Concerto* is bright and sparkling, a little jazzy, and very French. It has nothing at all to do with Louisville, but that shouldn't matter. It's a delightful frolic, whose simplicity and sincerity are of rare savor. Read's *Toccata Giocosa* sets an intense modern idea in a traditional form.

A contemporary of rare stature is Alan Hovhaness, whose brittle-textured, Eastern-influenced opuses are starting to pepper the current classical market. His are ornate and elaborate designs that may be short on depth, but show remarkable virtuosity in instrumentation. On an MGM LP (E3164), he conducts an instrumental ensemble on *The Flowering Peach*, a suite from the incidental music for Clifford Odets' play, so named, and the *King Vahaken* ballet. They are strange but beautiful works, distinguished by a fusion of Oriental and Occidental textures.

OPERATIC: Decca and Cetra are vying for the lion's share of Wolf Ferrari's amusing one-acter, *The Secret of Suzanne*. The two companies have issued the two-role opera almost simultaneously. It fits conveniently on a single 12" disc and is one of the more pleasurable short operas.

The Cetra version (Cetra A-1250) comes boxed with complete text in booklet form, and so has the edge in packaging. But for performance overall, we favor the Decca (DL 9770). Mario Bariello and Ester Orel deliver the two roles with greater gusto and comedy than do Elena Rizzieri and Guiseppe Valdengo, who play it deadpan most of the way on Cetra. Playing it straight can have its advantages, too, but *Suzanne*, being a lighthearted travesty, fares best in the broader reading. For sound and orchestra clarity, the Decca is also far superior.

Epic has issued handsomely packaged, complete versions of two seldom heard operas, Debussy's *Pelleas and Melisande* (Epic SC-6003) and Bizet's *The Pearl Fishers* (Epic SC-6002). It is probably very easy for some to dislike the long, rambling, and rather unmelodious Debussy work, but personally I find it a thoroughly enjoyable score. For me it is easier to dislike the preciously exotic melodrama of Bizet's juvenilia.

—Les Brown

Summer Season

New York—With the outdoor summer concert season about to begin, here's a capsule summary of four of the major events and their starting dates:

Lewisohn Stadium, New York, June 20 (six weeks).

Ravinia Park, Chicago, June 20 (seven weeks).

Robin Hood Dell, Philadelphia, June 21 (six weeks).

Hollywood Bowl, July 7 (eight weeks).

The Devil's Advocate

By Mason Sargent

New Sources of Chamber Music Sound for the Inquiring Jazz Ear: I should like to continue to suggest several avenues to expanded musical pleasures for those jazz devotees who are beguiled by the relatively intricate pleasures of modern jazz "chamber music" as played by the Modern Jazz quartet, Teddy Charles, and various west coast groups.

One side of a Westminster LP devoted to the surprisingly underrated Czech composer Janacek (1854-1928) has a *Concertino for Two Violins, Viola, Clarinet, Horn, Bassoon, and Piano* that is of continuous thematic interest and also indicates how a strongly emotional folkloristic strain (in this case, Czech) can influence and deepen the expressivity of formal writing in other countries as folk-based jazz is doing here (Westminster LP WL 5833).

Also recommended in this intriguing respect is the French logic and wit that are endemic to Milhaud's sunny *La Cheminée du Roi René* in an excellent performance by the Wind Quintet of the Orchestre National de la Radiodiffusion Française. The set also has chamber works by Ibert and Hindemith (Angel 12" LP 85099).

And those of you whose only knowledge of Cuban music is the Afro-Cuban element that has been integrated into some performances of modern jazz in recent years may discover much to absorb in the work of two important figures in contemporary Cuban music, Amadeo Roldan (1900-1939) and Alejandro Garcia Caturla (1906-1940).

Two of their chamber works are contained in a collection that also includes the vigorous, contrapuntally built *Sixth String Quartet* by the American, Quincy Porter (Angel 12" LP 36105). This imaginatively programmed LP is presented under the auspices of the International Council of Music of UNESCO.

Virtuosity: One of the most extraordinary combinations in one artist of the right taste, temperament, and technical virtuosity for a specific kind of music is to be heard in Walter Gieseking's magnificent playing of Debussy's *Children's Corner Suite* and *Suite Bergamasque* (Angel 12" LP 85067) . . . The young American pianist Robert Cornman shows his considerable empathy with the music of Prokofiev in strikingly powerful performances of the *Sonata No. 8 in A Major* and the *Sonata No. 7 in B Flat Major* (London 12" LP LL 902) . . . And an impressively full-spirited reading of Prokofiev's *Concerto No. 2 for Piano and Orchestra* is contained in Jorge Bolet's interpretation with the Cincinnati Symphony orchestra, conducted by Thor Johnson (Remington 12" LP R-199-182).

High Fidelity

DOWN BEAT

By Oliver Berliner

IN CONTINUING THE analysis of the Stancil-Hoffman R-5 Magnetic Recorder, it should be noted that the machine incorporates a very large motor made by Minitape Corp.

This disadvantage is more than made up for by virtually the finest operating characteristics obtainable. It is a two-speed assembly, 600 and 1,200 rpm, which drives the tape directly from the motor shaft at 7½ and 15 inches a second, respectively.

This direct drive system eliminates the many difficulties inherent in chain, gear, or puck drives. It eliminates speed changes caused by friction, slippage, and worn parts. A carefully built pinch-wheel, whose pressure is precisely con-

trolled by a solenoid and spring arrangement, presses the tape against the rotating motor shaft in the forward operating position.

THE DRIVE MOTOR always is running, providing instant start, and tape is controlled by pushing the appropriate button. At this time, the relays and solenoid take over the job of moving the tape as the operator desires.

Besides the operating ease in this method and the facility for remote control that this provides, it serves to eliminate the possibility of slow starts, tape breakage and runaway, and non-uniform tape pressure.

In line with this, it should be possible to locate any point on the tape without touching it. This is important for editing and cutting.

Bill Stancil has come up with the outstanding method for accomplishing this. After pushing the rewind button,

Espey To Present New Hi-Fi Series

New York—The Espey Manufacturing Co. will introduce a new line of high fidelity equipment called the Golden Ear series. Products will include everything from tuner to changer to matched ensembles.

Prices for these high fidelity packages will range from \$39.95 to \$249.95. The units will feature Norelco speakers made by Phillips of The Netherlands, custom cabinets, baffles, a V-M changer, and tuners and amplifiers by Espey.

the operator merely rotates the high-speed knob, which not only controls the speed on rewind and/or fast forward (shuttle) but also controls the tape direction.

EXCEPT IN THE forward drive position, the tape is always kept away from the heads for minimum wear. However, for cutting purposes, a switch-controlled solenoid brings the tape into contact with the heads in the high-speed forward or rewind position.

Returning to the drive system, meticulous design has brought forth a properly balanced motor generating less than one-tenth of 1 percent flutter at 15 ips with no "hunting" effect. Large cooling areas are provided with air forced through the entire assembly. The capstan is nearly a quarter-inch in diameter, which wears well and is mechanically strong.

In rewind and shuttle at maximum speed, 2,400 feet of tape may be moved in a minute. Two torque motors in addition to the drive unit accomplish this and provide a tight tape wind. Each has its own automatic brakes, and tape will stop itself immediately if power fails. Reels up to the 10½-inch size are accommodated, with easy, slip-on locks provided.

High Fidelity Buyers' Aid

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine

SUMMER 1955
File: Loudspeaker
Type: Dual Coaxial
Size: 12" dia.; 7" deep
Weight: 9 lbs.

UNIT: A1-400 Coaxial Loudspeaker
Manufacturer: General Electric
Address: Electronics Park, Syracuse, N.Y.



TEST DATA	Advertising Claims	Laboratory Tests
Power Rating: 25 watts		(anechoic chamber tests) Better than advertised
Frequency Response: 40cps to 15kcs		Resonance at 58 cps and drops about 12db at 30 cps.
Crossover frequency: 1800cps		Essentially as advertised
"Woofer" and "Tweeter" interference:		Slotted acoustical baffle plate prevented strob. tests. However, none was apparent.
Impedance: 8 ohms		Found as advertised

Signed as fairly tested in my lab. note: This loudspeaker provided a most interesting test unit. It would be a good addition to any system.
Robert K. Jordan

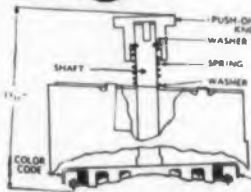
SUPPLEMENTAL BUYER'S AID
Down Beat Magazine

SUMMER 1955
File: Phone Cartridge
Type: Variable reluctance (magnetic)

UNIT: RPX-05E Phone Cartridge (Dual Needle) Size: Dual needle
Manufacturer: General Electric
Address: Electronics Park, Syracuse, N.Y.
Weight: Approx. 1 oz.



