

July 13, 1955

MUSIC & DRAMA

# DOWN BEAT

RECORDS  
HIGH-FIDELITY  
INSTRUMENTS  
FILMLAND UP BEAT  
RADIO • TV

Public Library  
Third Annual  
Combo Directory  
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Chris Connor  
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CANADA 35c  
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Everything In The World About The World Of Music



*The Four Lads*

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## Feather's Nest

By Leonard Feather

WHAT IS FOLK music? According to the popular interpretation of the term, it is music originated and used among the common people of any country. The corollary implication is that it is unsophisticated and often unlettered music.

When folk music and its purveyors come into contact with more sophisticated elements, one of two things can happen. Either a new, fuller and richer music can develop from the association, as has been the case with the evolution of jazz; or the result can be a hybrid combining the worst features of both parents.

The latter seems to be the case with

a great deal of the music now being performed in some of the areas where the calypso idiom once was the unspoiled child of the native folk arts.

A COUPLE OF months ago I vacationed at Montego Bay, Jamaica, and in Nassau, in the Bahamas. Admittedly these never have been focal areas of calypso, but it would be half reasonable to expect a certain amount of undiluted West Indian charm to have permeated the local music without too much danger of bastardization.

Alas, it is not so. The pristine delights of the first calypsos I recalled having heard on records, in which the singers put the accent on the wrong syllable and told versified stories of current events with no apparent awareness of the refreshing naivety of their approach, were nowhere to be found.

Instead, I heard a calypso group that sang things like *Cheek to Cheek* and *Don't Let the Stars Get in Your Eyes*. I don't think there are more than two chord changes in *Don't Let the Stars*, but this group managed to get them both wrong.

WHEN THEY LEFT the stand to be replaced by an American-style dance band, the best moments were some fair ersatz Gillespie by the trumpet man, and the rest was insipid ballroom music in which the rhythm section was most conspicuously delinquent.

(Excuses kept popping into my mind, such as you can't keep a bass drum in good condition in this climate, but the fact remained that nothing was happening.)

When the calypso group played calypso numbers, it was passable; but as soon as there was an attempt to please the American tourists by playing some of their favorite standards and pops, it was murder.

Nassau provided greater expectations and bigger disappointments. A singer named Blind Blake, some of whose compositions were picked up by Woody Herman, happened to be playing with his trio at the hotel where I stayed. So in the course of the week I had a daily opportunity to find out where lay the hidden charm that had made a considerable local name for this group and had even led to a series of LPs on a local label.

AT THE END of the week, the charm still was hidden. Among the missing elements were the earthily pure folksy tone of the best calypso singers, the infectious natural beat, and the spontaneous ingenuity of the material. All I heard was a kerplunking banjo and a colorless, monotonous voice.

And when I went to a local night club, looking for something better, I found a band that played American stock arrangements, led by Freddie Munnings, a clarinetist who clearly has been influenced by Artie Shaw, and who, during one of several sojourns in the U.S., had studied at New England conservatory.

The nearest thing to an ungimmicked, authentic native sounding group was led by one George Symonette, who plays at two night clubs, has a show on the local radio station and is generally a big man around town.

BUT I STILL felt, as I boarded the plane, that if I ever want to find real unspoiled calypso I'd better go farther south and try Trinidad, where the inroads of commercialism and the *Hill Parade* may not yet have been felt.

I won't say, however, that I didn't hear any exciting calypso singing and rhythms that month. The day after I got back to town I heard Harry Belafonte of New York City, accompanied by the entire company, doing *Matilda* in *Three for Tonight*, on a Broadway stage. Best singing, most authentic accent and most convincing calypso I'd heard all month.

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**On the Cover**

A tense moment of every record session—the playback—is listened to with varying emotions by the Four Lads, comprising Frank Bussari, Jimmy Arnold, Connie Condarini, and Bernie Toorish. A story on the influx of vocal combos in pop music can be found on page 10.

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**The First Chorus**

I was present a couple of weeks ago at a scene that I will remember long and fondly.

Paramount Pictures arranged a premiere showing of Dean Martin and Jerry Lewis' most recent film, *You're Never Too Young*, at Brown's hotel in New York's Catskill Mountains this month. It is the resort at which Jerry started as a busboy and where he first performed onstage.

You may have seen in the newspapers several days previous that Martin decided he didn't want to attend, and instead planned for Hawaii. It was one in a long recent string of incidents which have caused speculation that the comedy team is going to break up as soon as contractual commitments can be straightened out.

So Jerry went up alone to face what he surely felt would be a gruelling weekend, in that more than 100 members of the press would be onhand, all looking for the opportunity to be the first to state with authority that the breakup was indeed to take place.

In the day and a half previous to the preview, he was the picture of gaiety, playing softball, leading games, mingling with the guests, and displaying all the wonderfully warm qualities that have made him a comedian of stature in show business.

During the film itself, he was quiet and absorbed, studied it intently, and chewed his fingernails.

Following the showing, he exceeded the show at the hotel's night club room. I have never seen him funnier. He introduced acts with grace and razor-edged wit, then stepped aside and let them work without interruption. He got into a routine with singer Sonny King that closely paralleled his capers with Martin. He even sang a song straight—*All of You*—which he did simply and with feeling for it. It was a scintillating performance for the newspapermen and critics present—one that conclusively showed that he is more than capable of continuing to star as a single.

Then, as dawn was nearly breaking, he said he had something important to say. First he thanked everyone for attending and for their response, then directed remarks exclusively to the press which went something like:

"I want to sincerely thank all of you for something. You all know I came up here with a most difficult problem to face, and with heavy heart. I don't know what the future holds for me, and I can't make any statements until a great many things are ironed out.

"You know that in the past, I have had differences with the press and with some  
 (Turn To Page 18)

# Bethlehem Suspends Chris In Hassel Over Contract

New York—Bethlehem Records suspended its leading star, Chris Connor, as of June 1. She was suspended because, the firm said, she refused to record more than the minimum number of sides guaranteed in her contract.

The label says it also may add the time Chris is suspended to the length of her regular contract. Thereby, Bethlehem adds, Chris' contract, which ends this December, could be extended by the length of time she is under suspension and during that period, she could record for no other company.

Monte Kay, Chris' manager, denies Bethlehem's claims and says that Chris, in fact, has recorded more than the minimum number of sides. He added further that the registered letter the label says it mailed Chris concerning the matter has not yet been received.

When he is formally notified, Kay adds, he will turn the matter over to his attorney. Kay implied that in view of the company's action, it is quite unlikely that Chris will re-sign with Bethlehem when her contract is up.

Chris, meanwhile, opens at the Tiffany in Los Angeles July 8 for 2½ weeks and then goes into the Blackhawk in San Francisco July 24 for two weeks. In mid-August, she begins a month at the new jazz room in Honolulu.

## Artie Shaw Sells Farm

New York—Artie Shaw has sold his 270-acre farm at Pine Plains, N. Y. The property will continue to be run as a beef and dairy farm. Shaw also reportedly is heading for another divorce. He and Doris Dowling have separated.



VICTOR RECORDS has been in the midst of a flurry of twosome recordings lately — Perry Como and Jaye P. Morgan, Jayne and Audrey Meadows, Eddy Arnold with Hugo Winterhalter, and this pictured date, on which Eartha Kitt sliced the up-and-coming Freddy with mambo master Perez Prado.

## Type Casting

A story currently making the rounds among musicians is about the man who entered a psychiatrist's office and said, "Doc, I've got a terrible problem. I can't act; I can't dance; I can't play an instrument; I'm petrified when I stand up before an audience. I don't know what to do."

Said the analyst, "Well, why don't you just quit?"

"But, doc, I can't. I'm a star!"

## Pacific Issues West Coast Jazz Album

Hollywood—Pacific Jazz will release in June a 12-inch LP titled *Jazz West Coast*, in which practically every one of the musicians identified with the new school, if such there be, has been assembled.

The arrangers and/or composers are Laurindo Almeida, Russ Freeman, Gerry Mulligan, Bill Perkins, Bob Cooper, Johnny Mandel, Jack Montrose, and Shorty Rogers. Featured instrumentalists are:

Almeida, Chet Baker, Harry Babasin, Bob Brookmeyer, Clifford Brown, Larry Bunker, Buddy Clark, Bob Enevoldsen, Maynard Ferguson, Freeman, Herb Geller, Jimmy Guiffre, Bob Gordon, Chico Hamilton, Roy Harte, Hampton Hawes, Lee Konitz, Mel Lewis, Shelly Manne, Red Mitchell, Paul Moer, Joe Mondragon, Montrose, Mulligan, Bob Neel, Bill Perkins, Rogers, Jimmy Rowles, Billy Schneider, Bud Shank, Zoot Sims, Carson Smith, Bob Whitlock, Claude Williams, and Stu Williamson.

## 'Beat' Writer Gets Bid From 'Monitor'

New York—*Down Beat* will have a regular part in NBC's elaborate new weekend radio operation, *Monitor*. Al Collins is one of the communicators in the *Monitor* setup, and it is planned that he'll be heard from 11 p.m. Saturdays until 7 a.m. Sunday.

Collins has invited Nat Hentoff of *Down Beat* to select the best jazz record of the week and to appear on the program each Saturday with the record and his reasons for the selection.

The Collins' night-long show will feature besides records a number of live remotes from such clubs as Basin Street, the Embers, and Nick's. There is also talk about pickups from the Palladium in Hollywood, the Hague in Los Angeles, the Downbeat in San Francisco, and the Blue Note and Jazz Limited in Chicago. The Newport Jazz festival also may be covered.

## George Handy Cuts Label 'X' Album

New York—George Handy, whose combo goes into Birdland June 30 for two weeks opposite Count Basie, has recorded a new 12" album for Label "X."

The record consists entirely of Handy originals with Handy conducting. He also played piano on two. Handy also is writing originals for a 14-piece album date that may be done on Birdland Records. He has signed a one-year pact for all his originals with Patricia Music, the publishing firm operated by Birdland's Morris Levy and Phil Kahl.

## Ella Scheduled For 'Comedy Hour' July 24

New York—Ella Fitzgerald has been booked for NBC-TV's *Colgate Comedy Hour* July 24; as part of the program concerned with Jack Webb's forthcoming jazz film, *Pete Kelly's Blues*, in which Ella is featured.

She also will be heard on CBS radio's *The Woolworth Hour*, with Percy Faith conducting on July 28. Ella opens at Basin Street July 26.

# How Newport Lines Up

Newport, R. I.—This is the way the line-up for the three nights of concerts at the Newport Jazz festival is shaping up:

July 15—Louis Armstrong, the Woody Herman band, Erroll Garner, Teddi King, Joe Turner, Roy Eldridge, Coleman Hawkins, and Stan Rubin's Tigertown Five. July 16—Dinah Washington, Max Roach and Clifford Brown, Chet Baker, Dave Brubeck, Marian and Jimmy McPartland, Gerry Mulligan, Wild Bill Davison, Pee Wee Russell, Vic Dickenson, Milt Hinton, Buzzie Drootin, George Wein, Lee Konitz, Warne Marsh, Ruby Braff, Al Cohn, and Bob Brookmeyer.

July 17—Duke Ellington (master of ceremonies), Johnny Hodges, Ben Webster, Rex Stewart, Lester Young, Jo Jones, Buck Clayton, the Count Basie band, Johnny Smith, Bobby Hackett, Kai Winding and J. J. Johnson, Thelonious Monk, the Modern Jazz quartet, Billy Taylor, and Dave Brubeck.

There may yet be personnel changes on the particular nights, but this list is the basic line-up.

## Frankie Laine Replaces Godfrey

New York—The *Frankie Laine Show* has been sold to CBS-TV in large budget deal to begin July 20 as the summer replacement for *Arthur Godfrey and His Friends*. The deal was set by GAC-TV for an eight-week period.

Lester Gottlieb, CBS vice president, will produce the show. Gottlieb says the show will be of the musical variety format, featuring top recording stars. None of the current stars of the Godfrey show will be retained for this program. The show will emanate from New York.

## Rejected 'Carmen'—Eckstine

London—Billy Eckstine, currently touring England, has revealed to a *Melody Maker* reporter that he turned down the lead role when the *Carmen Jones* film was being planned.

"I just couldn't go along with the treatment," explained Eckstine. "The stereotyped 'dats' and 'dems' the characters had to say and sing. That's old-fashioned plantation stuff. Yes, I know the picture was a big hit—but when I went to see it, I walked out in the middle."

## Brubeck Added To Newport Panel

Newport, R. I.—Dave Brubeck has been added to the Sunday afternoon panel, *The World of Jazz*, at the Newport Jazz festival. He and fellow musicians Billy Taylor and Gerry Mulligan will discuss the state of jazz and jazz criticism with critics Wilder Hobson, Norman O'Connor, and Nat Hentoff.

After the round table, Bill Coss will present a demonstration of experimental jazz with Charlie Mingus, Teddy Charles, Teo Macero, Art Farmer, John LaPorta, Rudy Nichols and Eddie Bert.

## Hackett On 'Henny, Rocky'

New York—*Henny and Rocky*, a new informal program of comedy, skits, music, and songs starring Henny Youngman and Rocky Graziano and featuring vocalist-dancer Marion Colby, is now heard over the ABC-TV network after Wednesday night fights.

Music for the weekly Wednesday night program is provided by a five-piece combination featuring Bobby Hackett, trumpet; Buddy Weed, piano; Peanuts Hucko, clarinet; Morey Feld, drums, and Felix Giobbe, bass.

## Strictly Ad Lib

### NEW YORK

**ONSTAGE:** It looks as if Fred Waring will bring the review with which he toured successfully earlier this year to a Broadway theater in late summer for four weeks . . . Maurice Chevalier returns to Broadway Sept. 28 for six weeks at the Playhouse . . . A London production of *House of Flowers* is being planned by Peter Brook and Oliver Messel.

**ENTERTAINMENT-THE-ROUND:** English singer, David Whitfield, who has scored well on the Ed Sullivan show, will be screen-tested in Hollywood late this year and will also do two more Sullivan shots . . . Danny Kaye's London Palladium engagement has been extended to eight weeks until July 16 . . . Now that Ruban Bleu is closed for the summer, confederer Julius Monk is the pianist in the lounge at Monte Proser's La Vie . . . Al Hibbler will probably return to Birdland in September . . . Negotiations are on for a Rock and Roll show with Alan Freed at the Polo Grounds July 30 . . . Lynn Roberts, former Tommy Dorsey vocalist, is working as a single . . . Joe Loco will tour Japan in October.



Hibbler

**JAZZ:** Nesuhi Ertegun of Atlantic may record Lennie Tristano during a set in the upstairs room at the Confucius where Lennie's been playing weekends. Business at the site, largely spread through word-of-mouth, has been good . . . Lee Konitz will cut a 12" LP for Atlantic with probably Warne Marsh, Oscar Pettiford, Kenny Clarke, and either Ronnie Ball or Sal Mosca on piano . . . Cafe Society is back on a jazz kick for the time being with a Buddy Rich reengagement . . . Cafe Bohemia in the Village is using weekend guest stars. Miles Davis was the first and Coleman Hawkins the second. Relief trio is led by Earl Knight with the room's music director, Oscar Pettiford, often sitting in on cello.

Tony Hannan now playing drums at Condon's . . . Blues singer Joe Turner has been signed for the Newport Festival . . . Bud Powell cut 13 sides for Norgran a few weeks ago with George Duvivier and Arthur Taylor. Included were several originals . . . Drummer Taylor returned to the Tristano quartet at the Confucius. Philly Joe Jones had played the previous weekend . . . Count Basie band is at Birdland until July 27. Johnny Smith goes in opposite Basie July 14. Dizzy Gillespie and the Neal Hefti band share the Birdland billing from July 28 to Aug. 17 . . . Visiting English jazz altoist Johnny Dankworth and his drummer, Alan Ganley, have been making the rounds of the jazz clubs here. Johnny now records for Capitol.

Bob Reiser started a series of *Jazz at Midnight* sessions Friday and Saturday at the Circle in the Square in the Village . . . Les Brown plays a rare New York club date July 16 when he goes into Basin Street for a week . . . Ella Fitzgerald will appear on Stan Kenton's *Music '55* on CBS-TV Aug. 2 . . . Jimmy McPartland will be contractor for a new Dixieland jazz center on Broadway where Pop City used to be. The place will run weekends with all-star bands plus a name singer.