TEST DATA	Advertising Claims	Laboratory Tests
Frequency Response: To 15,000cps		Found as advertised (28cps to 15,000cps)
Tracking Pressure: 6 to 8 grams		Found as advertised (GE stylus RPJ-013)
Low Moving Stylus Mass: mounting	Due to stylus	No test
Flat Response over freq. range:		This fact has made this cartridge a standard in the industry.
Stylus Change: No claim:		Not the easiest of the magnetic group.



Signed as fairly tested in my company laboratory.
Robert K. Jordan

Practicality Theme Of Audio Meeting

New York—Practicality will be the theme of the 1955 convention of the Audio Engineering society, scheduled Oct. 12-15. Sessions will be held in the Hotel New Yorker and will be concurrent with the Audio Fair.

According to Richard H. Ranger, president of Rangertone, Inc., Newark, N. J., program chairman, the convention will include panel discussions on transistors, amplifier design and tape recording.

Their purpose, he said, will be to bring out the "right and easy way" to handle each piece of equipment. The agenda also will include theoretical and scientific papers.

Ranger, is being assisted by Effingham Kettleman, assistant manager of custom recording for RCA Victor.

Feather's Nest

By Leonard Feather

THE REACTION TO a piece that appeared a couple of months ago under this byline, comparing the Dave Brubeck and Modern Jazz quartets, was completely different from the expected avalanche of mail from outraged Brubeck fans.

Instead, there has been a slow but steady stream of letters of appreciation, most of them highly literate. There were only four antagonistic letters altogether.

One came from Judy Daniels, 17, who said, "I felt like tearing the entire page and reading Nat Henthoff (*sic*) instead." Another was from Marrin Nathan of Claremont, Calif., who as-

serted, "It's quite obvious that you, being an eastern writer, would favor the MJQ, an eastern group, over Brubeck, a westerner."

ALL RIGHT, and since John Lewis was born in La Grange, Ill., and was reared in Albuquerque, N.M., I demand that he be thrown out of the MJQ pronto, provided Joe Dodge, of Monroe, Wis., agrees to quit Brubeck. Also, Ralph Gleason and all those other westerners who have been criticizing Brubeck better get their compasses fixed or else move to New York.

In the approving letters, some of the most cogent comments came from Pfc. Victor R. Hirsh in Korea, who wrote, "Brubeck must be a nice young man of considerable talent, frightening pretention, and no conception of this music we both like so much."

Al Close, of Fort Worth, Texas, pointed out that when listening to Bru-

beck he is continually listening for devices—inversions, chord changes, contrapuntal figures, etc., but when listening to the MJQ it's like listening to a whole expression of unity.

A **COMPELLING** writer named Del Leaming, editor of books for the Newton, Iowa, *Daily News*, ought to spend more time as a jazz critic.

"Henri Poincaré, a French philosopher," he states, "once said that the biggest obstacle of the creative artist had nothing to do with the technical nature of his work. It was . . . hysteresis—the subject haunting the mind long after the task has been consummated. One way to beat this, and just as disastrous, is 'hibernation . . . natural exhaustion, in the wake of a continued mental effort.' Obviously hibernation is impossible for a man like Brubeck, who has concert dates every day of the week. The strain must tell, and hysteresis is the result—the compulsion to repeat successes . . . and failures.

"Thus, the tendency to block-chord out of a jam, to hammer, to throw in a fugue out of keeping with Desmond's work. It's not style, I'm afraid. It's fatigue. Contrast it with the studio dates on the early Fantasy sides, where he sparkles and keeps the tunes lively with his humor and fresh ideas . . .

"**I FELT THAT THE** failure of either *Time* or *Life* to mention the MJQ in their jazz layouts was an example of hibernation . . . The articles were depressingly similar, even down to the fatuous analysis of the Brubeck version of *Stardust*."

I might add that since my piece appeared, I have had a long talk with Dave himself, who felt that I was unfair in implying that he never had any lean and hungry years comparable with those endured by Lewis & Co.

As the liner notes on *Fantasy 8-16 (Old Sounds From San Francisco)* make clear, Dave didn't have it so easy at first. He concedes, though, that he never has had to face the psychological, economic, and other barriers that the MJQ members met from the day they were born.

WHEN DAVE'S NAME is submitted for a television show, his agent is never told, "Sorry, but we already have one white act booked for that week." When he's offered to a smart night club, the rejoinder is never, "We'd rather not encourage white trade by booking a white act."

Foolish though those statements sound, they are simply a reversal of what happens every day of the week to many of the finest combos and bands in America. That was all I meant, Dave, and if you read more into it than that, I'm very sorry, for you read more than I wrote.

Belleto To Frisco

Hollywood—The Al Belleto quintet has become a sextet with the addition of bass man Skip Fawcett. The group opened at Facks, San Francisco, on June 3 for a four-week date.

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Some Others Are Put Down Hard



The Blindfold Test

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50 Stars For Bird! Mingus Exclaims

By Leonard Feather

Nobody who has followed his career during the last couple of years thinks of Charlie Mingus simply as a bass player. Now a composer, arranger, and pianist of unusual talent and an executive through his association with Debut Records, he has caused many a controversy among fans and musicians with his provocative jazz ideas.

Thus, it seemed fitting to select, for his *Blindfold Test*, a sampling of some other contemporary trends in modern jazz. Charlie was given no information about the records. The opinions he expressed do not, of course, reflect my views or *Down Beat's* or anyone else's but his own.

The Records

1. **Cal Tjader. Mambo Macumba (Fantasy). Carlos Duran, bass.**

It was poorly recorded. The balance of the brass was the best thing; I couldn't tell if it was saxophones or pipe organ . . . I'd like to have heard the bass player; usually on these things they put the bass much closer, or they use electric bass, because the drums suck all the tone out of the bass. I heard that Pettiford made some things with Chico O'Farrill.

This sounds like a band that hasn't worked together but was just organized for the session, so it could have been played better. It's not authentic either. They shouldn't put out records like this. The vibes player sounds like a good musician. Two and a half stars.

2. **Shelly Manne. Three on a Row (Contemporary). Shorty Rogers, trumpet, comp., arr.; Jimmy Giuffrè, baritone.**

I'll give the composition four stars. I'd probably have given it five if the trumpet player hadn't tried to sound like Chet Baker. I don't know if the baritone player is Gerry, but these are not individual-sounding jazz musicians.

They don't have anything of their own, if it's not Gerry or Chet, and I don't think it is. If Gerry wrote this—crazy. I know he can; I'd like to hear him do something like this. This is going to be a part of the new music. I thought the drummer sounded like Shelly Manne in spots, until he started taking the breaks.

At times it sounded like Max. Shelly and Max are my favorite drummers. Since he's left Kenton, Shelly has found out what jazz is; he's playing something he feels. Despite insufficient rehearsal, this rates four for the writing.

3. **Stan Kenton. Study for Bass (Capitol). Comp. Bill Russo; Don Bagley, bass.**

It started with the bass part from



Charlie Mingus

Teo Macero's *How Low the Earth*. And there's a thing I wrote called *Reflections* for J. J. with the trombone part almost identical. I'm not saying they stole it. . . .

The ad lib spots, where the bass player played the thirds, I thought it might have been Pettiford. But the thirds were out of tune. Oscar wouldn't do that, and play it out of tune; so it might be Red Mitchell, but I don't know. The trombones give me a feeling that Bill Russo had something to do with this.

The bass player is not George Duviervier; it's not Milt Hinton; it's not Clyde Lombardi—I'm trying to name cats that have studied their instrument. Now it might be Safranski on a bad day. The real stiff sound he gets. I don't like the writing, but the bass player had to work hard on this, and he deserves four stars.

4. **Charlie Parker. Cosmic Rays (Clef). Al Haig, piano; Percy Heath, bass; Max Roach, drums. Recorded 1953.**

Sure sounded like Max. And the overrated piano player on there—for me, he's not a jazz piano player—might be Peterson. Which makes the bass player Ray Brown, who had a chance to do as much in jazz as Pettiford did, but he didn't, because he got greedy.

He has great technical equipment but doesn't take time to say anything . . . As for the saxophone, if that wasn't Bird, I quit. I think this is late Bird, because I remember Max telling me he wanted to get me in on this date.

You know what's funny? Now I know that Bird was progressing still. The other cats were the ones that were

standing still and making Bird sound old, you know? Bird isn't just playing riffs on here, the way his imitators do. You know how he used to be able to talk with his horn, the way he could tell you what chick he was thinking about? That's the way he's playing here. How many stars? FIFTY!

5. **Oscar Peterson-Buddy DeFranco. Strike Up the Band (Norgran).**

No stars! Because this is supposed to be a jazz review, and I don't think that's jazz—I think that's fascist music. Some cats that have listened and learned the lines and have no reason for playing them.