**RECORDS, RADIO, AND TV:** Ruth Brown will record an LP of relaxed blues for Atlantic accompanied by several jazzmen . . . The Norman Paris trio, songwriters Michael Brown, and Ted Donahue have formed Trio Records . . . Savoy signed the Gaskin Sisters duo . . . Teddi King signed with Victor. She'll do jazz albums and pops . . . Fred Robbins' CBS radio *Disc Derby* is now heard from 8:30-9:15 p.m. Tuesday through Friday and Saturdays, from 8:30 to 9 p.m., EDT . . . Kate Smith returns to TV in the fall, doing guest shots . . . Pete Kelly's *Blues* may be turned into a regular TV series if the film is successful.

(Turn to Page 89)

## Band Review

Neal Hefti; Sheraton-Astor Roof, NYC

The most professionally crisp, widely adaptable new band to come out of the east this year is the one led by Neal Hefti. After 2½ weeks of rehearsal and five further weeks of week-end dates, the band was booked onto the Sheraton-Astor Roof May 25 for four weeks, later extended to five. After a July 2-17 tour with the McGuire Sisters and further dates, the band goes into Birdland July 28 for three weeks. Manager is Abe Turchen who also handles Woody Herman. Band is backed by Willard Alexander.

The initial impression the band makes is that of a well-rehearsed, thoroughly musical unit whose members are more than routinely interested in their work. Drummer Ted Sommer, for example, sounds far more invigorated with Hefti than he did with Les Elgart. The band also has an easy-swinging, relaxed "feel" that makes its music both eminently danceable and also more musically satisfying to the listener than that of most dance crews.

*Blue Tango* or *Whatever Lola Wants*, for instance, played during the dinner set comes forth straight enough for the dancers but also not all saccharine or sluggish. And in the same dinner set, there was a soft but jumping *One O'Clock Jump* that didn't scare the diners but also gave some kicks to the more music-oriented dancers.

Neal thus far has done almost all of the writing though trombonist Bill Verplanck is beginning to contribute some scores. Neal keeps up with the top five or six pop hits and for other current requests, he can always let the band build on a first-chorus stock arrangement—played full. For the rest, there are about 120 arrangements of standards and such Hefti originals as *Buttercup* (recorded by the band for Epic and now being covered on other



Neal Hefti

labels), *Coral Reef*, *Sure Thing*, *Why Not?*

The band also cuts a show with ease judging from the way it sounded behind Vaughn Monroe on the roof, and always—whether playing behind an act or for dancing—there is a moving vitality in the band's work. As for vocals, Paula Adams (formerly with Elgart) has a pleasant sound and sings with taste. Neal himself is an affable m.c., directs with functional spareness, and plays piano with a neat, Basicish compactness and beat.

Hefti is also incorporating into more and more of his arrangements for the band what will eventually be identifiable as the band's "sound." It involves the trombones and baritone saxophone playing the lead with the other three saxophones harmonizing above them. With the trombones and baritone placed in a real singing register (neither too high nor too low), the resultant sound is rich and penetrating without being syrupy or May-slurpy.

As Hefti says, and as this new band indicates, his previous experiences as a leader have taught him a great deal. If what the band business needs are more good young bands—and that seems to be the most logical formula—then Neal Hefti's band is one of the best things that has happened to the dance band field in a good many months.

—nat

## Prestige To Honor Wardell On Wax

New York — Prestige Records, for whom the late Wardell Gray did much of his recording as a leader, is planning a Wardell Gray memorial set of two 12" LPs. The first will be released in August, and the second probably in October. Included will be dates that Gray cut for the label between November, 1949, and February, 1953.

There will be four sides with Teddy Charles and Frank Morgan; six sides with Art Farmer and Hamp Hawes; two long concert tunes with Dexter Gordon, Sonny Criss, and Clark Terry; four quartet sides with Al Haig, and four numbers made in Detroit with local musicians. Rudy Van Gelder will remaster the sessions.

## Grofe's 'Hudson River' Gets Capitol Premiere

New York—Ferde Grofe has completed a new composition, *Hudson River Suite*, which comprises four movements—*The River*, *Hendrik Hudson*, *Rip Van Winkle*, and *Albany Night Boat and New York*.

The National Symphonic orchestra gave the premiere performance June 25 in Washington, D. C., of the *Hudson River Suite* under the direction of Andre Kostelanetz.

## Caught In The Act

Lennie Tristano, Lee Konitz; Confucius, NYC

The site of Lennie Tristano's return to the night club scene has quickly become one of the more relaxed jazz rooms in New York. It's a small room with good acoustics, and there is a low-pressure feel to the proceedings what with a no-admission charge and a reasonable \$2.50 minimum in addition to an audience that comes to listen, not jabber. There's music Friday, Saturday, and Sunday nights with no rigid time for sets—it depends on how the musicians feel.

On the first weekend, Lennie and Lee were backed by former Ellington bassist Wendell Marshall and drummer Arthur Taylor. On the second weekend, the drummer was Philly Joe Jones.

The presence of a strong rhythm section—particularly the thoughtful, swinging Marshall—led to an added warmth in the work of Tristano that has not always been marked in some of his records. And Konitz, also sparked by the rhythm section, blew with more emotional power than he generally has in recent months.

On the first Friday, Taylor was sometimes overheavy and even Philly Joe Jones, an especially exciting drummer, could have been more sensitive to dynamics, but Lennie's choice of vigorously pulsating rhythm men such as these was clearly a wise idea. Occasional heaviness is preferable to a set of metronomes.

As for Lennie's piano, his work continues to be one of the more consistently absorbing examples of thinking jazz. He plays with an authoritative conception that encompasses a flexible range of fresh ideas that are structured into choruses that always build.

Lee, too, plays lines of stimulating purposefulness and invention. Often of particular pleasure in their sets are the moments when Lennie and Lee improvise counterlines.

The repertoire consists of standards like *You Go to My Head* or *Sweet and Lovely*, taken in fresh melodic directions. More frequent are new Tristano melodic figurations based on chords of tunes like *How High the Moon* or *Pennies from Heaven*. Whatever the song, the ball for the listener is in following the bold variational designs constructed thereon by Tristano and Konitz, who are all the more communicative now that they have a swinging rhythm section.

—nat

## 'Oklahoma!' To Italy

New York—The *Oklahoma!* company now appearing in Paris will go to Italy in July for six weeks. The tour was arranged under ANTA's international exchange program. This is the first time *Oklahoma!* has been seen in either country, although the show has been produced in many other countries.



# Jazz' Strength Lies In Small Units

By Nat Hentoff

EACH YEAR since World War Two has indicated more and more abundantly that the basic strength of jazz—on the road and on records—is the combo. There are only four major large jazz bands—Basie, Ellington, Herman, and Kenton. And Kenton's band, though active now, has not been in continuous formation in the last couple of years. A full-sized symbol of the current scene is this summer's Newport Jazz Festival. The three nights of all-star jazz at Newport will see a steady succession of combos with only two full bands—Basie and Herman.

Still the leading combo in modern jazz in terms of the interest it has aroused in the mass circulation as well as the music press is the Dave Brubeck quartet. The first jazzman besides Louis Armstrong to be featured on a *Time* cover story, Brubeck this past year has been especially active in exploring the college concert trail. Other jazz units are beginning to follow.

So heavy is the demand for Brubeck in the academies that Dave expects to play only the leading jazz clubs in a few major cities next year and spend the rest of his time in concerts (college and otherwise) and playing around home in San Francisco. Brubeck won a rare booking plum this summer when he was signed for July 11 and 13 in Ravinia Park, Chicago. The park is under the operation of the Chicago Symphony orchestra and Brubeck's appearance marks one of the few times Ravinia has been used for non-classical music.

LOUIS ARMSTRONG remains leader of the most prosperous combo in the business, playing not only the top jazz rooms; but making frequent guest shots as a single on the leading TV shows. Louis, too, has been a pioneer this season since his group became the first jazz unit to play the Castle Hill concerts at the Crane estate in Ipswich, Mass., July 8 and 9. Up until now, the concerts have been exclusively classical.

Another new venture in juxtaposing jazz combos with classical groups in the Berkshire Music Barn at Tanglewood, Mass. Starting July 2, a series of experimental modern jazz groups led by Teddy Charles, Thelonious Monk, and Art Farmer will be playing down the road from the site of the Boston Symphony's summer activities. Special appearances will be made at the Music Barn by Coleman Hawkins, the Count Basie band, Dizzy Gillespie, and the Modern Jazz Quartet. Within the next decade, additional summer centers for modern jazz combos can be expected in other parts of the country as well.

It is the Modern Jazz Quartet which continues to create most attention among musicians and an increasing section of the jazz audience. The MJQ this year became the first jazz group

to land on the cover of *High Fidelity*, a predominantly classical magazine, and their work is attracting growing notice in European jazz journals. Pianist John Lewis, the music director of the quartet, continues to write new works for the combo, and his originals like *Django*, *Vendome*, and *La Ronde* are among the most successful examples of the growing trend in modern jazz combos to combine extended form with improvisation.

THE MORE CONVENTIONAL combo of George Shearing still racks up its usual lineup of choice and steady bookings. Lester Young, Dizzy Gillespie, and Stan Getz are in the front rank of regularly working units as are, of course, the trios led by Erroll Garner and Oscar Peterson. Gerry Mulligan, who had one of the hottest combos last season, took off several months at the beginning of the year to write, and this spring spent a number of weeks as guest artist with the Chet Baker quartet in club dates and concerts. Mulligan's plans for the remainder of the year aren't set, but he hopes to be able to set a precedent for other successful combo leader-writers by taking a number of months off each year to compose and to reanimate a spirit wearied by the road. Economic conditions for even "name" jazzmen, however, are not opulent enough to allow many other jazzmen to follow Mulligan's example for some time to come.

As always, there are a number of constantly working jazz combos throughout the country that rarely receive much publicity but play well-integrated, stimulating jazz. Examples are Terry Gibb's swinging quartet with Terry Pollard, the Billy Taylor unit, and the trios led by Marian McPartland and Barbara Carroll. Among the newer groups to start making the circuit this year have been the Al Belletto quintet, the Mil-Combo, and the Australian Jazz Quartet. And the most exciting newly-formed jazz group in many months is the Jazz Messengers, with Art Blakey, Horace Silver, and Kenny Dorham.

DIXIELAND COMBOS still find an appreciative public in rooms like Nick's, Condon's, and the Metropole in New York; Jazz Limited and the Preview in Chicago; the Hangover in San Francisco; and the Royal Room in Los Angeles. Muggsy Spanier is a particularly vigorous example of a perennially popular traditionalist who has no trouble finding dates. The direct New Orleans influence continues to be felt via the bands of George Lewis, Paul Barbarin, and on the coast, Kid Ory. And there are also regularly working "revivalist" units like those headed by Turk Murphy and Bob Scobey.

Several more jazz groups who frequently criss-cross the country could be cited to further display the diversi-

fication as well as the quantity of small jazz combos. As for records, the unprecedented flood of jazz LP's in the past two years has been devoted in huge percentage to not only established combos but more and more new organizations that often use an LP as a launching attempt, hoping to gain acceptance by bookers and club owners if their albums create any impact. Ruby Braff, for example, one of the most widely recorded hornmen of the year, is assembling a small combo to be booked by the Gale Agency solely on the basis of the attention his records have created. There is no sign as yet that the jazz boom in recordings will slacken significantly in the next year. As a result, this process of, in a sense, auditioning a new combo through records is bound to continue and increase. Never, in fact, has so much new combo talent had so widespread a chance to be heard on records.

THE BASIC PROBLEM, however, remains that of expanding the number of rooms around the country where jazz can be profitably played. The top combos and some in the second rank, as has been indicated, do well, but there are not enough rooms to provide steady work for any but a small percentage of the new jazz units that struggle to stay together. As it is now, not enough of the rising interest in jazz record buying has been transferred into support of "live" music in the clubs. The repeal of the 20 percent entertainment tax would certainly help, but a major responsibility still rests with the jazz listener.

If jazz followers want to hear more and better new jazz units, they can contribute directly to the health of the jazz combo scene by patronizing the clubs more actively. A jazzman can always use the extra income—let alone publicity—of record dates, but he lives on the week-in, week-out take from the places where "live" music is played. And even though there are more jazz combos than ever before, that weekly take is still very slim for too many jazzmen of inventive ability who should be more widely heard in the context of an integrated, steadily working unit.

## 'Porgy And Bess' On South American Tour

New York—*Porgy and Bess* has begun a four-month trip through South America. First engagement starts July 4 at the Teatro Municipal in Rio de Janeiro.

The tour is sponsored by the U. S. state department in conjunction with the international exchange program, a division of the American National Theater and Academy.

# The Pop Combos

By Hannah Altbush

ALTHOUGH the single vocalist currently reigns supreme in the popular recording field, vocal and instrumental combos have made definite inroads in wax popularity. This applies particularly to the vocal combos. As the barometers of recording fame, the trade popularity charts, are pointing out, more and more exponents of multiple vocal harmony turn out the hits these days.

With increasing popularity favoring the singing groups, a multitude of new vocal combos have appeared on the scene. Such groups as the Crew-Cuts, the Hilltoppers, the Four Lads, the Four Aces, the Five Keys, the Goofers, the Lancers, the Four Coins, Bill Haley and his Comets, Somethin' Smith and the Redheads, and many others are currently very much evident in the music field. And there seems to be ample room for all of them.

The current trend of rhythm and blues seems to have a direct relationship with the ascent of the vocal combos. Ever since *Sh-Boom* by the Crew-Cuts reared its monorhythmic head and became a big sensation, there've been a number of follow-ups, with similar titles and musical phrasings, recorded by vocal combinations. The r&b influence also marks such best-sellers as *Rock Around the Clock* and *Shake Rattle and Roll* by Bill Haley and the Comets, *Don't Be Angry and Chop Chop Boom* by the Crew-Cuts on Mercury, *Talk That Talk* by the Du Droppers on Victor, *What'cha Gonna Do?* and *Honey Love* by the Drifters on Atlantic, *Close Your Eyes* by the Five Keys on Capitol, and many others.

IN POPULAR MUSIC, big records in the past season by singing groups include: *The Naughty Lady of Shady Lane* by the Ames Brothers on Victor, *I Get So Lonely* by the Four Knights on Capitol, *Istanbul* by the Four Lads on Columbia, *It's A Sin to Tell A Lie* by Somethin' Smith and the Redheads on Epic, *Hey, Mr. Banjo* by the Sunnysiders on Kapp, and others so numerous that it would take a whole issue to enumerate them.

Among the combos that have shown the most enduring fame are undoubtedly the Three Suns, whose unmistakable instrumental sound continues to be heard in clubs and cocktail lounges throughout the nation, and Les Paul and Mary Ford, who continue pyramiding hits on the Capitol label.

This is also an era of singing sister teams. In the past, there have been several prominent sister groups who have enjoyed popularity on recordings—the Andrews Sisters are the most notable example. Their place has been taken on the present scene by several new faces,

among them Coral's McGuire Sisters, who amassed an amazing number of record hits recently (*Goodnight Sweetheart*, *Goodnight*; *Sincerely*; *Something's Gotta Give*, *It May Sound Silly*, and *Muskrat Ramble*); the Fontane Sisters on Dot (*Hearts of Stone* and *Rollin' Stone*); the DeCastro Sisters who have lately been hitting the popularity polls with *Boom Boom Boomerang* on Abbott Records, and the Chordettes, who, although not sororially related, must be included among the distaff hit maker groups on the basis of their big *Mr. Sandman* on the Cadence label.

INSTRUMENTAL COMBOS are also experiencing a great demand, particularly in night clubs, cocktail lounges, and on one-niter tours. While larger bands are finding it harder to find bookings, these small units meet the present needs of the music industry. Their budgets are lower, their recording fees smaller than the big bands, and the comparative ease with which combos can go on the road proves them to be very much suitable to one-niters, particularly to the packaged tours which have become increasingly popular.

In addition to recording and personal appearance suitability, both vocal and instrumental groups have also been found to be singularly suited for TV appearances by virtue of their versatility. And it is mainly because of this versatility that combos meet the requirements of virtually all entertainment media.

## Lena Horne First Kenton TV Guest

New York—*Musio '55*, featuring Stan Kenton and his band with guest stars each week begins on the CBS television network as a summer series, Tuesday July 12 (8:30-9 p.m., EDT).

With Kenton serving as master of ceremonies, the weekly half-hour programs will embrace all types of modern and popular music from ballads to blues, "progressive jazz" to mambo, and from folk songs and country style tunes to calypso.

The premiere broadcast will spotlight Lena Horne and the Spanish guitarist, Vicente Gomez.

Succeeding programs will headline such other leading names as Louis Armstrong, Ella Fitzgerald, and Peggy Lee. Plans also are under way to present such personalities as Hoagy Carmichael, Pearl Bailey, Johnny Mercer, Woody Herman, Count Basie, Duke Ellington, Carol Haney, the Mills Brothers, Kay Starr, Alec Templeton, and others, in addition to international music talent from Japan, Germany, and Sweden.

## Perspectives

By Ralph J. Gleason

WE'VE GOT A comedian out here around San Francisco whom you should be seeing on television about the time this hits print.

His name is Mort Sahl, and the reason I am talking about him in the pages of this musician's bible is two-fold. First, Mort's humor and attraction has risen directly out of jazz, and, second, there is a close parallel between what persons say to him about his humor and what they say to you and me about jazz.

Mort is a dour-faced, bushy haired, wiry little man in his mid-20s who started as a stand-up comic in the intermissions of jam sessions at Hermosa Beach and other Lotus Land watering places. Because he is a jazz fan, he was around musicians and because he was around them, his humor was musicians' humor on a wider scale.

FROM OCCASIONAL gigs as a working comic, such as the two weeks at the Palladium on the bill with Stan Kenton's Spacemen ("I stood up there every night and tore the whole thing apart, and two weeks later it seemed like it had never happened—nothing"), Mort drifted to the Bay area.

Like all the stories, urged on by friends, he tried out for a job at the hungry i, a basement night spot in the north beach, or Bohemian, part of San Francisco. This club only can be described as Greenwich Village with beach chairs, of salmon colored canvas, and of poets six a square foot.

So Mort stands up and starts to talk just like he does all the time. The monologue is full of musicians words, hip references, Freudian gibes, cracks about politics.

IN A MONTH, it was the place for undergraduates and slightly over-graduates. His routines on sports cars and charcoal suits ("Brooks Brothers is working on a color worse than black") seemed best appreciated by those wearing Brooks Brothers suits and driving foreign cars.

Then came the deluge. EVERYONE began to like him. The club has been the hottest spot in town for six months, coining money. The result has been that CBS has signed Mort, and he starts a TV series this summer.

A WHOLE generation has grown up—maybe two generations—to whom jazz is a part of their lives. Not like it was in the '30s when only a few had ever heard of Coleman Hawkins. The sales figures of jazz LPs may be cued to this.

And the other thing about Sahl is that night after night persons walk up to him and say, "You're not commercial. I dig you, but the public won't."

Just like jazz. Nobody understands it but you and me and a million other guys.

## Barry Ulanov



Frank Sinatra

I'VE BEEN HAVING a very good time the last few days, listening to the most recent of Frank Sinatra's albums, *In the Wee Small Hours*. There's a title tune, by Dave Mann and Bob Hilliard, to justify the cover picture of Frank leaning disconsolately against a shadowy building, in a blurred street right out of a Hollywood designer's idea of New York at say 3 in the morning or in the middle of a psychiatrist's nightmare.

It's smart selling, I suppose, because Frank is a character, one you see a lot nowadays as well as hear, and not only a character but a character actor.

IF YOU WANT to think of him in a deserted Wall St., in the wee small hours, when you hear this set, please do. Me, I want to think of him as a superb singer, a remarkably talented man, who in the midst of a great many remarkably untalented men and women suddenly has made popular singing something to hear with pleasure again.

It didn't just happen. I know that. Frank has been singing with some of the old-time magic for quite a few months now, maybe a couple of years. But he hasn't—for me, anyway—sustained a mood so impressively over so many grooves as he does in this collection, not since that first string-quartet-backed group of tunes he recorded many, many years ago.

This is a set that has it, in a word: tunes, performances, all-around quality. It's a beacon light, and not just in a dim street on a Capitol LP cover, but in the desert, the dark desert, which is pop singing today.

THE TUNES first. They are my favorite of the sentimental aches, *When Your Lover Has Gone*. And Duke's always moving *Mood Indigo*. Those lovely echoes of a great partnership in words and music, *Glad to Be Unhappy* and *It Never Entered My Mind* and *Dancing on the Ceiling* by Rodgers and Hart. Harold Arlen's mature laments, *Last Night When We Were Young* and *Ill Wind*. That song of Alec Wilder's which Mildred Bailey made stick forever, *I'll Be Around*. And the song that I thought only Adelaide Hall could sing with appropriate tenderness and torch till this set, *I'll Never Be the Same*. And *What Is This Thing Called Love?*, in which Frank suddenly becomes a bass-baritone, of all things, and convincingly. And *This Love of Mine*, which he has been singing lovingly for a long time, since Dorsey days. And others of similar taste and emotional involvement and lyrical as well as melodic grace: *I Get Along Without You Very Well*, *Deep in a Dream*, *I See Your Face Before Me*, and *Can't We Be Friends?*

I hope that paragraph reads like more than a reasoned catalog, as the French say (only in French). I hope

it conveys some idea of the wisdom with which Frank has put this set together, the opportunities for his particular gifts which have been provided, the good time to be had in listening.

I THINK THAT perhaps because some of the time I am an English teacher and very much of the time deeply concerned with the richness of our language, whether expressed in prose or verse, I am especially impressed by what Frank does with words.

They're not always worth the effort, not in themselves. Very few lyrics, even for the brilliant tunes—the ingenious phrases of a Gershwin, an Ellington, an Arlen, a Rodgers, a Kern, a Youmans—very few indeed reach across the dreary precincts of the cliché and the bromide and touch home base: poetry, or light verse.

Some do, and when they do, one has to be very grateful for what Frank makes of these words. But even those that don't deserve the attention benefit by the honor Frank shows them. What honor? Making sense of them, emphasizing the right noun or verb, pronoun or adverb or adjective or preposition. Just as if he were talking to somebody and meaning what he says and were determined to convince him or her (mostly her, of course).

IF THERE IS wit in a lyric, Frank gets it. If there is just the slightest administration of philosophical depth, no matter how shallow, he communicates it. And if—wonder of wonders!—the right words have been glued to the right music, and meaning and melody are indissolubly wedded, then this, too, comes across, and for a moment or two popular singing takes on the stature of an art and its close connection with jazz becomes something to be celebrated and not deplored.

Sinatra is, after all, a product of the jazz environment. He always has had a taste and an intuition for jazz nuances, for improvisational ornamentation, for swinging beats, far beyond the call of popular-ang-ing duty.

So much, indeed, has he felt the atmosphere and the flexibility and the warmth of jazz, that I've often wondered why he restricted his official relationship with it to an eight-bar or

## Birdland Owner To Buy In On Roost

New York—At presstime, contracts were close to being signed completing purchase by Birdland's Morris Levy of 50 percent of Roost Records. When the deal is completed, Roost will be called Birdland Records. The payment to Roost owners Jack Hooke and Teddy Reig is estimated to be near \$50,000.

Birdland Records is planning a number of fall and winter releases. Among them probably will be several albums taped in Birdland. Also planned is a tieup whereby there will be enough Birdland record artists on future Levy-produced tours to enable the company to record sections of the traveling all-star concerts.

Among current jazzmen who have been recording for Roost and will be heard on the new Birdland label are Johnny Smith, Sonny Stitt, and Bonnemere. Others will be signed shortly.

## 'Jazz Band Ball' Features Girard

New York—*The Jazz Band Ball*, a Dixieland jazz program emanating from New Orleans, began a series of weekly Saturday sessions on CBS radio June 11.

Featured are George Girard and his New Orleans Five. The broadcasting site is O'Dwysers, a night club outside New Orleans.

The program is a replacement for *The Teddy Wilson Show*. Wilson is in Hollywood for a part in *The Benny Goodman Story*.

## Jazz Pianist Novel

New York—*Solo*, Stanford Whitmore's first novel, will be published in September by Harcourt, Brace. The plot deals with a great jazz pianist who insists on his right to individuality. Whitmore, born in 1925, grew up on the South Side of Chicago, the locale of the story. Motion picture rights were bought by Twentieth Century-Fox for \$50,000.

16-bar solo by a jazzman of quality sandwiched in between vocals.

HE CAN'T HELP adding touches and fillips and shrewd little phrases out of the jazz arsenal to his performances. Why, then, doesn't he find himself the right musicians to blow back of him and let himself really go in one of these sets of his?

That pocket-sized philharmonic he's been carrying around for, lo, these many years makes jukebox and over-the-counter sense: it sells records; it doesn't exactly sell music; it certainly doesn't do his talents justice.

## Counterpoint

By Nat Hentoff

THE AUDIENCE for no other art form is so cruel and so generally unaware of the importance of a living tradition as the jazz audience. This cruelty may be due in part to the youth of jazz itself and to the average youth of its audience.

The young are apt to be crueler, for they are further away from the consciousness of death. Then, too, the young must rebel in order to feel their first strength as individuals. And rebellion leaves little space for a consideration of tradition and of artists' careers after 40.

In every other art form, the older and more mature an artist becomes, the more respect and attention he receives from his audience. This is the case with Stravinsky and Gieseking in classical music; with Braque and Picasso in painting; with Faulkner and Auden in literature. The jazz audience, however, does not wait for the full growth of a man's talents. It turns on the older men in the field with the most punishing weapon an audience can wield—apathy.

THESE MELANCHOLY reflections were reanimated the other night as I listened to Ben Webster sit in with Tony Scott's quartet at Minton's. Ben blew with a power, passion, and imagination that gave me the most thrilling listening experience I've had all season. Yet Ben is no longer a headliner at the jazz clubs and hasn't been for several years.

His records sell very slowly, far below the sales rate of Brubeck, Baker, Mulligan, and the Modern Jazz quartet. This is in spite of the fact that a Webster album of last year reached one of the most creative recording peaks in jazz history. Ben, in fact, would be even more in limbo than he now is were it not for the fact that he has been featured in recent years by JATP and has been recorded regularly by Norman Granz even though his records are not quick money makers.

Ben has a great amount of company in his bleak position of largely ignored eminence. There are men such as Roy Eldridge, Coleman Hawkins, Lawrence Brown, Harold Baker, Pee Wee Russell, and Vic Dickenson who still have so much to say and in many cases, are at the height of their expressive powers.

YET THE LARGE percentage of the record-buying and club-attending jazz audience, if it knows these men at all, fluffs them off as old-fashioned and creatively impotent in the context of 1955 "progressivism."

Sometimes, in fact, the jazz audience converts its apathy toward these figures into harsh rudeness. A few months ago, a trumpet player in his mid-40s (who contributed richly to the Basie band for a long time and has

been making a living the last few years mainly on weekend dates and occasional recording sessions) was booked into a modern jazz club in Philadelphia.

This musician is a man of consistent taste and his work, an individual and important part of the mainstream of jazz evolution, is as stimulating as it ever was. Yet night after night, a group of youngsters whose sole jazz criteria are the modernists came to the room just to jeer this man.

THE BASIC TROUBLE in the jazz audience today is a general lack of feeling for tradition, for the evolution of jazz. Incredibly few of the ardent jazz "fans" have a thorough knowledge of jazz history. They cannot take equal though different pleasure in Johnny Dodds and Buddy DeFranco because they know little of Dodds' artistry and almost nothing about his background and the early background of jazz.

By contrast, the classical music listener who receives the deepest satisfaction from his interest is the one who is conversant with the richness of the tradition of western music from Gregorian chant to Stravinsky. This is also true of those rare jazz listeners whose emotional perception spans Freddie Keppard and Charlie Parker. But most of the current jazz audience does not have this background nor the desire to acquire it. As a result, their tastes shift with soft ease, and they actually can vote a small talent like Chet Baker's to the top of a poll.

How many of those who voted for Baker have listened with any care or frequency to records by Tommy Ladnier, Joe Smith, or Frankie Newton? How many know their names? How many of those voters have listened recently to the Louis Hot Fives or the startling records of Roy Eldridge over the last 20 years?

It's like a man voting in a presidential election with no—or almost no—knowledge of the history of the country, its traditions and its essential values.

THIS SHALLOWNESS of the majority of the jazz audience is, as aforesaid, probably linked to its youth. That the jazz audience is a young one is inevitable. The practice of listening to jazz as a serious avocation is only 25 or 30 years old.

There were only a few jazz "fans" at the beginning of the '30s, and many of that original group were unable to keep up with the swiftly changing patterns of jazz expression. These either dropped their interest in the art or continued to replay only their Hot Fives and Bix records while lamenting what they term jazz' loss of "purity."

The swing era generation also, in large part, found it difficult to pass from Benny Goodman to Bird. No other art form, in fact, ever has grown so quickly and dizzyingly as jazz, and not many persons in this other-directed society have the strength as individuals

## Keynote Records Being Re-Formed

New York—Keynote Records, one of the first and most adventurous of the jazz independents, is being re-formed by its onetime owner, Eric Bernay, and its former a&r head, Harry Lim. All original Keynote masters were sold to Mercury in 1949 and early 1950, and they're currently being reissued on EmArcy.

Under that sale agreement, Bernay and Lim were to remain inactive for five years. The five years being up, both are activating the label on a national basis. The catalog will cover, as before, jazz and any off-beat material the two feel worth recording.

## Throat Ailment Forces Eartha To Cut Dates

New York — Eartha Kitt entered Doctors hospital for correction of a throat ailment from which she has been suffering since she starred in *Mrs. Patterson* here.

As a result of the operation, Eartha had to cancel part of her engagement at the Latin Casino in Philadelphia, and her entire dates at the Twin Coaches in Pittsburgh, and the Frolics in Salisbury Beach. She will resume work July 10 with an appearance on the Ed Sullivan television show.

## Chateau In Business

New York—Chateau Records, a new label, has issued its first releases. Singer Paulette Girard, currently appearing as a featured player in the Broadway show, *The Boy Friend*, is backed by the Mat Mathews orchestra on one disc. Another record features Dolores Carroll with Maurice King and his orchestra and the Four Tops group.

to adjust their hard-won tastes to so roller-coasterish a pace. So the major percentage of the contemporary jazz audience is formed of yet another new generation.

This inability of jazz to sustain an audience that possesses a firm sense of history will continue until jazz has won enough respectability in the academies and gathered enough sheer age unto itself to interest a wider, more stable though less adventurous audience.

The young always will be present to support and encourage the experimenters in each generation, but jazz also needs the older, more historically minded listener so that injustices of the kind that are being committed against this generation's Websters and Eldridges will not happen so often.

# Paul Bley

## Jazz Is Just About Ready For Another Revolution, Says Canada's Young Pianist

By Bob Fulford

JAZZ IS JUST about ready to soar off into yet another new world in a 1950s revolution that may be as radical as that of the early '40s. That summarizes the opinion of Paul Bley, the 22-year-old Canadian whose piano playing is beginning to fascinate jazz fans.

Bley, in Toronto for a date at the Town tavern, said he thinks jazz is now coming close to the end of its post-bop period of assimilation. It's ready for a new revolution.

"RIGHT NOW," he said, "everybody is trying to take in all the past schools of jazz. I think most of the young jazzmen today are listening hard to the schools of the past. They're trying to select the best features of each of them and assimilate them into their own playing. For instance, I have tapes of records by Louis, Roy, Blanton, Christian, Lester, and a lot of others. We carry them around with us and play them whenever we get the chance.

"I think a lot of other musicians are doing the same thing. It's a natural cycle, the cycle that's evident in the history of classical music over the last 500 years. First a period of radical change, when all the leaders and their followers reject everything that's gone before—just as in the bop days. Then a long period of assimilation, followed by another great change."

How will the change come? Bley doesn't know, but he does have some idea what roads he wants to travel.

"AFTER LISTENING to so much old jazz during the past year, I think I'm finally able to put to use some of what I learned about composition in the years at Juilliard. I think I understand my medium a lot better.

"Now I'm anxious to do some writing. I'd like to write in longer forms, of course—62-bar compositions, perhaps. I'd like to work with superimposed harmonies and try to write music without a chordal center. I'm also interested in using the pre-Bach forms—the type of thing that 20th century composers are beginning to discover only now."

A listener had heard Bley last year and thought his playing stilted. Now it seemed to swing easily with a pleasant grace. Did Paul think he was swinging more than a year ago? "I think everybody is," he said.

AS THIS IS written, he's working jazz clubs with drummer Al Levitt and

bassist Jimmy Corbet. He has various plans—for a European trip, for a return to California, for a possible jazz workshop, and for some record dates. Eventually, though, he hopes to settle in Toronto and Montreal, making frequent trips to the United States.