I don't know if they're foreigners or what they are. Fascist is a word I use for a certain kind of musician—they really don't dig it, but they'll do it anyway, and they'll act like it's better than anyone else is doing. I just heard a little of that in there; I've heard worse.

Who would I really say is fascist? That's not important—I'll talk about that after you take off the tape. But I can't see any reason for that record.

6. **George Handy. Crazy Lady (Label "X"). Dave Schildkraut, alto; Kai Winding, trombone. George Handy, comp.**

That old-fashioned writing could be Johnny Richards or somebody—at least, when he writes jazz it's old-fashioned. That could trick me; it might not be Bird on alto, but I think it's Bird. If it's not, it's a cat who sure loved him. The trombone player, I would say, was Kai Winding. Kai gets a nice sad, emotional sound. I would give that five. For the solos, not for the writing.

7. **Oscar Pettiford. Chuckles (Bethlehem). Jimmy Hamilton, clarinet; Jimmy Cleveland, trombone; Dave Schildkraut, alto.**

I'm completely puzzled. At times the trumpet sounded like an attempt to be Clifford Brown, and the clarinet like Tony Scott with DeFranco's tone; but missing—it wasn't clean. The trombone I have no idea; he's very technical, played clean—as clean a solo as I've heard so far. And the alto, I don't know. The balance is poor. Only thing that could be salvaged on that was the trombone solo. One star.

8. **Lee Konitz. Sop Goes the Leasel (Storyville). Ronnie Ball, piano; Peter Ind, bass; Jeff Merton, drums; no tenor.**

I didn't know that Lee Konitz played as dead as Paul Desmond. The rhythm section is the worst I've heard in my life. I know who it is on bass; this cat could play a Koussevitzky concerto

(Turn to Page 38)



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Country & Western **DOWN BEAT**

By Bea Terry

Hollywood—Hank Thompson has been playing rodeo dates. Just finished the Colorado A&M rodeo and the Cheyenne rodeo. Although he will be out of the state most of the summer, the new television series inaugurated by Thompson on WKY-TV, Oklahoma City, will continue. Billy Gray and his band, plus other performers, will fill in on the show in his absence.

Lonnie Barron, disc jockey on WDOG, Marine City, Mich., is now heard on Sage and Sand Records . . . Mr. and Mrs. Tim Spencer continue their appearances at churches across the country. Recent dates include the Vermont Ave. Presbyterian church, Los Angeles, May 22; Bethany Baptist church, Long Beach, Calif., May 29; the Los Altos Baptist church, Long Beach, June 12; Bethel Baptist church, Garden Grove, June 19, and the Fullerton, Calif., First Christian church, June 20.

Bonnie Sloan's fans set aside June 5 as Bonnie Sloan day and are throwing an all-day shindig in her honor at Knott's Berry Farm, Calif. . . . James Brown played the Telethon in San Diego April 23 and 24, Cliffie Stone's *Hometown Jamboree* April 30 and was set for two dates in Phoenix May 14 and 15. Meanwhile, Brown and wife, Betty, are taking a two-week vacation . . . Good Record Department—Hank Thompson teamed with Merle Travis on *Wildwood Flower*, new Capitol re-

C&W Top Tunes

1. Faron Young—*Live Fast, Love Hard, Die Young* (Cap)
2. Eddy Arnold—*In Time* (RCA)
3. Simon Crum (Ferlin Huskey) — *Cuz You're So Sweet* (Cap)
4. Jim Reeves — *Drinking Tequilla* (Abbott)
5. Hank Snow—*Yellow Roses* (RCA) Most Promising

1. Hank Williams — *A Message to Mother* (MGM)
 2. Floyd Wilson—*I Played the Wrong Song* (RCA)
 3. The Carlisles—*Bargain Day—Half Off* (Merc)
 4. Billy Gray—*Okie Blondie* (Decca)
 5. Carl Smith—*There She Goes* (Col)
- Disc Jockeys reporting this issue are Randy Blake, WJJD, Chicago; Dal Stallard, KCMO, Kansas City, Mo.; Chuck Neer, WIAM, Williamston, N. C.; Cliff Rodgers, WAKK, Akron, Ohio; Bob Strack, KWKH, Shreveport, La.; Jim Wilson, WAVE, Louisville, Ky.; Ted Crutchfield, WCMS, Norfolk, Va.; Tom Edwards, WERE, Cleveland, and Johnny Rion, KSTL, St. Louis.

lease . . . Jimmy Boyd plays fair dates in Lawrenceburg, Ind., July 29 and 30.

Sandy and Alvadean Coker on June 1 go on a national tour, their first . . . Chuck and Gene have their own regular 30-minute TV show on Channel 2, KLRJ-TV, in Las Vegas. They appear regularly now at the Cocky Cactus in that city . . . Bobbie Bennett of RPM Enterprises was injured in an automobile accident near Bishop, Calif., April 25. Her injuries were not serious . . . The Sons of the Pioneers play Arizona dates June 11 and 12 . . . Wanda Jackson is playing several dates with Pee Wee King . . . Smokey Roger's Bostonia ballroom in San Diego will feature a 13-week stint of *Town Hall Party* regulars, one appearing each week. Dates set include Quincy Snodgrass June 3-4, Lefty Frizzell June 10-11, Johnny Bond June 17-18.

Nashville Notes

By Bill Morgan

BIG COUNTRY and western music packages are touring the country and packing them in everywhere. One of the most successful of these groups has been the package of Roy Acuff, Kitty Wells, and Johnny & Jack, plus some lesser-known artists, who have been playing to standing room only wherever they appear.

Now comes Tom Parker with an even bigger show which at its opening in New Orleans, broke all existing records for attendance. On the bill are such outstanding country artists as Hank Snow, Faron Young, the Wilburn Brothers, Elvis Presley, Mother Maybelle and the Carter Sisters, Onie Wheeler, the Davis Sisters and Hank's son, Jimmie Rodgers Snow.

THEN, TOO, Bill Monroe has taken off with his big tent show for two months which includes besides himself, the team of Dot and Smokey, Cowboy Copas, and other *Grand Ole Opry* artists.

Eddy Arnold has recorded his famous theme, *Cattle Call*, for RCA Victor, along with the orchestra and chorus of Hugo Winterhalter. On the flip is *The Kentuckian Song* from the new Walt Disney film, *The Kentuckian*. Eddy also has a new album out of current hits, including *Makin' Believe* and *Unchained Melody*.

Gabe Tucker, former sideman with Arnold and more recently a singer on Dot, has taken over the managerial reins of Ernest Tubbs and his son, Justin. Ernest's current Decca release is *It's a Lonely World* while Justin is holding his own with his *My Heart's Not for Little Girls to Play With*.

TERRY FELL, was a recent Nashville visitor, where he guested on the *Opry* and also did a recording session for Label "X." Jimmie Davis also was in town for a few days on business.

The original Sons of the Pioneers are back together once again and are recording for RCA Victor. Their first release is *The Tennessee Rock and Roll/The Three of Us*.

Rhythm & Blues

By Ruth Cago

SOMEBODY—OR A lot of somebodies—seem to take the talents of women on records pretty lightly. Currently, with *Tweedle Dee* making a gradual, but inevitable, fadeout, only one tune with a gal's name on the label is making any headway through the masculine monopoly of the r&b hit lists.

Actually, although there is considerable interest in the apparent public apathy to the wax efforts of the girls, this is an old story. There are some figures which rather dramatically demonstrate the lack of faith record moguls have in the potential selling power of the sopranos over the tenors:

40 **RECORD** companies, at latest count, specialize in producing r&b and gospel material; 349 artists make up the roster of all these companies; 39 girl vocalists are in that number. (Gospel singers were not counted in this number.)

Hence, just 11 percent of the talent that turns out about 1,500 records a year is female. Even this low figure doesn't accurately indicate how really minor the contribution of the gals is.

By our count, only 16 of the 39 vocalists with record contracts ever have made even a ripple on the record scene; only six of these ever have really hit the big time and just three have actually hit the record jackpot.

We're talking, of course, just about r&b, but it is not unlikely that a similar set of figures would come from a scrutiny of the pop field, too. Perhaps some thought is given to this uncommercial quality of the women in the upper echelons of record making, but as nearly as we can find out there is nobody around with a good answer.

THE MOST USUAL suggestion is that young girls do most the record buying and the lassies are a lot more interested in collecting guys than gals.

This is just another one of the insolubles which makes the record industry rather like a horse race. Trying to handicap public tastes is a full-time job and one which daily acquires a new set of rules.