But wherever he goes he's likely to be marked as a young jazzman with a difference—if for no other reason than for the answer he gives when he's asked his main influence. He answers with two words and a smile. The words: "Louis Armstrong."



Paul Bley

## Toni Harper On Threshold Of Spanking New Career

By Don Freeman

TO ANYONE WITH memories of 9-year-old Toni Harper singing *Candy Store Blues*, it comes as a startling reminder of advancing age to see the present-day Miss Harper—now 18 and singing about blues of a more basic nature.

Toni was in San Diego, Calif., to sing at a San Diego State college dance. On the threshold of a new career, she was evaluating her chances.

"When I was a little kid, there weren't many others around doing what I was doing," Toni said. "But now—well, you just count the singers trying to get ahead. Millions of 'em! And so many good ones, too. This time—if I make it—I'll know I've really worked for it."

SINCE HER FIRST big success as a child singer, Toni has made only intermittent ventures into show business. Several years ago, she appeared in a revue starring Lou Holtz and Bert Wheeler. The show broke in in San Diego and went on a tour which led to oblivion.

Toni was good, of course, but being associated with a flop show isn't the best thing for a budding career. Since then, Toni has concentrated mostly on her school work—she was graduated last January from Dorsey high in Los Angeles—and singing in school productions. Acting, too, for the fun of it.

Her parents—with Toni in agreement—always have insisted that school came first. Even now, Toni is thinking of enrolling next September at either Los Angeles City College or UCLA.

(Toni Harper in college? Little Toni Harper? Count those gray hairs, boy!)

RECENTLY, A producer-advertising man named Vic Knight began the Key record label on the west coast, and Toni, who had previously recorded for Columbia, was the first artist signed.

Toni's first record for Key—a little lament called *One Hamburger to Go*—is selling briskly these days. The tune, with some logic, has been dubbed a teenager's *One for the Road* and reveals Miss Harper as a very competent vocalist who can sing jazz with verve and feeling and—most important—stay in tune.

Knight has some important plans for Toni, including a jaunt to Australia this summer.

In recent weeks, Toni has been popping up on a number of local television shows in Hollywood, including *Strictly Personal* and *Musical Nitecap*. She's also brought her record personally to disc jockeys in southern California and, of course, remained to be interviewed.

AT THIS POINT, Toni is certain of one thing—she doesn't want to be categorized. She won't concentrate on rhythm and blues, for example, or jazz or novelty tunes.

"All I want now," she says, "is to become a good, versatile pop singer."

What's more, Toni is well aware that imitation is never competition, meaning that despite her fondness for such stars as Sarah Vaughan and Ella Fitzgerald, she doesn't want to be derivative. She'd prefer not even being compared to herself, the Toni Harper of nine years ago. She's starting fresh.



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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

- SHEPHERD BOY/ At Sundown**—Russ Carlyle (Label "X")  
**A LITTLE YOU/ Constantly**—Sunny Gale (Victor)  
**THAT'S HAPPINESS/ Give Me Something I Can Dream About**—Betty Johnson (Victor)  
**PLEASE WAIT FOR ME/ You Did, You Did**—Peggy King (Columbia)  
**I WISH AND WISH/ Can I Be Sure About You**—Frankie Lester (Label "X")  
**DOMANI/ What Time Is It in Nicaragua?**—Tony Martin (Victor)  
**HUMMINGBIRD/ Goodbye, My Love**—Les Paul and Mary Ford (Capitol)  
**TWENTY THREE DEGREES NORTH 82 DEGREES WEST/ Sahara**—George Russel Ork (MGM)  
**SLOWLY WITH FEELING/ Experience Unnecessary**—Sarah Vaughan (Mercury)

### Four-Star Discs

- A MAN WITH A DREAM/ A' Miss You' Kiss**—Acquaviva Ork (MGM)  
**WRONG AGAIN/ Merci Beaucoup**—Ames Bros. (Victor)  
**AIN'T THAT A SHAME/ Tennessee Saturday Night**—Pat Boone (Dot)  
**HUMMINGBIRD/ I Told a Lie**—Chordettes (Cadence)  
**SWEET AND GENTLE/ How Can You Say**—Lew Douglas (Wing)  
**CARELESS LIPS/ A Man Doesn't Know**—Billy Eckstine (MGM)  
**CHE SARA SERAF/ Ain't That a Shame**—Ronnie Gaylord (Wing)  
**THEY SAY YOU'RE LAUGHING AT ME/ I Can't Put My Arms Around a Memory**—Al Hibbler (Decca)  
**MIRROR, MIRROR/ One Love Is Enough for Two**—Robin Hood (MGM)  
**LEAVE THE DOOR PARTLY OPEN/ Lucky Black Cat**—The Lancers (Coral)  
**OLLY OLLY ATSEN FREE/ Truly**—Laurie Sisters (Mercury)  
**OH NO/ Ooh That Kiss**—Peggy Lee (Decca)  
**CARELESS LIPS/ Beat Me Daddy**—Malcolm Lockyer (Wing)  
**AMOUREUSE/ Ma Cheri Amie**—Mantovani Ork (London)  
**SYMPATICO/ Love Is All That Matters**—Dean Martin (Capitol)  
**NOT AS A STRANGER/ There Must Be a Way to Your Heart**—Henri Rene Ork (Victor)  
**MAN FROM LARAMIE/ Let Me Hear You Whisper**—Voices of Walter Schumann (Victor)

### Three-Star Discs

- MINE ALL MINE/ I'm Still In Love With You**—Anisteen Allen (Capitol)  
**WITHOUT LOVE/ Where To, My Love**—Patti Andrews (Capitol)  
**APPLES, PEACHES AND CHERRIES/ Words of Love**—Lys Assia (London)  
**BIG BEN BOOGIE/ Winnie's Waltzing**—Winifred Atwell (London)  
**BYE BYE BLUES/ Banjo Blues**—Eddie Ballantine (Wing)  
**MAY I NEVER LOVE AGAIN/ Don't Tell Me Why**—Tony Bennett (Columbia)  
**THE KENTUCKIAN SONG/ East of Eden**—Buddy Bregman-Danny Welton (ERA)  
**SOMEBODY'S THINKING OF YOU TONIGHT/ For Lovers Only**—Bob Carroll (MGM)  
**SWEET AND GENTLE/ You Still Mean The Same to Me**—Alan Dale (Coral)  
**CHA CHA CHA/ I Love You Stop**—Lola Dee (Wing)  
**SOMEONE'S BEEN READIN' MY MAIL/ From Coast to Coast**—Bob Dini (Coral)  
**DAY BY DAY/ How Can I Tell Her**—The Four Freshmen (Capitol)  
**OH MY LOVE/ Just a Man**—Mel Gaynor (London)  
**SUMMER HOLIDAY/ Land of Dreams**—Eddie Heywood (Mercury)  
**I MUST BE DREAMING/ The Kentuckian Song**—The Hilltoppers (Dot)  
**THE VERY THOUGHT OF YOU/ When Day Is Done**—Dick Hyman (MGM)  
**GOBELUES/ Red Petticoats**—Wayne King Ork (Decca)  
**THE MOON MUST HAVE FOLLOWE'D ME HOME/ The Rainbow**—Tim Kirby (Victor)  
**THE LOVERS/ Oh, No**—Eddy Manson (Label "X")  
**TALLER THAN THE TREES/ The Stranger**—Drew Miller (MGM)  
**ALABAMA JUBILEE/ Paddlin' Madeline Home**—Art Mooney (MGM)  
**FEUDIN' BANJOS/ Bye Bye Black Smoke Choo Choo**—Arthur Smith-Don Reno (MGM)

### Albums

#### Ankles Aweigh

*Overture and Italy; Skip the Build-up; Nothing at All; Walk Like a Sailor; Headin' for the Bottom Blues; Here's to Dear Old Us; His and Hers; La Festa; Ready Cash; Nothing Can Replace a Man; Kiss Me and Kill Me with Love; Honeyman; And Eleven O'Clock Song and Finale*

Rating: ★★★

Original cast of the Broadway musical as captured by Decca. Though the performers are exuberant, and try awfully hard, the score doesn't seem strong enough to appeal to any buyers except those who might have seen the show and want a memento. Most im-

pressive side of the album is Betty George's chanting on *Headin' for the Bottom*. (Decca 12" LP DL 9025)

#### Dorothy Collins

##### Get Happy

*Get Happy; Tico Tico; My Heart Stood Still; Crazy Rhythm*

Rating: ★★★★★

The *Hit Parade's* Dorothy Collins has a neat turn of song, and there's a prettiness to the way she delivers. With this happy group of evergreens, each of which she has recorded singly before, she generates a goodly amount of euphoria against the firstrate backing of Raymond Scott. (Audi-vac EPA 1002)

#### The Four Aces

##### Mood for Love

*I'm in the Mood for Love; What a Difference a Day Makes; Stars Fell on Alabama; There Goes My Heart; Melody of Love; Pennies from Heaven; Let's Fall in Love; Don't Take Your Love from Me; It's the Talk of the Town; Three Coins in the Fountain; Stranger in Paradise; I'm Sitting on Top of the World*

Rating: ★★★★★

A group of sturdy standards, augmented by two sides previously-released as singles—*Coins* and *Stranger*.

This quartet has made vast improvement in its singing, presentation, and tonal quality since it began its climb to the heights three years ago. Compare these, for example, to their first effort, *Sin*, and the difference in intonation and persuasiveness is most marked.

And no longer do they have but one volume level—loud.

All in all, this is a very good package, well-sung, well-paced, and a cinch to register high with record buyers. (Decca 12" LP DL 8122)

### The First Chorus

(Jumped from Page 5)

of you as individuals. But I want to say that I thank you from the bottom of my heart for making this weekend easier for me than I believed possible. None of you tried to push me or press me into making statements that I am not yet prepared to make. Again, I thank you humbly, and whatever happens in the future shall be God's will."

With that he walked back to his table, and a surprising thing happened. To a man, everyone present rose in a standing ovation, something you will see newsmen do about as often as they will pass up a good story.

Jerry put his head on his arms and cried like a baby.

I think he threw away his crutch that night and matured into a comedian who in years to come will rely less and less on outright slapstick and will become an even greater star on his own.

And I think a lot of persons there that night felt the same way.

—jack Tracy

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 <p><b>ERROL GARNER</b> MAMBO MOVES GARNER Mambo Garner; Night And Day; Mambo Blues; Old Black Magic; Cherokee; Russian Lullabye; Begin The Beguine; Mambo Nights; Sweet Sue. <b>MG-20055</b></p>	 <p><b>RALPH MALTERIE</b> MUSIC FOR SMOOKIN' My Old Flame; Remember, Lights Out; Goodbye; I'm In The Mood For Love; Can't We Talk It Over; I'm Through With Love; Two Sleepy People; Adios; Lost In Loveliness; The Things I Love; Sleepy Lagoon <b>MG-20054</b></p>	 <p><b>ORCHESTRA CONDUCTED BY JACK SHAINDLIN</b> CINERAMA HOLIDAY Overture; Cinerama Holiday March; Over The Alps; Skating Waltz; On The Slopes; Hup-Sa-Sa; Skiers; Souvenirs Of Paris; Paris Promenade; The Louvre; Holiday In Rio; Paris Theme; Out West; New York Town; Mail To Our Land <b>MG-20059</b></p>
 <p><b>DINAH WASHINGTON</b> DINAH JAMS Lover Come Back To Me Alone Together; Summertime; Come Rain Or Come Shine; No More; I've Got You Under My Skin; There Is No Greater Love; You Go To My Head <b>MG-26000</b></p>	 <p><b>IONGS BY ANNA MARIA ALBENHETTI</b> The Firefly; Theme And Variations; The Blonde Girl In The Gondola; Kiss, Kiss, Kiss; Sleep, My Baby; Dancing Doll; It's A Most Unusual Day; Musetta's Waltz; The Song From Desiree; Darling; Come Back To Me; Estrellita; The Firefly. <b>MG-20084</b></p>	 <p><b>PAUL PARAY</b> conducting THE DETROIT SYMPHONY ORCHESTRA BEETHOVEN - Symphony No. 6 in F Major, opus 68 ("PASTORAL") <b>MG-50045</b></p>



# Jazz Reviews

DOWN BEAT

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

## Australian Jazz Quartet

*A Foggy Day; Little Girl Blue; Loose Walk; Flaxen Hair; You Are Too Beautiful; Lullaby of the Leaves; The Things We Did Last Summer; Fascinating Rhythm*

Rating: ★★

The Australian Jazz Quartet is composed of one American, Dick Healey (bass, alto, flute, clarinet, piccolo) and three Australians—Errol Buddle (tenor, bassoon); Jack Brokonsha (drums, vibes), and Bryce Rhode (piano). The unit has been working steadily in the States in recent months, and the variegated tone colors it achieves via extensive tripling of instruments makes it a good entertaining group. But as for jazz, the quartet frequently lacks rhythmic vitality and flexibility and the soloists' conceptions are not especially fresh or relaxed except for Healey, who is engaging on flute. Buddle, it should also be added, is intriguingly agile on the bassoon. They're all obviously professionals but they

have some way to go as jazzmen of individual impact. The Burt Goldblatt cover is a marsupial gas. (Bethlehem LP BCP-1031)

## Clifford Brown

*Come Rain or Come Shine; I Can Dream, Can't I?; Blue and Brown; The Song Is You; You're a Lucky Guy; It Might As Well Be Spring*

Rating: ★★★

Recorded in Paris in October, 1953, when Brownie was with Lionel Hampton, the *Clifford Brown Quartet* contained pianist Henri Renaud, bassist Pierre Michelot and drummer Benny Bennett. Clifford wasn't entirely at his best this day—nor was he especially helped by the rhythm section. There are, however, several stimulating passages of characteristic high-speed invention, and rhythmically, Clifford swings the date almost all by himself. There are also, however, a few sections when he has difficulty sustaining notes and it is then that his intonation tends to waver.

The set is recommended for Brownie's ideas, though there are other Brown records that show more consistent cohesiveness of conception, a better tone, and certainly a better rhythm section. The date could also have well used another horn for contrast. (Blue Note LP 5017)

## Cy Coleman

*One-Two-Three; You Took Advantage of Me; Taking a Chance on Love; Heat Wave; Imagination; Get Out of Town; April in Paris; I'm Old Fashioned*

Rating: ★★★

Benida's first jazz LP is a pleasant one with pianist Cy Coleman leading his trio composed of drummer John Cresci and bassist Ernie Gurtado. Coleman, who has been heard frequently in the more intimate New York clubs — often at the Composer in recent months—has both technique and a degree of imaginative individuality. As a jazzman, he could have more *swinging* emotional power (he is rhythmically most convincing on *Advantage*). Another debit is the fact that in some arrangements (like *Heat Wave*) there is more of the cocktail pianist in Coleman's conception than there is the jazz musician.

This LP indicates, however, a jazz potential for Coleman, although the rather tentative nature of his jazz feeling in places here would indicate that he apparently has concentrated more so far on the politer gardens of pianism than the more informal, more challenging fields of jazz. The wavering third star is in the hope that he'll wail yet. (Benida LP 1023A)

## Don Elliott-Rusty Dedrick

*Vampire Until Ready; When Your Lover Has Gone; Gargantuan Chant; Your Own Iron; Easy to Remember; Dominick Seventh*

Rating: ★★★★★

Trumpeters Elliott and Dedrick are backed by a firm NBC rhythm section of Dick Hyman, Mundell Lowe, Eddie Safranski, and Don Lamond in a particularly intriguing date. On four of the six sides, Elliott and Dedrick engage in brisk interplay with each soloing extensively. On the standards, Don is heard alone on *When Your Lover* and Rusty has *Easy* to himself. There are also excellent Mundell Lowe solos and some of the best Hyman piano on record since he went into the studios.

All the writing is by Hyman and one of the four originals, *Vampire*, is especially imaginative. It's too bad the other three aren't quite as stimulating as compositions — otherwise this could have been a five-star record. Both Elliott and Dedrick play with fine tone, individual conception, and good beat. The multiple-talented Elliott is still more unrecognized than he should be on trumpet, and Dedrick is one of the fresher jazz voices on record. This set is a commendatory project that is thoroughly recommended. (Riverside RLP 2517)

## Don Elliott

*Wally's Theme; Blues for Brother Herb; My Heart Stood Still; Do Nothing Till You Hear From Me; Out of This World; Charmaine*

Rating: ★★★

*Don Elliott Doubles in Brass* features (Turn to Page 29)

# jazz west coast

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PACIFIC JAZZ RECORDS

that diversified instrumentalist on mellophone, trumpet, and vibes with the distinguished support of pianist Ellis Larkins. Keeping a steady, discreet beat (sometimes too discreet) are bassist Aaron Bell and drummer Bobby Donaldson. I think another team like Milt Hinton and Jo Jones might have provided more fire for the session—and fire is what's needed.

Don plays well on all three instruments but on occasion, his penchant for commercialized "prettiness" gets in the way of his jazz feeling (as in sections of the first two numbers on the second side). If he weren't so concerned about "selling" the record, he's quite capable of achieving the deeper beauty that comes out of straight unself-conscious jazz expression. Larkins is a delight throughout. The two originals are by Elliott.

Don also plays trumpet and mellophone simultaneously via tape in *Do Nothing*. Since he did decide to superimpose instruments, he could have done it much more imaginatively. Best sides jazzwise are the first two. (Vanguard LP VRS 8016)

### I Like Jazz!

*Maple Leaf Rag; Put It Right There; Jazz Lips; Home Cooking; Sentimental Baby; Sensation Rag; Merry-Go-Round; I'll Never Be the Same; Jam Session; 4:20 A.M.; Got Dem Blues; Makin' Time*

Rating: ★★★★★

This is Columbia's bargain 12" jazz LP being sold at 98 cents as part of that label's summer jazz campaign. Arranged and annotated by George Avakian, the set offers "12 currently unavailable performances" from the Columbia catalog, including six never previously released. The dozen are arranged as a "capsule story of the development of jazz" and the artists represented in order of the titles above are Wally Rose, Bessie Smith, Louis Armstrong, Eddie Condon, Bix Beiderbecke, Phil Napoleon, Duke Ellington, Teddy Wilson-Billie Holiday, Benny Goodman, Pete Rugolo, Turk Murphy, and Dave Brubeck. The six never before-released sides are by Rose, Napoleon, Goodman, Rugolo, Murphy, and Brubeck.

There are inevitable gaps in the history due to space limitations, and I wonder about some of the choices (a Woody Herman side would be much preferable to the Rugolo, for example). But as a reasonable survey of some highlights in the growth of jazz with excellent music by Louis, Billie, Bix, Duke, Bessie, and some of the others, this is quite a 98-cent buy. (Columbia 12" LP JZ 1)

### Barbara Lea

*Come Rain or Come Shine; As Long As I Live; Love Is Here to Stay; Thinking of You; I Didn't Know About You; Love Me; The Best Thing for You; A Woman Alone with the Blues*

Rating: ★★★

*A Woman in Love* is an agreeable re-



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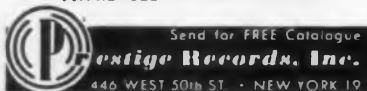
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**DOWN BEAT**  
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cial by Barbara Lea, with Johnny Windhurst, trumpet; Jimmy Shirley, guitar, and the Billy Taylor trio with Earl May and Percy Brice. Miss Lea is a Michigan girl who went to Wellesley, used to sing on occasion in Boston jazz clubs, and has been working the eastern circuit since. She has a warm sound and taste, though on occasion she could display more vitality and depth of emotional interpretation. Her main trouble, however, is stylistic. Barbara has been so strongly influenced by Lee Wiley that she is not yet Barbara Lea. When she develops her own unmistakable way of singing, then Barbara could become an important vocalist. In the meantime, she's pleasant to hear and the accompaniment here is very good. (Riverside RLP 2518)

### Helen Merrill

*Don't Explain; You'd Be So Nice to Come Home To; What's New; Falling in Love with Love; Yesterdays; Born to Be Blue; 'S Wonderful*

Rating: ★★

A welcome first LP by 25-year-old Helen Merrill, wife of the skilled reedman, Aaron Sachs. Her accompaniment here is unobtrusively apt and is provided by Clifford Brown, Danny Bank (flute), Barry Galbraith, Jimmy Jones, Milt Hinton, and Osie Johnson (on three numbers, Oscar Pettiford and Bobby Donaldson replace Hinton and Johnson). The simple, helpful backgrounds were scored by Quincy Jones and are much more viable than the overarrangements Helen received on her first singles with the label. Quincy also did the liner notes.

Helen is clearly a singer with an excellent ear and a very musically imagination that leads to generally fresh though sometimes overdramatized conception. Her sound is compellingly personal and it has an inner "cry" akin in a way to the pulsating emotion to be found in a Flamenco singer or a cantor. I think that she will do much better than these and relax more as time goes on, but these certainly are an effective start. I would suggest mainly somewhat less pressing for stylization and more natural use of an already individualized sound and imagination. (EmArcy 12" LP MG 36006)

### Sam Most

*Skippy; Give Me the Simple Life; My Old Flame; Just Tutshen; Blues Junction; You'd Be So Nice to Come Home To; Everything Happens to Me; Open House*

Rating: ★★

With Sam (flute and clarinet) are Bill Triglia, piano; Aaron Bell, bass; Marty Flax, baritone; Barry Galbraith, guitar, and Bobby Donaldson, drums. Quincy Jones wrote *Blues Junction* and arranged *Everything Happens*, while Hall Overton scored *You'd Be So Nice*. The remainder of the arrangements are by Ronnie Woelmer, who also wrote *Skippy* and *Open House*. *Just Tutshen* is a Most original.

The eight numbers are scored and played with cool, polite competence, but the performance as a whole is singularly unstimulating, sounding very much like some of the more devitalized sessions that have been coming from the coast. Not even in Quincy Jones' unpretentious blues framework is there much conviction on the part of the horns. A disappointing session. Most can and has blown with much more warmth and invention than he shows here. The brassless instrumentation also turns out to have been unwise in this context. (Vanguard LP VRS 8014)

### Charlie Parker

*Little Willie Leaps; Donna Lee; Chasing the Bird; Cheryl; Milestones; Half Nelson; Sipping at Bells; Tiny's Tempo; Red Cross; Now's the Time; Buzzy; Marmaduke*

Rating: ★★★★★

The second in Savoy's memorial series called *The Immortal Charlie Parker*. For the most part, these are new takes (including several short ones) as well as a few sides as originally released. Most tunes are heard in more than one take. All were cut between 1944-'48. Among the musicians present are Miles Davis, John Lewis, Nelson Boyd, Max Roach, Bud Powell, Tommy Potter, Tiny Grimes, Clyde Hart, Jimmie Butts, Harold West, Dizzy Gillespie, and Curly Russell. On four, Bird can be heard on tenor. The set, like its predecessor, is an important part of the jazz record. (Savoy 12" LP MG-12001)

### Nat Pierce

*Stomp It Off; Constance; Blues Yet?; Why Not?*

Rating: ★★★

On *The Nat Pierce Bandstand* are Med Flory, Richie Kamuca, Jack Nimitz, Doug Mettome, and Urbie Green, plus Walter Page, Freddie Greene, and Jo Jones. The idea of placing modern horns over this strong, ex-Basie rhythm section works so far as the over-all ensemble feeling on the three nonballads is concerned. The band moves swingingly, and Nat fits in well with Basie-ish piano. His two originals and his re-scoring of Neal Hefti's *Why Not?* also are in the Basie context.

There is, however, a curious lack of individual excitement among the soloists and an over-all lack of dynamism that lets *Stomp*, for example, peter off in anticlimax and that fails to infuse any of the four numbers with real excitement. And Sonny Truitt's pleasant ballad, *Constance*, could have been handled with more lyricism that might have come with freer, more extended solos like Nat's and less neutral-sounding ensemble. There's some good blowing, throughout — especially by Nat, Flory, and Green—but nobody is given sufficient solo space to take off. All in all, a two well-mannered session considering the potentialities for waiting that were present. (Vanguard LP VRS 8017)

## Mel Powell

*Ess-May; My Last Millionaire; Everything I've Got; Firebug; Easy Swing; Soon; When Did You Leave Heaven?*

Rating: ★★★

The *Mel Powell Bandstand* seats John Glasel, trumpet; Chuck Russo, clarinet, alto, and baritone; Powell, piano; Joe Kay, bass; Jimmy Buffington, French horn; Boomie Richman, tenor; Mundell Lowe, guitar; Eddie Phye, drums, and on two numbers, vocalist Joan Wile. Powell wrote the first; The Six's Tommy Goodman (who assembled the musicians for the date) is responsible for the second; Buffington did *Firebug*, and *Easy Swing* is by Bob Wilber (misspelled in the notes).

The presence of Miss Wile on the date is an enigma to me. She has a slight, pleasant voice but is no jazz singer. Goodman's *Millionaire* is a good tune but as sung here, it's for the Blue Angel, not a jazz session. Same is true of her work on *Soon*. The rest of the session is relatively unexciting both with regard to the writing and playing. Main reasons for the third star are the brief trumpet contributions by Glasel, the good French horn of Buffington and the generally able work from the others. But this is hardly one of Vanguard's more memorable efforts. (Vanguard LP VRS 8015)

## Joe Roland

*Easy Living; Stairway to the Steinyway; Soft Winds; Teach Me Tonight; Robin; Sweet Lorraine; Goodbye, Bird; After You're Gone; Anticipation; I Cover the Waterfront; The Moon Got in My Eyes; Street of Dreams*

Rating: ★★★★

A very well conceived program of chamber music with Roland, vibes; Dick Garcia, guitar; Freddie Redd, piano; Dante Martucci, bass, and Ron Jefferson, drums. Redd, Ish Ugarte, Roland, and Garcia wrote the four originals, of which I particularly dig Roland's *Goodbye, Bird* and Ugarte's *Robin*. Each of the five plays with consistent taste and swing.

The LP should further remind listeners that Roland is one of the best vibists in jazz and Garcia one of the more important younger guitarists. This is a group that could become a valuable small combo if economic conditions allow it to stay together during the first perilous months. (Bethlehem 12" LP BCP-17)

## Bud Shank-Bob Brookmeyer

*Low Life; When Your Lover Has Gone; Out of This World; There's a Small Hotel; Rustic Hop; You Are Too Beautiful; With the Wind and the Rain in Your Hair*

Rating: ★★★★

Shank and Brookmeyer are joined by a good rhythm section of Claude Williamson, Larry Bunker, and bassists Joe Mondragon and Buddy Clark. There

is also unfortunately a totally unfunctional, sluggishly decorative string section that, as usually happens in these cases, doesn't swing—it just takes up time. Until a writer arrives who can begin to write jazz for strings (and Harry Lookofsky is about the only one I know of so far), I cannot understand this penchant of musicians and recording directors to burden jazz dates with dead string weight.

Rating is this high because Shank and Brookmeyer play so well on the session. Johnny Mandel wrote the Basie-relaxed *Low Life*, and *Rustic Hop* is Brookmeyer's. Bob also arranged *Wind and the Rain*, while Russ Garcia did the rest. The album is recommended for the emotionally and intellectually rewarding interplay between Shank and Brookmeyer. First-rate recording quality. (Pacific Jazz LP PJL-20)

## Johnny Smith

*Someone to Watch over Me; Dancing on the Ceiling; Blues for Birdland; Have You Met Miss Jones; In a Sentimental Mood; Walk, Don't Run!; Autumn in New York; How About You?*

Rating: ★★★

In a *Sentimental Mood* is another pleasant, boneless collection of Smith meditations with the support of Bob Panecoast, piano; George Roumanis, bass, and Jerry Segal, drums. The two originals—Eroll Garner's *Blues for Birdland* and Johnny Smith's *Walk, Don't Run!*—are calmly arresting as played here. All in all, though I prefer leaner, tougher musical minds like those of Farlow, Raney, and Kessel, there are many who will find this a relaxing, relatively undemanding set.

In Shirley Hoskins Collins' wide-eyed notes, there is one of the more astonishing statements in the whole rectangular history of liner note writing: "One reason, perhaps, why he (Smith) has been able to attain so much beauty has been his lack of mechanical training. It has left him with a virgin sound in music." (Segovia, Tatum, or Casals, anyone?) (Roost RLP 424)

## Sonny Stitt-Eddie Davis

*Marchin'; S.O.S.; Jaws; I Can't Get Started*

Rating: ★★

Recorded at Birdland, this in large part is a lengthy dialogue between Stitt and Davis with heavy accompaniment provided by drummer Charlie Rice and Doc Bagby on organ. Stitt and Davis are tenormen who swing harder than most of their contemporaries in jazz. They have great heart and spirit and yet, over this amount of space, they are too often dull. The answer is conception. There are too many clichés, too many overtired riffs and not enough freshly flowing individual ideas.

Swinging is not enough by itself. So long as jazz has men like Pres, Tatum, John Lewis, and Thad Jones—who are men who can think originally as

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well as swing—emotion is not the sole criterion of jazz excellence though it's certainly the most important one. I'd rather, therefore, hear either Stitt or Davis than Niehaus because they're so much warmer, but the reason for this rating is that in view of their strong jazz foundation and potential, Stitt and Davis could do and say so much more of original worth in jazz than they have as yet.

*Started*, incidentally, is the best side, though that awful organ sound (no fault of Bagby; it's in the nature of the instrument when infused with electricity) is there, too. Rating would have been one higher without the organ. (Roost 12" RLP 1203)

### Dinah Washington

*I Get a Kick Out of You; Blue Gardenia; Easy Living; You Don't Know What Love Is; This Can't Be Love; My Old Flame; I Could Write a Book; Make the Man Love Me*

Rating: ★★★★★

Dinah in a set of standards, *For Those in Love*, with loose, tasty arrangements by Quincy Jones and very good support from Clark Terry, Paul Quinichette, Jimmy Cleveland, Cecil Payne, and a swinging rhythm section of Keter Betts, Barry Galbraith, Jimmy Cobb, and Wynton Kelly. Note particularly the trombone of Cleveland, a young jazzman of major potential. Dinah sings with her characteristic strength and sharp-edged warmth.

As a jazz singer, Dinah doesn't have the phrasing flexibility, command of sound shadings or over-all inventiveness of conception of a Fitzgerald or Holiday, but she's always vigorous kicks to hear, particularly in this

## Classics

DOWN  
BEAT

**CERTAINLY** A valuable set for the collector, especially for him who likes his Debussy crystalline and cold, is the comprehensive volume of the French impressionist's piano music, executed by Robert Casadesus (Columbia SL-222).

Celebrating Casadesus' 20th concert season in America, the recorded tome consists of three 12" LPs, containing Books I and II of both *Images* and *Preludes*, a number of other pieces which help to make up the greater bulk of Debussy's solo piano catalog, and a pair of works for four hands which Mr. C. essays with his wife, Gaby, herself a noted pianist.

Throughout, there is remarkable evenness to the performance, and Casadesus' technique has the power to dazzle, even if it lacks power to be greatly inspirational. There is about it a quartz contentment. A pity, considering the scope of the project, that the sound engineering wasn't the best possible.

**TWO AMERICAN** operas, fresh off the New York stages, are in current release. Gian-Carlo Menotti's *Saint of Bleeker Street* is complete on two long-play discs with the original cast, headlined by David Poleri, Gloria Lane, and Gabrielle Ruggiero, with Thomas Schippers conducting (Victor LM-6032).

Mystical and powerfully dramatic, thoughtful a framework. First-rate recording quality. Rating is as much for the accompaniment as for Dinah. (Em-Arcy 12" LP MG 36011)

the score nearly inclines to overwork the intense emotional pitch it begins on, and this has the effect of detracting from its over-all eloquence.

Yet Menotti is a man who knows how to hit with both hands, and his concussion is telling even when the force of his blows are numbed. There is excellence to the performances and recording alike.

*Sandhog*, a folk opera which enjoyed a fair run at the Phoenix theater recently, is reduced from a cast of 40 on a Vanguard album to a cast of two—the authors, Earl Robinson and Waldo Salt. Robinson, composer of the score, handles all the major singing roles to his own accompaniment on the piano; and Salt, who is responsible for the libretto, performs the narration (Vanguard BRS 9001).

**DONE IN THIS** manner, the "opera" takes on a certain informal charm, but its musical impact suffers from the economy of casting and the lack of production, and doubtless its dramatic impact does, too. Salt's narration is smudgy, sometimes only barely audible against the punctuation of Robinson's piano. But the songs are quite good, and I have still to overcome the hauntingness of the love song, *Johnny-O*.