It well may be that folks behind the tills in the business are pretty smart to stick to the favorites rather than trying the long shots. This goes for in-person promotions as well as wax stylings. A case in point, Shaw Artists'

Tristano Club Opens

New York—As of presstime, Lennie Tristano was scheduled to open his new jazz club (*Down Beat*, June 1) Friday, May 27. The club will run Friday, Saturday, and Sunday nights upstairs at the Confucius restaurant, 237 W. 52nd St. from about 10:30 p.m. to 3:30 a.m. Lee Konitz and Lennie will be the feature attractions.

JUNE 15, 1955

Jack Archer and promoter Lou Krefetz are huddling on another Top 10 record show to follow up the great success of a similar venture earlier this year. This one will start in a southern ball park in September.

OWNERS OF THAT fancy resort in Hallandale, Fla., aren't ones to fight public opinion either. Reports are that they want to re-sign the Faye Adams-Ray Charles package which drew more than 10,000 into their nitery a couple of weeks ago. The Saturday night crowd in the spa topped 4,000 . . . Meanwhile, young Jimmy Brown is holding forth at the spot. Brown's new crew is doing quite well despite the tragedy which took the life of their first tenorman in an auto accident last month . . . Jimmy de Loach is back in circulation after a long illness. The former member of the Blenders will do a single.

London Fans Batter Gates For Weeper

London—Johnnie Ray's recent Palladium engagement broke both attendance and enthusiasm records. According to the English *New Musical Express*:

"Crowds at the stage door entrance to the theater have been so demonstrative that the crash gates have been knocked down three times." Early in the engagement "the Palladium announced that every seat had been sold and that the maximum permitted standing room had been filled for every performance, including matinees."

While in London, Ray recorded two sides with the Vic Lewis orchestra for release on the Phillips label.

Gretsch Spotlight

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Chet Atkins' very special brand of guitar playing goes over as big in Boston, Mass., as in Grand Ole Opry at Nashville, Tennessee. Busy Chet also records regularly for RCA Victor—his "Hey, Mr. Guitar" is something to hear! (Also his album, "Pickin' The Hits", EPA594.) Chet's flexible style finds perfect outlet on his new Chet Atkins model Gretsch guitars— one with a solid body, one a hollow body type. Both feature a built-in tremolo and slim body, and the slim neck that Chet Atkins calls "the greatest help for any guitarist's hands . . . they sure do keep mine relaxed". Try these new Gretsch Chet Atkins models yourself—the same guitars that Chet himself plays. Write for information to FRED. GRETSCH, Dept. DB-61555, Brooklyn 11, N. Y.

Strictly Ad Lib

(Jumped from Page 5)

bonist Billy Byers, one of the more versatile jazzmen in town, plays modern jazz with Tony Scott, arranges for Max Liebmann's NBC-TV shows, and was heard the other night blowing Muskrat Ramble with Bobby Hackett at Basin Street . . . Contemporary signed Hampton Hawes to an exclusive contract . . . Louie Bellson's signing with the Dorseys removes him from this fall's JATP tour. Bellson also will do some writing for Dorsey.

RECORDS, RADIO, and TV: George Shearing is planning a Capitol session with strings . . . The American Broadcasting Co.-Paramount Theaters, Inc., have approached Cadence to take over the company, keeping current personnel, including company head Archie Bleyer . . . The Mutual network also may go into the record business . . . New signings: Lurlene Hunter (Victor—she'll do an album first); Marion Marlowe, Cindy Lord (Cadence); Betty Carter, Carmen Taylor, Jimmy Scott (Epic); Dave Robbins quintet, Charlie Calhoun (MGM); Alan Martin (Dot); Gary Williams, Billy Valentine, Milt Buckner quintet (Capitol) . . . Victor will release an instrumental album of Pete Kelly's Blues, and Decca will issue a set by Peggy Lee and also probably one by Ella Fitzgerald . . . Sammy Davis Jr. recorded with Car-

men McRae and also cut some sides by himself.

CHICAGO

SIX-A-DAY AND THREE-A-NIGHT: The Chez Paree has another scoop, with Marion Marlowe tapped for her first Windy City appearance on June 12, following the current Nat (King) Cole show. Nat, in his second time around at this kingpin nightclub, has again meant great business for the room. . . Spiritual singers Sister Rosetta Tharpe and Marie Knight, who bill themselves as the Saints and Sinners of Rhythm, are current at the Black Orchid until mid-month. Singing quartet of Debbie and the Diplomats and warbling comedienne, Jesse Elliot, share the bill.

The McGuire Sisters trail Louis Armstrong and Gary Crosby into the Chicago theater on June 10 for a fortnight. Bill Haley and the Comets open in July, and the Four Aces are slated for a return in August . . . Spanish Fantasy moves into the Palmer House on June 9. . . Another Blue Angel calypso revue headlines Tany Roman and features Lord Invader. The show will run through the month of July.

JAZZ CHICAGO STYLE: The Sauter-Finegan ork is holding forth at the Blue Note until June 12. About a month after it closes, Stan Kenton comes in for a couple weeks with his new traveling unit. Stan himself will commute to New York to do his new television

show, which begins July 11 . . . The Cloister Inn is undergoing major interior decorating with a mind toward becoming plushier. The room reverts back to a name policy early in June, when Peggy Taft departs . . . The Dukes of Dixieland, featuring vocalist Betty Owens, are back in the Preview for at least six weeks and possibly for the entire summer . . . The Johnny Smith quartet is at the Beehive until June 17, when Max Roach and Clifford Brown take over.

INTIME AND OTHERWISE: Deed recording artist, Rita Raines, now heads the new fare at the Opera club . . . The Blue Barron ork is at the Melody Mill ballroom until June 8, when the Larry Faith ork moves in. Barron followed a three-day stand by Sammy Kaye . . . Dan Belloc is rounding out eight weeks of solid bookings at high schools and college proms locally and is still the regular Sunday night attraction at the Holiday ballroom.

HOLLYWOOD

TELENOTINGS: Ina Ray Hutton all-gal band and show started filming of new TV series, to be released nationally by Guild. Phil Moore handling music . . . New Martin & Lewis show, live from Hollywood, starts June 12 on NBC-TV. Dick Stabile and band in the music spot . . . Jacqueline Fontaine is now regular in vocal spot on KNXT's late Saturday night show, Musical Nitecap, recently expanded to full hour.



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Other headliners are Joe Venuti and Tony Romano.

HOTSPOTTING: Hamp Hawes and new trio held over at Haig (Hamp was among first young jazz stars—piano—spotlighted on Pacific Jazz waxings) . . . Chico Hamilton, also now heading his own combo (with Buddy Collette, tenor; Freddy Katz, piano and cello; Carson Smith, bass; Jimmie Hall, guitar), reports in from The Strollers, down in heart of Long Beach, Calif. . . . Charlie Ventura Quintet in L. A. for stand at Tiffany and also for an Irving Granz Jazz a la Carte concert series San Diego, here and Frisco June 9-10-11, in which other headliners will be O. Peterson Trio, the Brubeck group and the new Cal Tjader unit . . . Mel Henke trio to follow Red Norvo at Castle Restaurant around June 15 . . . Jackie Cain and Roy Kral are special added attraction at Jazz City, where the Lord Buckley-Conte Candoli combo package has set the till to jingling.

SUPPER SPOTTINGS: Connie Russell currently headlining Coconut Grove show, where Freddy Martin returned to bandstand May 31, to remain until Grove closes for refurbishing Sept. 15 . . . Carl Ravazza soloing at Mocambo through June 6 . . . Singer Ann Crowley topping bill at Hotel Statler's Terrace room, while sister Pat Crowley stars in L. A. Light Opera Co., Kiss Me Kate production at Philharmonic Auditorium . . . Palladium put in an art exhibit to bolster Jimmy Palmer's short stand there prior to opening of Les Brown band for its 16th appearance (the record) at the Hollywood showspot.

DOTTED NOTES: George Bruns, Walt Disney staff arranger-composer who knocked out tune to the amazing Davy Crockett ditty (lyrics are by Tom Blackburn), is a reformed Dixiecat. He played trombone with Castle Jazz band and tuba with Turk Murphy before settling here three years ago. Yes, he shares in the record royalties, and sales are in the millions . . . The Hi Loos, California's up-and-coming new vocal unit, join Judy Garland on her upcoming concert tour, to be on the road by mid-summer . . . Charles Previn, uncle of MGM's Andre, has new musical show opening for try-out in Dallas, La Belle Lulu, with melodies from Offenbach.

San Francisco

Stan Kenton's new band played a one-ner at Sweet's in Oakland May 11 to 1,100 paid admissions, many of whom were welcoming localities Dave Van Kreidt and Ann Richards . . . John Bur-ton now handling the Carlos Fredricas band . . . Wally Norman, band-leader and jazz writer from Australia, visiting relatives in the Bay area and studying local television . . . Harry James drew 2,000 to a one-ner at the El Patio May 6 . . . Joe Loco did a string of dates up and down the valley for Jimmy Jones and Mark Anthony.