Among the standards, Dvorak's familiar *Symphony No. 5* (New World) gets exceptional treatment by Rudolph Schwartz, at the helm of the New Symphony Orchestra of London (Capitol P 8308). Surely it is one of the better recordings available of this oft-heard opus, read by Schwartz colorfully and with beautiful clarity of tone, and engineered sumptuously for sound.

With the Vienna Philharmonic orchestra, the late Wilhelm Furtwaengler gives vivid and robust portraits of Richard Strauss' puckish *Till Eulenspiegel* and his suave, introspective *Don Juan* (Victor LHMV 19). Furtwaengler's baton speaks with grace and authority on these and on Weber's *Freischutz* and *Euryanthe* overtures, which help to fill out the disc.

—len brown

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### Choice Classics

The following are the best classical records received for review for this issue:

**DEBUSSY, Claude:** *Robert Casadesus Plays Debussy*. Robert Casadesus, pianist, and with Gaby Casadesus, duopianists (Columbia SL-222, three 12" LPs). Recording, good.

**DVORAK, Anton:** *Symphony No. 5 (New World)*. The New Symphony Orchestra of London, Rudolph Schwartz (Capitol P 8308). Recording, excellent.

**MENOTTI, Gian-Carlo:** *The Saint of Bleeker Street*. Original cast (Victor LM-6032). Recording, very good.

**STRAUSS, Richard:** *Till Eulenspiegel and Don Juan*. Vienna Philharmonic orchestra, Wilhelm Furtwaengler (Victor LHMV 19). Recording, very good.





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Closing Jazz Schism Heartens Wein

By Leonard Feather

Not many persons outside his Boston stomping ground are aware that George Wein, boniface of the Storyville club and producer of the forthcoming Newport Jazz festival, is an able and enthusiastic musician himself.

Mindful of George's catholicity of tastes, I played him a broad selection of records. He was given no information, before or during the test, about the records played.

The Records

- 1. Stan Rubin's Tigertown Five. Sweet Georgia Browns (Victor). Bill Spilke, trombone; Rubin, clarinet; John Dengler, cornet; Win Morgan, drums.

Well, I don't rightly know who it is, because there weren't any solos that I could judge by; for one thing, the sound was so bad that it was hard to tell anything.

They sound like swing musicians, very professional musicians. I don't feel that they're young musicians, and I don't feel that they're real old musicians. They're playing in a swing-Dixieland style. The trombone player played in the style of Trummy Young with Armstrong; I don't know who the clarinet player was, and I couldn't hear the trumpet at any time during the record.

The drummer seems to be a man who came out of the swing era and would like to play more modern than he does. Musically, I wouldn't give that more than two stars.

- 2. Chico Hamilton Trio. Buddy Bee (Pacific Jazz). Comp. & arr. Buddy Collette. Hamilton, drums; Howard Roberts, guitar; George Davivier, bass.

I liked that very much. They seem to be musicians with a great feeling for swing, for the swing era, and at the same time very modern. I would rate that four stars, and it might nearly be a five-star record; I hesitate to give anything five stars because they have to really stand out in my mind to earn five; but it's excellent.

The instrumentation—there was no piano, but the drums, bass, and guitar just kept moving right along. Sounds like a Barney Kessel-style guitar. Drummer sounded like somebody who's been around but yet is right in with what's happening today. Somebody like maybe Osie Johnson of New York or Chico Hamilton of the west coast. The bass player might be Red Mitchell, but I don't think so.



George Wein

- 3. Paul Quinichette. Tropical Intrigue (EmArcy). Comp. & arr. Quincy Jones. Willie Rodriguez, timbales; Tommy Lopez, conga; Manny Oquendo, bongos.

I don't think much of anything happens here. The rhythm section is a little too stiff for it to be an authentic Latin band. Tenor seems like a good musician but doesn't say too much, jazzwise. For a minute there, when he was in the upper register, I thought it was a harmonic... The composition was rather trite—not strong harmonically or melodically. Two stars.

- 4. Ralph Burns. Pimlico (Norgran). Jimmy Hamilton, clarinet; 12 men; Oscar Peterson, Ray Brown, Louie Bellson, rhythm.

That's a very relaxing record; the rhythm section's quite relaxed. I think it's not a really big band, probably around nine or 10 men. Or 11 pieces, voiced to sound like a larger group. A very good clarinetist... He seems to have been influenced by Benny Goodman and Artie Shaw, yet has a modern feeling as if he's been influenced by the entire modern scene. Very reminiscent of Tony Scott. If it's Tony, it's one of the nicest things I've heard him do, and I'd give it four stars.

- 5. Woody Herman. Long, Long Night (Capitol). Nat Pierce, piano.

It sounds like another of those Basie-band-without-Basie things. The whole band has a Count Basie feeling... I don't know who the piano player is. I don't think it's Oscar Peterson, unless he's playing out of his style. I liked the piano player; he played in a real

funky style, and it was very refreshing.

Maybe it wasn't his own style, but it sounded honest, as if it was a style that he understood completely. I didn't like the beginning—it wasn't swinging—but when the band came in, it really started to swing. I'd guess it was the Basie band with another piano player, and I'd give it 3 1/2 stars.

- 6. Tony Scott. Requiem for Lips (Victor). Comp. & arr. Scott. Jimmy Nottingham, trumpet; Billy Byers, trombone.

I enjoyed this very much. Don't know who the trumpet was, but I love a muted trumpet. You don't hear enough good muted trumpet. I was a great fan of Frankie Newton's... This fellow had that muted sound, very in tune, too. The trombone player was very fine, and the clarinet player has a beautiful tone. I don't know who it was, but I'd give it four stars.

- 7. Shelly Manne-Russ Freeman. With a Song in My Heart (Contemporary). Two men.

Well, that is not a bad record, but I don't think that this piano player is an established trio pianist. I don't think he works all the time with a trio. It sounds a little like Johnny Williams, the piano player with Stan Getz. Sounded a little like Frank Isola on drums.

But there's no distinctive style to this pianist. He's of a school of pianists—Russ Freeman, Johnny Williams, and so forth—in the Bud Powell tradition, but with a concern for a modern Count Basie-type thing. I don't feel it's very great; it's good music, but I couldn't give it more than three stars.

Afterthoughts by George

I think the fact that you played a couple of records featuring musicians who were obviously playing out of their regular style is indicative of the fact that men who were once afraid to play that way no longer are afraid.

I think we are now on the road for jazz to move ahead. The modern idiom has come in, has been absorbed, the way any advance in music should be; the traditions of jazz are being reabsorbed, and what comes out will be the future of jazz.

For a long time there was this great schism in jazz: modern and Dixieland. Progressive and traditional. And, of course, that's wrong; eventually these things must be resolved for an art form to move ahead.



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## High Fidelity **DOWN BEAT**

By Robert Oakes Jordan

BEFORE I WRITE about another fine piece of equipment, I would have the reader consider the number of hi-fi units sent to the laboratory for testing and evaluation in *The Buyers' Aid*—and the fact that relatively few have anything written about them. Naturally, the ones I do write about are ones I feel are significant.

I never have made a policy of panning any unit I felt would live up to its advertising claims. No good can come from destructive criticism alone, besides which it would be presumptuous of me to tell the public about a single sample of a product which failed in tests.

So remember that when you read raves here about some unit, that there were at least three or four left aside.

IN THE LAST two years I have received many letters from schools, servicemen, and orchestra and band personnel asking about portable tape recording and playback equipment.

They were concerned with the weight and size of the necessary equipment, knowing that most of the so-called portable units were like the early "one-man-top" convertibles.

I have expressed my choice in the past of two tape recorders, one in the low-priced consumer field and the other in the low-priced professional field. They are the inexpensive Model 700 V-M Tape-O-Matic and the remarkable and professional Ampex 600. Both machines weigh less than 30 pounds, are easy to carry, and are well designed.

AS WITH MOST professional-quality tape machines, the Ampex 600 requires an external power amplifier and speaker. The V-M 700 has an amplifier-speaker unit in its case, but few will

# High Fidelity Buyers' Aid

Nos. 65, 66

SUPPLEMENTAL BUYER'S AID  
Down Beat Magazine

SUMMER 1955  
File: Microphone  
Type: Condenser  
Size: 2 1/2" dia. x 9 1/2" long  
Weight: 1 1/2 lbs (without power supply, 6lbs)



UNIT: Telefunken U-47M,  
Condenser Microphone  
Manufacturer: Telefunken--Germany  
U.S. Agent: American Elite, Inc  
Address: 1775 Broadway, New York, N.Y.

### TEST DATA Advertising Claims Laboratory and Field Tests

Frequency Response: +3db from 30cps to 16,000cps

Output Impedance (From amplifier in microphone case): 200/250ohms 30/50 ohms

Pickup patterns; and level, Cardioid position: -49db Non-directional position: -53db

Non-linear distortion: less than 1%

Lab note: These units were used without special handling, and provided exceptional results even under severe open field tests.

This microphone was not submitted by the manufacturer but two were bought for special experimental work in the field in stereophonic recording. Since they were not submitted by the manufacturer we wished only to report them as exceptional (good) microphones.

SUPPLEMENTAL BUYER'S AID  
Down Beat Magazine

SUMMER 1955  
File: Enclosure  
Type: Reflex (multiple port)  
Size: 3 1/4" hi, 25 1/2" wd, 18 1/2" dp.  
Weight: Approx. 50 lbs.



Unit: A1-406 Speaker Enclosure  
Manufacturer: General Electric  
Address: Electronics Park, Syracuse, N.Y.

### TEST DATA

Laboratory Note: We did not have an opportunity to test this enclosure under strict laboratory tests. However the general tests and inspections showed that this unit is well designed and performs with good smoothness from about 40cps to 15,000cps. The unique port design provides adequate "damping" by the use of 1" holes (acoustical aperture) in place of a slot opening difficult to "tune". The cabinet is as nice a looking piece of furniture as some costing many times its price. Solid construction with "wool" padding for internal quieting of reflections.

### Advertising Claims

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Range of speaker resonance: For speakers having res. 50 to 70cps.

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Signed as fairly tested in my company laboratory

*Robert Oakes Jordan*



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Edited by **NAT SHAPIRO** (of B.M.I.)  
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deny the improvement in reproduction with an external unit.

It is interesting to review the reasons why the consumer market wants high-quality, portable equipment.

The schools wrote that they find it necessary to move the equipment from class to class, thus requiring ruggedness.

Servicemen and musicians have about the same needs for portability. The latter asked for an added feature of a public address system through which they may play back practice tapes or connect a microphone preamplifier.

**THE HIGH-FIDELITY** fan and music lover long has wanted a small but good-quality amplifier-speaker system at a moderate cost. The Ampex Corp. in Redwood City, Calif., has produced the Ampex 620 amplifier-speaker system. Though this unit was designed as a playback device for the Ampex 600, it has many uses for which the 600 is not well suited.

The 620 employs a unique amplifier whose power output is 10 watts over a range of 20 to 20,000 cycles a second with variation of less than half a decibel either way from an established normal volume indication (zero level). There is very little linear distortion.

This unit has plug-in jack facilities for external speaker applications, and the single input jack enters the circuit with an impedance and gain perfect for the output of the 600, a tuner, or standard phono unit. Additional gain would be necessary for the use of a microphone.

**THE 620 IS** enclosed in a Samsonite case similar to the one used for the 600 Ampex tape recorder. If portability were the prime factor, any enterprising user could buy from other sources similar Samsonite cases to hold his record playing unit or AM-FM tuner and record preamplifier.

In laboratory tests, it was found that all three major parts of the 620 were designed to operate together. Two-thirds of the case is an airtight enclosure, exceptionally free from case vibrations even at full output.

In one test, the 620 speaker was bolted to a Plexiglas baffel board which, for the moment, took the place of the wood baffel in the unit. Then by reinstalling the special speaker, it was possible to watch its action in "slow motion" under the strob light.

The extremely long cone movement, the clever fiber glass forward damping ring, and the internal damping in the enclosure indicate that the man who designed these units combined rare talents to produce a superb amplifier-speaker.

New York — Milt Jackson has recorded a 12" LP for Prestige with Horace Silver, Percy Heath, and drummer Connie Kay. The titles are *Wonder Why*; *I Should Care*; *My Funny Valentine*; *Moon Ray*; *The Nearness of You*, and a Jackson original, *Stone-wall*.

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By Bill Morgan

IN CELEBRATION OF Eddy Arnold's 10 years with RCA Victor, the firm hosted a party for the Plowboy in Nashville this month. Eddy received a plaque from *Country & Western Jamboree* magazine, for being voted the top country singer in its poll. Eddy signed a new seven-year contract with Victor.

The long-awaited live televising of *Grand Ole Opry* from the Ryman auditorium June 11, was a hit across the country. Starring on the initial telecast were Ernest Tubbs, Carl Smith, Martha Carson, the Carlisles, Anita Carter, Faron Young, Lonzo and Oscar, Minnie Pearl, and Rod Brasfield.

THINGS ARE popping in country

music now with the *Opry* being televised along with the *Ozark Jubilee* starring Red Foley, the *Pee Wee King Show* and the new *Eddy Arnold Time* series. A new country television show will originate from Springfield, Mo., June 28 and will be carried over ABC. The show will star Slim Wilson and will present new talent each week.

Wesley Rose, head of Acuff-Rose music publishers, writes to say he has recorded Wilma Lee and Stony Cooper on Hickory Records. The pair formerly were with Columbia. Be on the lookout also for the new Jimmie Collie recording of *I'm Not Giving Up That Easy*, on Hickory, and the Fred Baker record of the same tune on Capitol. In addition Hickory has signed a new act, Rusty and Doug, from Crowley, La. Watch for their first release soon.

Martha Carson has been booked on a 15-day tour with the Hank Snow

group. They will tour the southwest beginning July 3. Hank's latest release for Victor is *Wishing, Waiting, Hoping, Praying*. Martha's latest Capitol release is *Counting My Blessings*.

THE CARLISLES do a 45-day tour of fairs Aug. 1-Sept. 15 for Hap Peebles.

Randy Woods, head of Dot Records has released *The Kentuckian Song* by the Hilltoppers in the pop field and by Mac Wiseman in the country market . . . George Morgan's new Columbia record, *I'd Like to Know/The Best Mistake I Ever Made*, is showing up in charts across the country, and currently riding at the top of Columbia's best-sellers . . . Getting bigger every day is the Porter Wagoner recording of *A Satisfied Mind*.

THE ENTIRE COUNTRY music industry was shocked last month when Webb Pierce, one of the top country singers, resigned from the *Grand Ole Opry*. It came as a surprise to everyone, including top WSM officials, for Webb walked up to the microphone during the show and said this would be his last appearance on the *Opry*.

He has enjoyed a fabulous career since coming to the *Opry* three years ago, on the strength of his recording of *Wondering*. Since then, he has held down the top spot on best-selling charts with such hit records as *Back Street Affair*, *That Heart Belongs to Me*, *Even Tho*, *More and More*, *In the Jailhouse Now*, and his current hit, *Your Good-for-Nothing Heart*. He has had a string of 18 straight hit records.

## C&W Top Tunes

1. Faron Young—*Live Fast, Love Hard, Die Young* (Cap)
2. Hank Snow—*Yellow Roses* (RCA)
3. Webb Pierce—*In the Jailhouse Now* (Decca)
4. Eddy Arnold—*In Time* (RCA)
5. The Carlisles—*Bargain Day—Half Off* (Merc)

### Most Promising

1. George Morgan—*The Best Mistake* (Col)
2. Carl Smith—*There She Goes* (Col)
3. Billy Gray—*Okie Blondie* (Decca)
4. Porter Wagoner—*A Satisfied Mind* (RCA)
5. Jim Reeves—*Drinking Tequilla* (Abbott)

Disc jockeys reporting this issue are Dale Stallard, KCMO, Kansas City, Mo.; Cliff Rodgers, WAKK, Akron, Ohio; Ted Crutchfield, WCMS, Norfolk, Va.; Johnny Rion, KSTL, St. Louis; Randy Blake, WJJD, Chicago; Chuck Neer, WIAM, Williamston, N. C.; Bob Strack, KWKH, Shreveport, La.; Jim Wilson, WAVE, Louisville, Ky., and Tommy Edwards, WERE, Cleveland.



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# Combo Directory

(Jumped from page 16)

**KATIE LEE (ABC):** This guitar-playing folk singer is currently appearing at the Arizona Flame restaurant, Phoenix, Ariz.

**CHUCK LEONARD QUARTET (ABC):** Quartet specializing in comic vocals, instrumentals. Also dance music.

**PIEL LEVANSON TRIO (MAC):** The group make music with piano, viola, and drums. Currently at the Winter Gardens, Chicago.

**MARY LOU LEWIS (MEA):** Pretty organist exudes lots of personality.

**BETTY LIENS (MAC):** Betty's specialties are piano and vocals.

**CARL LIND (MAC):** An entertaining single. Organ doubling trumpet and vocals.

**LITTLE ERNIE AND THE FOUR HORSEMEN (MAC):** They do linear galloping on accordion, sax, bass, and drums.

**LUS CHICANOS QUINLET (MCA):** Imported South American group entertains in Latin style; boys and girls sing and dance plus piano, guitar, accordion, flute, bongos.

**JAY LOVINS (MAC):** A favorite pianist.

**MAY LUCKEY TRIO (MAC):** Three boys playing accordion, bass, guitar, plus singing and comedy. Hotel and lounge act.

**JOE MAIZE AND HIS CONDUMEN (MCA):** Musical clowns play steel guitars and spoof songs.

**SAK MALLARD QUARTET (MEA):** Sax was with Duke Ellington. Now he and his r&b unit play clubs.

**LUKE MARI & THE BLUE-NOTES (ABC):** Nightly styled musical trio.

**SIPIC MARTIN TRIO (MEA):** The members play piano, drums; Sipic blows Sax sax.

**MANIAN McPARTLAND TRIO (ABC):** Female pianist has excellent jazz trio that also slips easily into spots like NYC's Embers. Instrumentals only. Capitol.

**MARY ELLEN TRIO (MCA):** Comedy and songs by Mary backed by Frank on accordion and Don handling bass.

**VINGIL MASON (ABC):** Good hotel-type four-piece band. Currently Manger-Rows hotel, Grand Rapids, Mich.

**LOU MATH (ABC):** Lou, a fine pianist, and his dance group currently are at Dinos' Terrace, Lansing, Mich. Opening Dallas Athletic club, Dallas, Texas, Aug. 1.

**FRANK MAYO'S NEW YORKERS (PEA):** Vocal and instrumental quintet currently at the Flamingo in Las Vegas. Tattler Records.

**BRYON MELCHER (MEA):** Organist playing clubs.

**MEL-DON DUO (MAC):** These boys play organ, guitar, and sing. Their specialty is lounges and dance rooms.

**MODERN JAZZ QUARTET (JAM):** Milt Jackson, vibes; John Lewis, piano; Percy Heath, bass, are mainstays of this quiet, intricate unit that was named world's top jazz combo in last year's Down Beat Jazz Critics Poll. Prestige.

**JAMES MOODY (Universal):** Alto man Moody has large following of fans for his seven-piece. Prestige.

**ROYD MOORE COMBO WITH EVA GEE VOCALIST (ABC):** Unusual animation. Quartet currently Terrace room, Elktion hotel, Quino, Ill.

**EDDIE MORISEY TRIO (MEA):** Eddie on sax, clarinet, and bass leads his effervescent, youthful group who blend their voices, plays accordion, piano, and drums, providing danceable rhythms.

**ANDREY MORRIS (ABC):** Pretty pianist currently playing on extended engagement at Mister Kelly's, Chicago.

**MARILYN MORSE (MAC):** Piano, songs, and comedy material.

**AL MULVANEY (MAC):** This competent pianist is a Pick hotel holdover.

**JERRY MURAD'S HARMONICATS (MEA):** Murad is the organizer, and leader of the famous group, while A Fiore and Don Lee round out the trio. Mercury.

**NANCY LEE AND THE FANDANGO THREE (MAC):** They play the piano, drums, sax, bass with 10 doubles, four way vocals. Lounge or dance act.

**THE STAN NELSON TRIO (MCA):** Versatile young vocal and instrumental group. Leader plays piano and sings, other two contribute vocals and instrumentals.

**RED NICHOLS AND HIS FIVE PENNIES (Independent):** Red is an outstanding jazz figure and a veteran cornetist. Unit includes trombone, clarinet, piano, drums, bass, sax. Distinctive jazz for dancing and listening. Capitol.

**NOTE-A-BELLES (ABC):** Four attractive girls who competently vocalize. Extended engagement, the Oaks, Winona, Minn.

**NOTE-A-BLOTS (Independent, 326 W. 27th St., N. Y.):** Earl Crooner on jazz piano, accordion, banjo, tenor and alto sax, clarinet. Ken George handles bass, vocals, impersonations.

**O'BRIEN AND EVANS (MAC):** Organ and guitar with doubles on celeste and piano. Vocals by Mary O'Brien.

(Turn to page 38)

## RED NICHOLS and his FIVE PENNIES

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## Combo Directory

(Jumped from Page 37)

**THE ORIGINAL THREE (MCA):** The trio sing ballads, semiclassical, mambo, novelty, with bass, congas, bongos.

**MARTY PAICH TRIO (Independent):** Pianist-composer-arranger Paich is assisted by Harry Babasin, bass, and Frank Capp, drums, in a well-knit modern jazz trio. Decca.

**TIM PASMA (Independent):** A rhythm and blues and progressive jazz group. American Recording Co.

**PENTHOUSE FOUR (MAC):** The group do nicely on accordion, guitar, sax, bass, with four way vocals.

**PEPPER POTS (ABC):** Complete comedy material plus music for dancing. Quartet is extended at Tave Casino, Chicago.

**OSCAR PETERSON (SAC):** Well-established trio of Peterson is adaptable to almost any room with jazz customers. Long-time soloists are pianist Ray Brown and guitarist Herb Ellis. Clef.

**PLINK, PLANK 'N' FLUNK (ABC):** Versatile instrumental and three-way vocals.

**GENE PRINGLE (ABC):** Smart, society-type orchestrations, featuring Lilli Markey, vocalist.

**DON RAGON QUINTET (MAC):** Features Alton Ragon. Trumpet, sax, drums, piano, bass, guitar. Plays leading hotels, night clubs.

**HARRY RANCH (ABC):** A top combo with individual entertainers. Choral and comedy numbers. MGM Records.

**ERNE RAY (MAC):** Band concentrates on dance tempo primarily for hotels. Ensemble staging, Dixieland, Latin music, features piano.

**RUTH RAY (MAC):** Ruth does a nice job on piano and vocals.

**JONN RE TRIO (Independent, 1287 Lajeo St., Montreal, Canada):** Piano, bass, and clarinet group, with members also handling vocals. Also offer a hit of jazz.

**DONNA REASER (MAC):** Attractive young accordionist with personality and voice. Held over indefinitely at Albert Pick hotels.

**RENEE & HER ESCORTS (ABC):** Two boys and a girl with drive, vocals, skits. Currently Bloor-McCarthy hotel, Bloor, Miss.

**RAY REYNOLDS (MAC):** Ray features his musical trapeze act starring Jackie Bernotta. Also trumpet, sax, piano, bass, drums.

**RAY RIO (MAC):** Ray is a single who specializes in comedy, impersonations. He also plays guitar, sings. Appeared on Ed Sullivan show. MC work and lounges.

**TOMMY ROBERTS (MAC):** A dynamic quintet featuring Evelyn at the piano. A show and band. Formerly at Sands hotel, Las Vegas. MGM.

**ARCHIE ROSATE AND HIS JAZZ BAND (Independent):** An old favorite in the Hollywood jazz scene, Archie has a group of other jazz vets, currently playing the Hangover, Hollywood, Calif.

**ROSSI & MACDERMOTT (MEA):** Bill Rossi on vibro-harp, and Gordon MacDermott plays bass violin when not joining in comedy antics.

**DON ROTTA TRIO (MAC):** Organ, accordion, guitar. Cardinal records.

**HOWARD RUMSEY—LIGHTHOUSE ALL-STARS (Independent):** Rumsey, a former Konton bass player, has made Lighthouse the coast's top center for devotees of modern jazz. Available for concerts Monday and Tuesday nights outside. Contemporary.

**SALT CITY FIVE (Independent):** Will Alger leads this Dixieland jazz group. Jubilee.

**LEON SASH AND THE COSMOPOLITANS (MAC):** A well-known trio playing accordion, bass, and guitar. Emarey.

**SHARKEY AND HIS KINGS OF DIXIELAND (MCA):** Sharkey an accomplished trumpeter, leads his Kings in authentic New Orleans jazz. Capitol.

**RALPH SHARON (SAC):** British pianist fits neatly into any type of room and atmosphere due to his flexibility. Works with trio. London.

**ALEX SHAY TRIO (MEA):** Accordion, bass, and guitar with strong vocal and comedy.

**GEORGE SHEARING QUINTET (SAC):** For years has been recognized as one of the best draws on the jazz circuit; also does a lot of theater, non-jazz, concert tours. Capitol.

**FAT SHERIDAN (MAC):** An all girl quintet that specializes in dance rooms, lounges. Trumpet, piano, two saxes, drums, and vocals.

**THE SHY-GUYS (MEA):** Six capable guys cover comedy (mimicry, acrobatics), music (piano, bass), and vocals.

**SONS OF THE GOLDEN WEST (MEA):** Sons handle two guitars, viola, bass, and sing four-way, in versatile manner.

**MUGGSY SPANIER SEXTET (ABC):** A hard-driving Dixieland jazz band that works steadily the year around. Leader is noted trumpeter; band is strictly instrumental. Decca.

**THE STAFFORDS (MAC):** A west coast group comprised of two boys and a girl. Good vocals, piano, sax, drums. Decca.

**BILL STANTON TRIO (MCA):** Pianist leader heads instrumental group currently at Colorado hotel, Glenwood Springs, Colo.

**DELL STATION (MAC):** These three Godfrey Talent Scout winners play piano, bass, guitar.

**SAMMY STEVENS TRIO (NOS):** Three experienced musicians and pretty vocalist. Currently at the Ches Jay, Estes Park, Colo.

**REX STEWART (MAC):** An all time great trumpet player featured with Ellington plus piano, bass, drums. Label "X."

**SMOKY STOVER (MAC):** Dixieland band including trumpet, sax, drums, piano, vocals. Also some comedy. Currently at Deatur Lounge, Decatur, Ill.

**BARBARA STRADER QUARTET (MAC):** Barbara and three boys are a top attraction for dance rooms and lounges. Sax, trumpet, drums, piano. Dance—entertainment. Currently working Pish hotel chain.

**BOB SUMMERS TRIO (Independent):** Sweet instrumental group, in which leader is featured on alto, clarinet, and tenor, and also sings. Styled for dancing.

**ELMO TANNER (MAC):** A favorite for dances, hotel rooms, lounges. Trumpet, piano, drums, bass. Dot.

**BILLY TAYLOR TRIO (JAM):** Instrumental trio that features the facile fingers of pianist Taylor, one of the nation's best jazz artists. Prestige.

**TED AND LOIS (MAC):** An organ-piano duo with vocals. Currently at the Elkhart hotel, Elkhart, Ind.

**THE THREE BARS (Independent, 1287 Lajeo St., Montreal, Canada):** Piano, bass, and cocktail drum trio, with one member handling vocals in both English and French. RCA Records.

**THREE BROWN BUDDIES (ABC):** A strong vocal act with guitar accompaniment.

**THE THREE LADS & A LASS (MEA):** Bobb Magruder leads this versatile group, and blows tenor sax, clarinet, doubling on string bass. Rest of quartet provides bass, guitar, banjo, drums, harmony-vocals. King Records.

**TOWNE CRIERS (MEA):** Piano, guitars, violin and combo group, plus vocals and comedy.

**BOBBY TROUP AND HIS TRIO (Independent):** Troup is popular as both vocalist and piano stylist. His unit includes guitar, drums, and bass. Bethlehem.

**TUNETIMERS (MAC):** Two guys and a girl. Comedy; dance music with vocals, drums, trumpet, piano.

**TURNABOUTS (MAC):** Three boys and a girl play 10 instruments, sing, and act funny.

**TWO CLICKS & A CHICK (ABC):** Boys and an attractive girl blend vocally with instrumentalists.

**VALAIRES (MAC):** A girl and two boys who play lounges with piano, accordion, bass, and vocals.

**JOE VERA (ABC):** Joe is a versatile pianist currently at Old Heidelberg, Chicago. Group plays chiefly hotel rooms for dancing.

**STAN WALKER TRIO (MAC):** This dance group a good bat for clubs, hotels. Organ, drums, piano.

**GEORGE WALLINGTON TRIO (SAC):** Pianist heads modern jazz trio that includes bass and drums. Norgran.

**JACK WEDELL (MAC):** A capable trio of two boys and a girl on piano, bass, and guitar.

**THE WESTERN CAPERS (MAC):** A top flight western and popular quartet who feature Paulette Marshall, a Godfrey Talent Scout winner.

**WHISPERING WINDS (MEA):** Winds blow sax, play accordion, drums, bass. Harmonica and do comedy as well.

**PRINCESS WHITECLOUD (MAC):** The Princess plays the Hammond organ, vibratone, chimes, and vibraphone. Although versatile, she is primarily a swing stylist. Dot.

**BOB WHITE TRIO (MAC):** Bob plays piano and trumpet, other boy and girl on guitar, vibro, bass, drum. Featured as floor show act and in lounges. Dance routines by mari-ellans.

**ESTHER WILLIAMS (MAC):** An organist specializing in piano double. Held over by Pick hotel chain.

**FRANK WILLIAMS (MAC):** Maple fingers at the Hammond. Practically a fixture at Pish hotels from coast to coast.

**SKIPPY WILLIAMS (MAC):** A good swing combo. Williams was with Duke Ellington three years before heading his quartet.

**THE MARY WOOD TRIO (MCA):** The instrumental trio concentrates on piano, violin, and guitar, offering musical varieties including sappy and jazz.

**PHIL WOODS-JON EARDLEY NEW JAZZ STARS (Independent):** Two newcomers to the jazz scene are alto saxist Woods and trumpeter Eardley (ex-Gerry Mulliganite). Five pieces. Prestige.

## Executive Killed

Los Angeles—Charles R. Hayes, vice president of Fender Sales, Inc., west coast guitar manufacturers, was killed in a head-on automobile crash in Anaheim, Calif., June 9.

## Strictly Ad Lib

(Jumped from Page 7)

### Chicago

**SIX-A-DAY AND THREE-A-NIGHT:** The Chicago theater is set through July 22 with Dorothy Collins and the Four Lads current and Bill Haley His Comets and Peggy King opening on July 8 . . . The Chez Paree has revived its house line, the Chez Adorables, after a year's layoff. Marion Marlowe is headlined until July 2 . . . Comic violinist Yonelly heads a show at the Black Orchid which features Ann Henry and the Mascots . . . Hawaiian shows evidently have proven successful at the Edgewater Beach hotel's plush Polynesian room, once the Marine dining room, a renowned acts and bands showcase. Johnny Pineapple continues to hold forth with a revue.

**JAZZ:** Max Miller's new jazz club will open by July 1, with a policy of no cover-no minimum-no vocals-no tax. It's to be called the 2124 club, will seat only about 40 people, and will feature Max at solo piano . . . The Fred Russell trio is swinging five nights weekly at Easy Street, a new Near North Side boite. Russell is at piano, Dick Tyler on hand drums, and Harvey Levy on bass . . . Lionel Hampton is jamming 'em in at the Blue Note currently until July 13 . . . Lester Young takes over at the Bee Hive on July 22 for a fortnight, and Sylvia Syms is making one of her periodic appearances at the Cloister Inn, following a stint as Bloody Mary in South Pacific at the Music Theater.

**STRAWHAT:** Len Dresslar, one of the regulars on WBBM-TV's In Town Tonight, playing the male lead in Annie Get Your Gun at Marshall Migats' Fox Valley Playhouse. The show closes July 12, when Showboat moves in, followed by Look Ma, I'm Dancin', Song of Norway, and Guys and Dolls, to complete the season on Sept. 6 . . . Music Theater in Highland Park is also doing Guys and Dolls, besides Best Foot Forward, The Golden Apple, and By the Beautiful Sea.

**RADIO & TV:** Kenny Bowers, recently signed by Label "X", replaces deejay Howard Miller on WNBQ Friday night with a half-hour variety show. Miller has switched to WBBM-TV, the local CBS outlet, with a show that has network aspirations . . . Veteran announcer Pierre Andre now broadcasting light classical music and show tunes Saturday nights on WGN.