Vince Guaraldi's trio now being fea-

tured in the main show at the Hungry I . . . Cal Tjader recorded another mambo LP for Fantasy, this one with vocals . . . Dave Cook of Empirical Records recorded Bob Mielke's Bearcats for an LP . . . Burt Bales cut a piano solo LP for Cavalier, and Jesse Fuller did an LP of folk songs and blues for the same label . . . Leo Diamond in town hustling his latest RCA release . . . The Sportsmen played the Fairmont just as their first Key disc was released.

Dave Brubeck & Co. commuting from the Bay area via plane to the east for concerts all summer, interspersed with weekends and odd nights at the Black Hawk . . . Earl Bostic and Dinah Washington drew 1,100 to a concert at the Berkeley Community theater May 8 . . . Ralph Marterie, and the Dorsey Brothers due in for one-ners

soon . . . Dick Saltzman celebrates a year and a half at the Rendezous this month.

—ralph j. gleason

Detroit

The appearance of Bob Brookmeyer, with the Stan Getz group at Rouge lounge, which closed May 16, was canceled because of illness. Carmen McRae closed the Rouge May 29 and was followed by George Shearing May 30-June 12. Johnny Smith takes over June 14 for a week . . . The Earl Hines date at the Crystal lounge moved up a week, closing May 29. Ella Fitzgerald holds the stand until June 5.

The Crest has Art Hodes on the scene to treat the Dixie fans 'til June 19 . . . Scheduled to close May 22, the Irving Fields trio may be held over at Baker's

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Keyboard lounge for an additional two weeks. Johnny Maddox opens there June 7-19 . . . The Alamo featuring Dorothy Dunn on vibes and vocals, starting May 26 for 10 days . . . Arthur Prysock and vocalist, Betty St. Claire, close at the Flame on June 2 with Jerri Adams tentative set to open June 3 . . . The Chuckles, on the Falcon bill to open June 3, and Billy Farrell on June 13, may swap dates.

The package at the Graystone ballroom May 30 included T-Bone Walker, Gene Ammons, Big Maybelle, the Five Jets, and the Royal Jokers. Stan Kenton on the agenda for July and August one-niters . . . At the Statler Terrace room for a long run, June 6-Sept. 10, will be the ice review from the Boulevard room of Chicago's Conrad-Hilton hotel.

—azalea thorpe

Philadelphia

Buddy Rich sextet followed Johnny Smith into the Blue Note, and owner Jack Fields will continue through the summer with the only room here to operate exclusively on modern jazz name policy . . . Miles Davis was a recent guest at Tuesday night Music City session. With overflow crowds the rule, owner Ellis Tolin is searching for a bigger hall . . . Ruth Price recorded first LP with local label . . . Johnny Crawford, singing emcee at Chubby's, signed by Label "X" with first release due momentarily.

Bill Haley and His Comets returned to Andy's in New Jersey for four weeks . . . Recent bookings have seen Dave Appell's group at the 19th Hole, Herbie Fields' sextet at La Maina's, Betty Roche, former Ellingtonian, at the Red Rooster . . . Wild Bill Davis trio followed B. B. King at Pep's . . . Jo Ann Tolley recent headliner at 344 club . . . Dick Merrick and wife Cathy Allen signed by WDEL-TV for new show. Both recently completed engagements at the Town House . . .

—harvey husten

Cleveland

Subbing for the very ill George Duffy in the Hotel Hollenden's 2-1-6 club has been the Cleve. and favorite, Hamish Menzies. At the same place, Wally Griffin followed the delightful Ella Logan. The zany Miami Beachcombers followed Griffin . . . Kenny Rasmussen continues his piano rag-times at the Gazette keyboard . . . Kornman's Back room has Reggie Beame, accompanist for Ethel Waters on her last tour, at the piano . . . The jazz beat has a resurgence at the Loop. Recent line-ups included Oscar Peterson, Candido, and Earl Hines. Coming attractions will be Errol Garner, Stan Getz, Wild Bill Davis, and Muggsy Spanier.

The Super Market institute convention had Eddie Fisher as a guest one night, Steve Allen originated his Tonight show here, and George Goebel was on tap . . . Lisa Kirk held forth at the Statler hotel Terrace room with everything from Always True to You in My Fashion to Life Is Just a Bowl of Cherries. The Spanish Fantasy, a

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group of 12 singers and dancers checked in after Miss Kirk. Norman Knuth and His Starlighters will provide the summer music for the Terrace . . . The Theatrical still has the dynamic piano of Dorothy Donegan and the revamped Ellie Frankel Trio.

—m. k. mangan

Miami

The Beachcomber, Ciro's, Copa, and Latin Quarter closed after relatively dismal seasons. The Clover reverted to a low-cost, no-name policy; the Vagabonds will close their spot from mid-July to December. Only two hotels are booking names—the Fontainebleau recently had Johnnie Johnston, and Karen Chandler warmed the Blue Sails room of the Sans Souci . . . On the happier side of the ledger are offerings such as the Guy and I (pianist Sam Krupit and bassist Jack Wyatt) at the Rancher and Satan's Sanctum near Coral Gables with pianist Herbie Brock.

Joe Mooney back home after a month in Atlanta . . . Alan Dean at home here briefly between jobs elsewhere . . . Eddie Snyder back in action at the Sans Souci after a month in New York . . . Bill Harris at his home here, again between gigs . . . Buddy Lewis' fine trio, with bass man Al Simi, still on tap at the Old Mexico . . . Pianist-arranger Don Ippolito joined the house group at the Vagabonds' club. Mandy Campo moved his group into the Empress hotel's Night Club room . . . Singer Audrey Boone into the Bonfire restaurant's Pinto lounge . . . Agnes Dawson added to the lineup of Frankie Hart, Churchill Cinnamon, Marti Fiske, and Peggy Browder at the Lobo lounge of Betty's restaurant.

—bob marshall

New Orleans

Spring dances at colleges and naval and military installations from Florida to Arkansas have had the name bands criss-crossing each other and stopping here for a bit of sight-seeing and relaxing whenever schedules permit. Woody Herman's played Baton Rouge May 7, and to Eglin Air Force base in Florida May 8—and was back in Baton Rouge for another gig May 9.

Johnny Long's band headed for Texas, Arkansas, and Oklahoma for one-niters upon winding up a four-week run in the Blue room of the Roosevelt hotel. Two weeks later the band was in Alexandria, La. Then came a short hop to the Broadwater hotel in Biloxi, Miss. for a one-niter.

Singer Barbara Hammond split after three years with the Shanty-Towners to try it as a single. Her replacement is Ginny Brewton of Mobile, Ala., came into the band May 1 . . . Chuck Foster followed Long into the Blue room. Headline act was the Wilder Brothers, no newcomers to show business but in intermediary years under their real name of Weidler had been members of Charlie Barnett and Stan Kenton sax sections . . . The Dorseys made New Orleans their headquarters for three days while playing dates at LSU in

Baton Rouge and Keeler Air Force base in Biloxi . . . Mel Torme packed them in for all four nights of his engagement at the Safari lounge. His polished performance had excellent backing by tenor man Bob Hernandez' newly formed quintet.

Pianist-vocalist Jay Heffner moved from the cocktail lounge of the St. Charles hotel to the recently opened spa known as Jerry's . . . Les Koenig of Contemporary Records and Bernie Silverman of JATP here on successive weeks in countrywide tours to check the pulse and needs of distributors, dealers, and disc jockeys.

—dick martin

Cincinnati

Disc jockey Jean Shepherd, formerly with WLW and other local stations, now at WOR in New York City. His Saturday show went on MBS May 7 . . . The city park board has Ralph Flanagan and Stan Kenton scheduled for summer concerts at Eden Park . . .

Marian McPartland trio conducted a month's stay at Columbus' Grandview inn with the lounge packed almost every night . . . The Sans Souci back in business and swinging after a three-month shutdown.

Roger King Mosian at the Moonlight Gardens for a two-night stand . . . Nat (King) Cole concert laid a large egg at Music hall's box office . . . Lenox grill now featuring a jazz policy with most of the city's better musicians to be found there . . . The New Jazz Concert with Dave Brubeck, Paul Desmond, Chet Baker quartet, and Gerry Mulligan proved very exciting to the audience, but was a financial flop.

—dick schaefer

Toronto

The same night Art Tatum opened at the Town, his former guitarist, Tiny Grimes, began an engagement at the Concord with his own group. But Tiny has changed. His group is called Tiny Grimes and his Rocking Highland-

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ers. They wear kilts . . . Phil Napoleon and his Memphis Five followed Al Belletto's group into the Colonial . . . Lionel Hampton's band played a one-nighter at the Brant inn in Burlington, Ont. . . . Billy Daniels, who worked a week at the Casino, recently filmed 26 quarter-hour television shows to be titled *Billy Daniels Sings*. He's planning his second Australian tour next fall . . . The Viscounts, local amateur quartet brought to light by the touring Ted Mack show, were booked into McVan's in Buffalo.

—bob fulford

Montreal

Possible Emanon Jazz society concert are seen for the summer months. The group resumes meetings in late September . . . A new jazz show, devoted solely to pianists, started June 1 on CBM Mondays and Wednesdays in the morning . . . The Ray Norris quintet left the airwaves in April. They were heard Saturday nights from Vancouver . . . Al McGowan's band played the NABET (radio technician's union) dance in April, unfortunately minus tenorman Mike Romanelli . . . Louis Armstrong's All-Stars at the Seville in early May . . . Blake Sewell's Mount Royal dances finished in May. They'll resume in September for the seventh season . . . Steve Garrick and Maury Kaye have set up Music Arranger's Corp. . . . Penny Parker at Ruby Foo's . . . Alys Robi at the Eldorado . . . CBF has added yet another 30-minute jazz program on Sundays.

—henry f. whiston

Jazz Finds New Home In Greenwich Village

New York—Cafe Bohemia in Greenwich Village has instituted a regular modern jazz policy with the first house band composed of Allen Eager, Kenny Clarke, Duke Jordan, and Oscar Pettiford. Tony Fruscella is also heard frequently, and a number of modern jazz notables frequently sit in. The club, an informal hostelry without cover or minimum, is located at 15 Barrow St., near Cafe Society.

For Art's Sake

Chicago — You never know when you're going to run into a jazz concert these days. For example, in Canton, Ill., last month, the city fathers decided that graduating high schoolers who followed the custom of staying out all night for that big event, should have a place to go where the fun would be supervised. So they booked Art Hodes and his Dixieland band for a concert at the city auditorium. Starting time? At 5 a.m.

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'Blindfold Test'

(Jumped from Page 25)

on bass, with the bow; he can do anything with the bass, and I can't understand why he plays like a machine. Peter Ind.

The drummer—they should have left him home and hired a metronome and it would have swung better. This makes me mad, because it's not jazz, and people are calling this kind of beat jazz. Dave Brubeck gets the same beat. And it's leading Lee to think this swings, because Desmond has made it like that and they call it swing.

The piano player, unless it was Lennie just trying to stay in the background without letting his name be used, I don't know who it is. And the tenor player sure can't be Warne Marsh. It's like five dead men, this record. No stars, man. They shouldn't ever have released it. Not release it—they shouldn't even play like that!

I think these cats hate jazz, but for some reason they've convinced the public that this is jazz. I don't know what to do about it, unless cats like Bird and Diz—well it's too late for Bird—change their music and call it something else. 'Cause if they play jazz, I don't play jazz, and neither does Pettiford!

9. **Teddy Charles. Margo (Prestige).**
Charles; Shorty Rogers; Jimmy Giuffre, tenor; Shelly Manne; Curtis Counce.

How many stars did I give Bird before—50? Well, I'll give this one 45. I think it's Stan Getz, but I'm not sure, as there was no solo—it was practically all written—and I don't know any other tenor player capable of doing that. Maybe he'll get 50 when he dies.

But the composition is the kind of thing people should be listening to. It does something to me. Dave Brubeck can never do that, man. He could play the notes—but it wouldn't sound like that. But he wouldn't want to play like that anyway. Five stars for everything on this one!

Ed Sullivan Film Set

New York—Ed Sullivan, columnist and television personality, will become an actor-producer for Warner Bros. The Sullivan-produced picture to be filmed in October probably will be an autobiography of his life with Sullivan portraying himself. Story content has not been detailed.

Perspectives

(Jumped from Page 2)

Street Blues and *My Blue Heaven* on the organ and then alternated with varied selections on the organ and the piano."

Who played *Things to Come*?

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Radio And Video

By Jack Mabley

REFLECTIONS ON A TV TUBE: I've probably missed 2,000 take-offs on Ed Sullivan in the last year, but of those I've seen, Jerry Lewis' 15-minute bit on the *Comedy Hour* was the greatest. Jerry had wig, buck teeth, double breasted suit, and the fine Lewis sense of timing to help him. The Lewis satire was both kindly and cruel . . . And it's just as well Sullivan was too busy at the time to be watching.



Mabley

Marguerite Piazza's Dixieland act is big in the cafes and was on Sullivan's show . . . But to me her treatment of jazz is so bad it's embarrassing . . . Something on the line of Eddie Fisher singing Pagliacci at the Met.

I can't get off the subject of *Caesar's Hour* . . . Maybe because it is one of the few comedy shows worth watching. My latest concern with the show is the front entrance of the Victor's house, which has a step down flush with the front door. It is practical for scene shifting, but is architecturally unsound . . . And unless they fix it, or have already, somebody is going to walk into the Victor house one Monday night and go right on his kisser.

After watching very few TV dramas for nearly a year, I began watching two or three a week recently and found them very entertaining . . . But I'm not sure whether they've improved a lot, or I just had an appetite for dramas and anything that moved looked good.

STEVE ALLEN continues to be the best friend that jazz has on the networks. I suppose it's a break for Benny Goodman fans that a man of Allen's basic good taste was chosen to portray the king of swing . . . Although Hollywood will have to pull one of its miracles to make Allen resemble Goodman, physically or in temperament.

One of the best television ideas I've heard in a long time comes from the Chicago educational TV station, which is going to play music from 5 to 7 p.m. each weekday . . . No pictures . . . Does anybody here remember one of the most exciting variety programs ever seen on television, the *Saturday Night Review*? . . . It starred Caesar and Coca and Mary McCarthy and Marge and Gower Champion, if my creaky memory is working right . . . And it had a freshness and ingenuity that no show on the air today even approaches.

We simply cannot comprehend what the television industry is going to use for programs 25 years from now . . . Viewers certainly will be far past the saturation point in situation comedies, variety shows, and probably in half-hour and hour dramas . . . And only news, music, and sports are sure to be as fresh decades from now as they are today.

NBC has an officer, Pat Weaver, who is paid to worry about tomorrow instead of today . . . He is doing a job that already is felt in our living rooms with such programs as *Peter Pan*, *Today*, and *Tonight*, plus the spectaculars.

He has come up with a fresh solution for early in the morning and late at night, and for an hour or two of unusual evening programming once a week . . . But we don't see that any dent has been made in the problem of filling network Class A time with approximately 2,500 half-hour shows a year for years to come. (We still like that educational station's way.)

Les Brown Biographies

(Jumped from Page 9)

Anthony, and Les Brown. Records. Sonny Burke: *Mr. Pessimist/I Wanna Love You*; Dave Barbour: *Fine and Dandy*; Jerry Gray: *My Heart Belongs To Only You/No Moon At All*; Dick Stabile: *When My Sugar Walks Down The Street*; Ray Anthony: *Wild Horass/Heartbreaker*; Les Brown: *Sentimental Train, 40 Cups Of Coffee, The Man That Got Away*. Radio: the Bob Hope show. Television: the Al Pearce show.

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Beat



Leslie Caron, director Negulesco, and bandleader Ray Anthony in cozy confab between takes on set of *Daddy Long Legs*, which, like so many other old pictures and plays, has been transformed into a musical.

Troupers Astaire And Caron Give 'Daddy Long Legs' Class

Daddy Long Legs with Fred Astaire, Leslie Caron. Ray Anthony band; songs by Johnny Mercer, ballet music by Alex North.

This story is an old horse that has been to the wars so often it could hardly carry anything heavier nowadays than this light load of songs and dances. But it serves well enough for another pseudo-sentimental rehashing of the age-old Cinderella situation.

This time the orphan (Leslie Caron) is French and of World War II origin. The whimsical "godfather" (Astaire), who anonymously stakes her to a U. S. finishing school education, conveniently forgetting her until she is old enough to marry (and he, presumably, is not quite too old), is a wealthy stockbroker who carries on his business from behind a set of drums set up in a corner of his office.

THAT IT COMES OFF as good entertainment is another example of how top-flight troupers like Astaire and Miss Caron can glide over the stickiest sections of a script when the production is sufficiently slick. And this one is.

Its chief musical interest is in the fresh flavor that pervades the musical settings of all the song and production numbers a flavor that must stem from one or all of the ace arrangers who contributed to it—Edward Powell, Skip Martin, Earle Hagen, Bernard Mayers, and Billy May.

The Anthony band, doing *Sluefoot*, is featured in a commencement dance sequence that dissolves into a "jitterbug ballet," or something, in which the choreography is almost too heavy even for the light-footed Astaire and Miss Caron.

THE SONGS ARE smart enough, but none of Mercer's new ones seems to register as well as one of his old ones. One of the latter is *Dream*, interpolated in various forms, including a vocal group treatment suggested by, if not suggestive of, the Pied Pipers recording.

North's ballet music sounds like off-the-cuff stuff assembled after a quick glance at the work of some well-known composers. There are two "spectacular" choreographic sequences. Since the film is too long by at least a half hour, that is more than a ballet-full.

—charles emge

Yaged Tutors Allen In Clary Technique

New York — Clarinetist Sol Yaged, whose own stylistic resemblance to Benny Goodman has been marked for years, has been instructing Steve Allen in basic clarinet technique. The daily sessions have been going on for several weeks, and they last about an hour.

The reason for the instruction, of course, is Allen's forthcoming appearance as star in *The Benny Goodman Story*. As of preastime, Yaged and his pupil were scheduled to play a clarinet duet soon on the Allen television show.

Filmland Up Beat **DOWN BEAT**

By Hal Holly

JACK WEBB, a stickler for realism, had Peggy Lee record some of her songs for the upcoming Pete Kelly's Blues right on the set simultaneously with shooting of the scenes. (The usual film method is to prerecord songs, with performers synchronizing lip movements to playbacks during filming.) And Webb asks to emphasize again that the film is not a "history of jazz" nor biographical in any sense. "Just a good story about a jazz trumpet player," he says, "in which jazz music of the era (the late '20s) happens to fit the story."

Looks like Ray Anthony (during the filming of *Daddy Long Legs*, the set workers dubbed him the "E-flat Cary Grant") and band will return to 20th-Fox for another picture, probably the oft-postponed *Pink Tights*, which has been held up again to await the return of Johnnie Ray in August.

According to current script, *The Benny Goodman Story* will end with the Carnegie hall concert of 1938 (which was a pretty good guess all along) . . . And now that we know that the role of Goodman will be enacted by Steve Allen, we are all waiting breathlessly for announcement of actor who will do the role of John Hammond . . . Mel Henke drew a featured piano solo sequence in MGM's *Guya and Dolls* (Marlon Brando, Frank Sinatra, Jean Simmons, Vivian Blaine) . . . Tony Romano (ex-GIs remember him as Bob Hope's guitarist on his first combat-area tours during World War II) will be seen as a singing cowboy in *Robbers' Roost* (George Montgomery, Richard Boone, Bruce Bennett). He also wrote the songs he sings.

Johnny Desmond in Hollywood to record some film songs for Coral. Someone gave out the report that Johnny was dickering with producer Maurice Duke to buy out Duke's rights to the Russ Columbo biofilm (in which Duke once announced he would star Desmond). Duke's answer: "Johnny buy my Russ Columbo story? with what?" (Something tells us Johnny will not be the star of the Russ Columbo biofilm.) . . . Polly Bergen, dropped by Paramount after not getting any roles of real interest, is back in town for tests at MGM and Warners'. At latter, she's up for lead in the Helen Morgan biofilm, once considered virtually the property of Doris Day. Dorothy Dandridge, who should have been on her way to big things in films after her appearance here with Duke Ellington in the 1941 stage show *Jump for Joy*, is getting real breaks since her Carmen Jones and supper room successes. Dorothy has a top part coming up in screen version of *The King and I* at 20th-Fox.

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Band Routes



Notice

All combos that wish to be included in *Down Beat's* third annual combo issue should send the following information to Combo Issue, *Down Beat*, 2001 Calumet Ave., Chicago 16, Ill.:
Name of group, number of personnel, type of group, recording affiliation.

Albert, Abbey (Statler) Hartford, Conn., Out 6/4, h
Alexander, Stan (On Tour) Associated Orchestra Agency
Back, Will (Unity) Salt Lake City, Utah, h
Bair, Buddy (On Tour—Texas) 6/3-26, GAC
Barlow, Dick (St. Anthony) San Antonio, Tex., h
Barron, Blue (Melody Mill) North Riverside, Ill., 6/1-5, b
Buecke, Tex (Coney Island Park) Cincinnati, Ohio, 6/24-30
Burr, Mincha (Waldorf-Astoria) NYC, h
Bothie, Russ (Merry Garden) Chicago, b
Brandwynne, Nat (Malibu Surf) Lido Beach, L. I., 6/1-9/5, h
Brown, Les (Palladium) Hwd., b
Cayler, Joy (Laurel Hill) Columbia, S. C., 5/30-6/10, nc; (Officers Club) Montgomery, Ala., 6/12-18, nc; (Kessler Air Force Base) Biloxi, Miss., in 6/20
Chavales, Lou (Desert Inn) Las Vegas, Out 6/8, nc
Coleman, Emil (Balmoral) Miami, Fla., h
County Gentlemen (Gray Rock Tavern) Fernwood, Pa., nc
Cross, Bob (Statler) Boston, Out 6/4, h
Cugat, Xavier (Waldorf-Astoria) NYC, 6/1-7/10, h
Donahoe, Al (New Santa Monica Pier) Santa Monica, Calif., Out March, 1959, b
Elgart, Les (Elitch's Garden) Denver, Colo., 7/20-8/1, nc
Ellington, Duke (On Tour—Utah, Idaho, Washington) ABC
Ferguson, Danny (Robert Driscoll) Corpus Christi, Tex., h
Fink, Charlie (Palmer House) Chicago, h
Fitzpatrick, Eddie (Mapes) Reno, Nev., h
Flanagan, Ralph (On Tour—Midwest) GAC
Garber, Chuck (Aragon) Chicago, 6/28-7/31, b
Garber, Jan (Fiesta de Five Flags) Pensacola, Fla., 6/8-11; (Steel Pier) Atlantic City, N. J., 6/17-23, b; (Iroquois Garden) Louisville, Ky., 6/27-7/2, h
George, Chuck (Fazio's) Milwaukee, Wis., Out 6/13, nc
Glaser, Don (On Tour) GAC
Hampton, Lionel (Apollo) NYC, 5/24-6/2, t
Harris, Ken (El Rancho) Sacramento, Calif., nc
Harrison, Cass (Deshler-Hilton) Columbus, O., h
Herman, Woody (Pepe) Philadelphia, 6/12-15, nc; (Basin Street) NYC, 6/16-29, nc
Howard, Eddy (Elitch's Garden) Denver, Colo., 6/29-7/18, nc
Hudson, Brian (On Tour—South) MCA; (NTC) Hainbridge, Md., 6/14-19; (Peabody) Memphis, 7/3-11, h
Hunt, Pee Wee (On Tour—East) GAC
James, Harry (On Tour—Texas Territory) 6/12-18, MCA
Jaros, Joe (On Tour—California)
Jerome, Henry (Edison) NYC, h
Jurkens, Dick (Elitch's Garden) Denver, Colo., Out 6/13, nc; (Indiana Beach) Monticello, Ind., 6/11-17
Kaye, Mammy (On Tour—Chicago Territory) MCA
Kenton, Stan (On Tour—Midwest) GAC; (Hittland) NYC, 6/16-28, nc
King, Pee Wee (On Tour—Midwest) GAC
Kisley, Steve (Statler) Buffalo, N. Y., Out 7/2, h
Laine, Buddy (On Tour—Midwest) Midway Artist Corp.
Lesalle, Dick (Baker) Dallas, Tex., Out 6/1, h
Lewis, Dick (Airport) Pittsburgh, Pa., Out 6/11
Lombardo, Guy (On Tour) MCA
Long, Johnny (On Tour—California) 6/6-7/1, MCA
McGuffin, Wayne (Highland's Clubhouse) Kennewick, Wash., Out 7/23, b
McIntyre, Hal (On Tour—South) GAC; (Steel Pier) Atlantic City, 6/24-30, b
McKinley, Itay (On Tour—East) GAC
Murterle, Ralph (Lakeside) Denver, Colo., 6/17-23, b; (Golden) Reno, Nev., 6/29-7/12, h
Martin, Freddy (Ambassador) Los Angeles, h
Masters, Frankie (Coward Hilton) Chicago, h
Max Hand, Billy; Sam Donahue, Dir. (Casino) Walked Lake, Mich., 6/3-4, nc; (On Tour—Pennsylvania and Ohio) GAC
Melba, Stanley (Pierre) NYC, h
Mooney, Art (On Tour—West Coast) GAC

Morgan, Russ (Coliseum) San Antonio, Tex., 6/3-4; (On Tour—Midwest) GAC
Morrow, Buddy (Peabody) Memphis, 6/6-19, h; (Lakeside) Beaver, 6/24-7/7, b
Mozian, Roger King (Ocean Forest) Myrtle Beach, S. C., 6/30-6/4, nc
Neighbors, Paul (Aragon) Chicago, Out 6/5, b; (Pleasure Pier) Galveston, Tex., 6/24-7/7
Noble, Ray (On Tour—England) MCA
Paster, Tony (Lagoon) Salt Lake City, Utah, 6/3-4, nc; (Peabody) Memphis, 6/20-7/3, h
Peepers, Leo (On Tour—Midwest) GAC; (Lakeway, Wis., 6/24-30)
Perrault, Clair (Statler) Buffalo, N. Y., h
Phillips, Teddy (Flamingo) Las Vegas, Nev., h
Porter, Kent (Stork Club) Shreveport, La., In 5/30, nc
Prado, Perez (Apollo) NYC, 6/3-9, t
Prima, Louis (Sahara) Las Vegas, h
Reed, Tommy (Muehlebach) Kansas City, Mo., h
Reichman, Joe (On Tour—Southwest) MCA; (Roosevelt) New Orleans, in 6/23, h
Rudy, Ernie (Roosevelt) New Orleans, Out 6/22, h; (On Tour—South) GAC
Sandis, Carl (Cleveland Hotel) Cleveland, h
Sheldon, Kenny (Jersey City Garden) Jersey City, N. J.
Splvak, Charlie (On Tour—Chicago) MCA
Strater, Ted (Plaza) NYC, h
Sudy, Joseph (Roosevelt) NYC, h
Thornhill, Claude (On Tour—East) GAC
Trash, Clyde (On Tour—Midwest) Associated Orchestra Agency
Waples, Buddy (Henry Grady) Atlanta, Ga., h
Watkins, Sammy (Statler) Cleveland, h
Weems, Ted (On Tour—Texas) MCA; (Pleasure Pier) Galveston, Tex., 6/10-23
Welk, Lawrence (Aragon) Ocean Park, Calif., Out 1/5-5/7, h
Williams, Billy (Rice) Houston, Tex., In 6/2, h

Combos

Air Lane Trio (Pleasantly) NYC, h
Allen, Henry "Red" (Metropole) NYC
Armstrong, Louis (Chicago) Chicago, Out 6/8, t; (Gatineau) Quebec, Canada, 6/16-22, cc; (Basin Street) NYC, 6/30-7/6, nc
Australian Jazz Quartet (Tia Juana) Baltimore, Md., 5/31-6/5, nc
Baker, Chet (Loop Lounge) Cleveland, 5/30-6/4, cl
Belleto Quintet, Al (Facks) San Francisco, 6/3-30, nc
Braxton Trio, Bob (Mardi-Gras Grill) Seattle, Wash., nc
Brubeck, Dave (Downbeat) San Francisco, Out 7/24, nc
Buckner, Mill (Pepe) Philadelphia, 6/6-18, nc
Burgess Trio, Dick (The Stratos) Hwd.
Campbell, Choker (Palms) Hallandale, Fla., 6/6-12, nc
Candido (Birdland) NYC, Out 6/15, nc
Carroll, Barbara (Embers) NYC, Out 6/4, nc
Cavanaugh Trio, Paxe (On Tour—West Coast) GAC
Charles, Ray (On Tour—Midwest) SAC
Charles, Teddy and **Charlie Minkus** Quartet (Cotton Club) Cleveland, 5/30-6/5, nc
Charley and Ray (Apollo) NYC, 6/10-16, t
Charms (On Tour—Chicago Territory) SAC
Clowers (On Tour—South) SAC
Condon, Eddie (London's) NYC, nc
Dante Trio (Colonial) Hagerstown, Md., 6/20-26, h; (Chatterbox) Neaside Heights, N. J., 6/29-7/1, nc
Davis, Johnny (Officers Club) Chateau Lamothie, France, nc
Denett Trio, Jack (Colonial) Hagerstown, Md., 6/14-27, h
Doggett, Bill (Crown) Chicago, 6/8-19, nc
Domino, Fats (Ebony) Cleveland, 6/13-19, nc
Felds, Herbie, Las Mainas, N. J., 6/7-12
Five Keys (On Tour—Chicago Territory) 6/3-26, SAC
Fulson, Lowell (Palms) Hallandale, Fla., 6/8-12, nc
Gadabonita Trio (On Tour—Pacific Northwest) Gardner, Don (Nighthop) Newark, N. J., Out 6/12, nc
Garner, Erroll (Loop) Cleveland, Out 6/5, cl; (Basin Street) NYC, 6/16-29, nc
Gets, Stan (Boston Harbor) Rochester, N. Y., Out 6/6, r

Gill Trio, Elmer (Ebony Cafe) Seattle, Wash., Out 7/2, cl
Gillespie, Dizzy (Birdland) NYC, Out 6/15, nc
Gordon Combo, Stomp (1042 Club) Anchorage, Alaska, Out 7/30, nc
Grimm Brothers (On Tour—South) SAC
Herman, Lenny (Sahara) Las Vegas, Nev., h
Heswood, Eddy (Las Vegas) Baltimore, 5/30-6/5, nc
Hodes, Art (Crest) Detroit, 5/31-6/20, cl
Hope, Lynn (El Rancho) Chester, Pa., 6/15-19, nc
Howard Quintet, Phil (4300 Club) Rochester, N. Y., nc
Johnny & Joyce (Chamberlin) Ft. Monroe, Va., h
Jordan, Louis (Sands) Las Vegas, Nev., Out 6/21, h
Kallio, Alex (Grandview Inn) Columbus, O., Out 6/4, h
Kravis, Gene (Flame) Minneapolis, Minn., Out 6/4, nc
Lee, Vickt (4300 Club) Rochester, N. Y., nc
Leonard, Chuck, Farko, N. D., 6/1-25
Little, Walter (Apollo) NYC, 6/10-16, t
Martin, Kay and Bodyguards (Bamboo Room) Atlantic City, N. J., 6/27-9/11, cl
McCune, Bill (Astor) NYC, h
McPartland, Marlan (Patto) Washington, D. C., Out 6/4, nc
Milburn, Amos (On Tour—South) 6/1-21, SAC
Monte, Mark (Plaza) NYC, h
Morris, Joe (On Tour—South) 6/3-13, SAC
Note-A-Rhin (Belvedere) London, Canada, In 6/6, h
Orieles (Howard) Washington, D. C., Out 6/2, t
Parker Combo, Howard (Trade Winds) Denver, Colo., nc
Paxone, Tommy (Rock Garden) Willmantic, Conn., r
Perl Combo, Bill (Pump Club) Pensacola, Fla., nc
Peterson, Oscar (Comedy) Baltimore, 5/30-6/5, nc; (On Tour—California) SAC
Prysock, Red (Zanzibar) Buffalo, N. Y., 6/1-13, nc
Restum, Willie (Rainbow) York, Pa., 5/30-6/8, nc
Roy, Alvin, Lake Tahoe, Nev.
Rivo Trio, George (Muehlebach) Kansas City, Mo., h
Rivers Trio, Ottilo (Elks Club) Longview, Wash., Out 6/4, nc
Roach, Max (Clifford Brown) (Blue Note) Philadelphia, 5/30-6/12, nc
Roht Trio, Don (Shawnee Inn) Shawnee on Delaware, Pa., Out 9/11, h
Salt City Five (Paddock Club) Ocean City, Md., 6/17-7/17, nc
Schaff's Aristocrats, Murray (Flamingo) Las Vegas, 6/2-29, h
Scott, Tony (Minton's Playhouse) NYC, nc
Shearink, George (Houge Lounge) River Rouge, Mich., Out 6/13, cl
Simmons, Del (London Chophouse) Detroit, Out 6/26
Smith Quartet, Johnny (Beehive) Chicago, 6/2-13, nc; (Houge Lounge) River Rouge, Mich., 6/14-19, cl; (Cotton Club) Cleveland, 6/20-26, nc
Something Smith & the Heilheads (Blinstrub's) Boston, 6/6-12, nc; (Muehlebach) Kansas City, In 6/17, h
Sorrell Trio, Frank (Pleasantly) NYC, h
Spanier, Mugsy (Pepe) Philadelphia, 5/30-6/4, nc; (Loop) Cleveland, 6/6-12, cl; (Colonial Tavern) Toronto, 6/13-25, nc
Stevens Trio, Sammy (Harmony Ranch) Esters Park, Colo., Out 6/5, cl
Tatum, Art (Cotton) Cleveland, 6/6-12, nc; (Town Room) Indianapolis, Ind., 6/15-21, nc
Teagarden, Jack (Hankover) San Francisco, Out 6/11, nc
Three Jacks (Wheel Bar) Colmar Manor, Md., nc
Tromler (Riviera) Las Vegas, Out 7/5, nc
Triads (Syracuse) Syracuse, N. Y., h
Turner, Joe (On Tour—South) 6/3-13, SAC
White, Pree (American Legion) Hornell, N. Y., nc
Yaged, Sol (Metropole) NYC
Young, Lester (Copa Casino) Buffalo, 5/31-6/8, nc; (Pepe) Philadelphia, 6/20-26, nc

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