### Hollywood

**TV-RADIO ROUND-UP:** Dick Contino now is heading own show Saturday on NBC's KRCA, with Gloria Grey in featured vocal spot and Bobby Armbruster heading band . . . Howard Rumeley and Lighthouse All-Stars drew

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featured spot on tee-off show in NBC's new Monitor series. TV crew with portable equipment picked up portion of Rumsey's regular Sunday jazz concert from the beach spot . . . Gary Crosby and his cousin, Cathy, joined Cathy's pop, Bob Crosby, on his CBS-TV show. Expected to be regulars on the daily TV show during summer months, Gary is 22, Cathy 16.

Ace Ochs auditioning Hollywood candidates for Arthur Godfrey Talent Scouts show at CBS here. Ochs also will audition hopefuls in other coast cities . . . Town Hall Party, NBC radio's musical roundup with Tex Ritter, Johnny Bond, Merle Travis, et al, will originate during summer months at Sierra Creek park in mountains back of Santa Monica, Calif.

**NITESPOTTING:** Garden of Allah Apartment hotel, which houses many visiting notables, becomes Holliday House under new management and policy, with Jess Stacy and piano holding forth at pool-side bar . . . Dave Brubeck unit blows into Jazz City for run starting July 22 . . . Figueroa ballroom, downtown dancery, in switch to "sepia show" policy with Bo Diddley and band, of rhythm & blues repute, the opening attraction . . . L.A.'s newest hostelry, Beverly Hilton, is importing European bandleader Bernard Hilda as ork fronter. Gilbert Beaud, French singer, heads the opening show, and fiddler Mischa Novy's Strolling Gypsies will stroll.

**ADDED NOTES:** Jerry Gray band joins Judy Garland touring show, which opens string of coast dates in San Diego July 8-9. Hi Lo's vocal group and comic Frank Fontaine also among features in package . . . Ninth annual music festival, held on UCLA campus under conductor Franz Waxman, included first coast performance of Rolf Liebermann's Concerto for Jazz Band and Symphony, with Les Brown bandmen handling jazz work and Andre Previn as piano soloist.

Frank Bull is off to Europe to scout up talent for next fall's annual Dixieland jubilee here . . . Local night club and trade mag reporters, irked because they have been dropped in wholesale trimming from Coconut Grove's list of opening night free-loaders, now refer to it in their columns as the Coconut Grave.

#### San Francisco

Cal Tjader cut a jazz LP for Fantasy last month using the rhythm section from the Buddy DeFranco quartet—Gene Smith, bass; Sonny Clark, piano, and Bobby White, drums . . . Virgil Gonzalves, with some changes in his group, opened at the Black Hawk June 6. Gus Gustafson is now on drums, Ron Crotty, bass, and Howard Deadumea, tenor. Clyde Pound, piano, and Barry Tillson, valve trombone and bass trumpet, are from the previous Gonzalves group.

Tito Puente made his first local appearance at the Macumbo in June . . . Peggy Lee in for three at the Fairmount in June followed by Nat Cole . . .

Frankie Laine at the Italian Village . . . The Al Belletto quintet and Bobby Short at Fack's . . . Ken Hanna in town briefly. He has a new Capitol LP upcoming.

Vince Guaraldi's trio at the hungry i . . . Irving Granz billed his Jazz a la Carte show with Sarah Vaughan, Oscar Peterson, Dave Brubeck, Jackie Cain and Roy Kral, and Cal Tjader as "the Greatest Jazz Concert in 1955." What will that make JATP this fall? . . . Carl (Bama) Warwick, ex-Woody Herman and Buddy Rich trumpeter, rehearsing a small band with Brew Moore . . . The Ed Sullivan show with June Valli and others was a flop in four performances here, drawing less in four shows than JATP does in one . . . Buddy DeFranco booked into the Brown Derby in Honolulu for two weeks . . . Turk Murphy at Tin Angel, with a drummer Thad Wilkerson, after years of mixing skins.

—ralph j. gleason

#### Las Vegas

The Wardell Gray death was not a homicide, but resulted from a broken neck from a fall off a couch, according to coroner's report. Although freed from charges of murder in the case, dancer Teddy Hale is, nevertheless, up for another rap—moving and disposing of the body from the scene of the accident. It was another sorry narcotics deal . . . Kay Starr's hassel with the Flamingo makes her current four-week booking the last for that hotel. She wheels her fortune over to the Sahara next time . . . Continentals tried to make it in the lounge of the Royal Nevada, but bowed out after one week's competition with inadequate stage, assorted dissonances from the casino . . . Malagou Sisters with Fecundo Rivero adding zest to lounge fare at the Dunes.

Mickey Rooney shares top marquee honors with Kitty Kallen at the Riviera for a month, insuring peak crowds . . . Gordon MacRae interludes the appearances of Joe E. Lewis at El Rancho Vegas. Joe returns again July 6 for another extended vooom.

Sammy Davis Jr., putting up the ropes at the New Frontier for his six-week display of human dynamite . . . Peter Lind Hayes, is second edition of Ziegfeld Follies at the Sands, does a ribtickling impersonation of Mary Martin, flying through the air as Peter Pan. Doesn't tickle his ribs, though—he broke one week before opening in a bad fall on Eddie Foy's yacht when that doughty skipper ran his vessel into a rock.

—bill willard

#### Philadelphia

Max Roach-Clifford Brown quintet held over for second week at the Blue Note. However, Roach recovering from injuries suffered in an automobile accident June 4, Art Blakey sat in for five days. Terry Gibbs' group and Blakey's Messengers followed with a week apiece, and the Modern Jazz quartet currently is featured. Erroll Garner is due in June 30 . . . Carmen McRae and the Australian Jazz quartet recent



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Showboat attractions . . . Pep's package of the Count Basie band and Dixie Gillespie has aroused considerable local interest; Diz stays the full week starting June 27 with Basie cutting out after three days . . . Chas Parker's Monday night sessions at the Gobbler's, Point Pleasant, Pa., in Bucks county, attracting good local patronage.

Bad weather hasn't affected enthusiasm of Tuesday night attendees at Music City. Art Blakey and Horace Silver among June guests . . . Drummer Jerry Segal, native Philadelphian, joined the Norma Carson group after leaving Johnny Smith quartet . . . Fantasy's Saul Zaentz in town to discuss record date with Sandole Bros., experimental jazz group . . . On strength of her first Prestige EP, Terry Morel's weighing offers from several record companies . . . Willow Grove park is leaning heavily on record names, with Georgia Gibbs recently featured, and Denise Lor, Bill Hayes, Chordettes, and Bill Haley all scheduled for July.

Circle club mambo policy continues to draw big, with Neil Lewis group featured . . . Addition of five newcomers brings Steve Gibson's Red Caps to 11 men . . . Damita Jo returned for Chubby's engagement, one month after leaving maternity ward . . . Frank Moore Four breaking it up at Tunick's . . . Joe Valino at Scilla's, Mike Pedicin at Andy's Log Cabin, Bill Farrell at Eddie King's, and Matys Bros. at the Cadillac, all in June.

—harvey husten

### Cleveland

Moe's Main Street, which gave up an entertainment policy a year ago, decided to give it another try and has brought in Joe Howard and his modern jazz group on weekends. Howard's outfit is an alumnus of the Theatrical grill, the Ce-Fair, and the Pinwheel . . . Dick Mone is back at Kornman's Keyboard with a new partner, Mimi Kelly, who returns for a stint at Musicarnival, and doubles at Kornman's. She followed Reginald Beane . . . As the American Federation of Musicians convened in Cleveland in June, the loop lounge was packed by Muggsy Spanier. At the Cotton club was the wonderful Art Tatum.

The Theatrical grill followed Dorothy Donegan with the Irving Fields trio, and the Mata Ray duo. On July 4, Don Shirley is the attraction. Ralph Sutton comes in July 18 . . . Hotel Cleveland's Bronze room will have Alan Holmes and His New Tones for the summer . . .

A June folk music and dance festival had the bands of Tito Puente, Berny Shepard, and Perez Prado. The Crew-Cuts provided vocals.

—m. k. mangan

### Cincinnati

The Teddy Raymore quartet opened at Guidara's Supper club June 6 for an indefinite stay. The group is composed of Raymore, piano; Larry Gilbert, trumpet; Bob Sattler, bass, and Carol Shane, vocals . . . Claude Thornhill was at Moonlite Gardens for two nights and was followed by the Billy

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May-Sam Donahue ork in June . . .  
Lionel Hampton blew the lid off the Cotton club on a one- niter.

Mike Schiffer added three members and now is working with a quartet at Benny's bar . . . Stan Kenton packed the Edgewater ballroom in Celina . . . Tommy Willis trio, with disc jockey George White, drums, and Call Cobba, piano, finished its engagement in the Lumac hotel in Dayton and then moved to the nearby Latin lounge, where the group plays six nights a week . . . The Cincinnati Summer opera opened its 34th season June 25 with Tosca. Fourteen operas will be presented before closing July 30.

—dick schaefer

#### Toronto

The Town tavern defied the summer doldrums by booking three solid attractions. After Don Shirley, comes Chris Connor with Ralph Sharon's trio, Oscar Peterson, and the Modern Jazz quartet, each for two weeks . . . At the Colonial, Ella Fitzgerald was followed by Muggsy Spanier, this town's most popular visitor, who was booked for two weeks . . . Count Basie, Stan Kenton, and Sauter-Finegan are on the summer band lineup of the Brant inn at Burlington, Ont.

Lionel Hampton played a one-niter at the Mutual arena . . . Al Haig, who seems to have made Toronto his new home, is back in town, leading a trio . . . A quartet led by George Arthur subbed at the Park Plaza while Calvin Jackson's group went to New York for a Basin Street booking . . . Mantovani will be back in Toronto for a Maple Leaf Gardens one-niter Sept. 19.

—bob fulford

#### Montreal

The Crew-Cuts in town June 23-29 amid a flurry of publicity. They played the Seville theater. The mambo revue at the Seville followed Oolan Farley and comedian Leo de Lyon also in June . . . The Ross Mason and Al McGowan bands taking the lion's share of the weekend work at the Canadian Legion hall during the summer months. When the fall rolls around, Ross Mason will return to the Victoria hall in Westmount.

The Emanon Jazz society presented a June concert in the Legion hall. Steve Garrick's 18-piece band was featured along with groups headed by Maury Kaye, valve trombone and piano, and Billy Graham, drums. Plans call for more concerts once the club resumes meetings in October . . . Jazz violinist Willy Girard getting some deserved recognition as a result of his playing with the Stan Wood orchestra at the dance pavilion at Belmont Amusement park.

—henry f. whiston

Be sure to watch for the annual *Down Beat* Jazz Critics poll, in which the world's top critics name their choices for all-star positions. It'll be in the Aug. 24 issue, on sale Aug. 10.

## The Devil's Advocate

**New Books on Music:** Three excellent guides to the best records currently available in the confusingly opulent land of LP have been issued by Knopf. Harold C. Schonberg of the *New York Times* covers *Chamber and Solo Instrument Music*. Irving Kolodin of the *Saturday Review* is in charge of the volumes devoted to *Orchestral Music* and Phillip Miller of the *New York Public Library* handles *Vocal Music*. The judges are generally both astute and stimulating. Each volume is \$3.50 except Miller's which is \$4.50 . . . For the less advanced, a good basic guide to the entire field of classical music that will also provide background for building a classical library is *Listening to Music Creatively* by Edwin John Stringham. The publisher is Prentice-Hall and the price is \$6.60.

Those of you who are past the introductory stage but not yet accustomed to following performances with full scores will find much that will create added listening pleasure in Donald N. Ferguson's *Masterworks of the Orchestral Repertoire: A Guide for Listening*. This is a first-rate way to begin to get "inside" the structure of music. The book is published by the University of Minnesota Press at \$7.50 . . . And for an illuminatingly personal guide to the heart and mind of a first-rate conductor, I would recommend Charles Munch's *I Am a Conductor*. It should also answer a number of listeners' questions about the particular techniques and problems of the craft. The book is \$2.75 and is published by Oxford University Press, as is another luminous work about a quite different facet of music, Jean Ritchie's *Singing Family of the Cumberlands* (\$4.) The Ritchie volume is a guide, in a sense, to the making of a folk singer. Included as well are words and music for 42 songs.

**From Sin Songs to Indians:** For high quality of recorded sound and full-scaled annotation with texts in each of its albums, Elektra is one of the leaders in the folk recording field. Elektra's adventurousness and occasional wit in choice of repertoire is also consistently stimulating. Of its recent endeavors, I would recommend your auditioning *Sin Songs—Pro and Con* sung by Ed McCurdy (EKL-24); *Courting Songs* with Jean Ritchie and Oscar Brand (EKL-22); *Nova Scotia Folk-music from Cape Breton* collected by Diane Hamilton (EKL-23); *Italian Folk Songs* sung by Cynthia Gooding (EKL-17); *Once Over Lightly* with Alan Larkin (EKL-21).

Another small company with constantly high standards is Esoteric. By means of an association with UNESCO and the Musée de l'Homme in Paris

(among other organizations) Esoteric has issued a brilliant collection of *Music of Occidental Africa*. The record won the Grand Prix du Disque last year and well it should have. There is an extended range of unique instrumental timbers and some startling drama, all excellently recorded (Esoteric LP ES-529) . . . Canyon Records, an even smaller company, is devoted to American Indian music—the least generally known and yet among the most exciting strains of American folk music. The best single introduction to the music of the American Indian, quite superior to most of the earlier attempts in the field, is Canyon's *The Song of the Indian* (LP C-6050). Several tribes are represented. Canyon is at 834 N. Seventh Ave., Phoenix, Ariz.

Montilla, a company famed for its zarzuelas, has also issued two striking sets of Spanish guitar music, *José Vidal* (PLP 17) and *Justo de Badojor* (FM 43). There are also two flashing Spanish singers in the Montilla catalog, *Imperio de Triana* (PLP 18) and *Conchita Martin* (FM 44). Montilla would sell even more widely to American audiences if it included texts and translations with vocal albums like these latter two . . . For a new experience in listening to percussion, try *Steel Drum Trio* (Riverside RLP 8004). The musicians from Trinidad wail on various types of steel drums and the sound is both fresh and compelling—something like a polyrhythmic music box with muscles . . . From Colosseum's tapes from behind the Iron Curtain (none of the proceeds from the records goes to the USSR), I would especially recommend Vol. 1 of *Caucasian Folk Songs and Dances: Azerbaijan* (CRLP 174) and a general anthology of *Russian Folk Dances-Songs-Balalika-Accordion* (CRLPX 013). Recording quality is generally adequate . . . An album from an area of the world's folk music rarely heard from previously on records is *Songs of the Hebrides* sung by Mary MaKower, an alto, with Franz Jelinek on harp. It's on SPA LP-65, and the songs are filled with images of the sea.

John Lewis, music director of the Modern Jazz quartet, is also keenly concerned with classical music both as a student and appreciator. In a recent conversation, he made the valid point that too few Americans are aware of the depth and range in the music of the Danish master, Carl Nielsen (1864-1931). Among recordings of Nielsen works currently available, I would recommend his *Symphony No. 5* (London LP LL 1143); *Symphony No. 6* (Mercury LP MG 10137), and his *Three Motets* (London LL 1030). The sixth symphony perhaps would be the best to begin with.

Read *Down Beat* regularly to get all the news of what's happening in contemporary music affairs.

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## Rhythm & Blues

By Ruth Cage

IN A HALF-HOUR weekly show called *Harlem Hit Parade*, from New York's WOV, Barrister productions has come up with a couple of new ideas which will presage some interesting developments in the whole r&b field.

Programming for the show will be done entirely on the basis of how many nickles clinked into 1,000 Harlem jukeboxes. The stars whose discs cornered the most coins will be on hand in person for the show whenever possible and on hand to greet them will be teenagers who are members of the program's Silver Disc club.

Emceeing is the eminently qualified Jack Walker, longtime WOV deejay and former journalist and a production man for several of the top record companies.

HIS AUTHORITATIVE background and genuine respect for r&b music as a real American folk art, plus the

means by which records will be chosen, have created the hope that this show will have major importance.

"We don't consider this just another record show," says Walker. "It is our feeling that a rhythm and blues show that is well produced with sincere effort is needed to keep up with the current trend towards greater professional and commercial acceptance of the music and the artists who make this special kind of music."

In the last month, we've had the pleasure of reporting another such indication of the rising importance of r&b music in the minds of radio executives, namely Willie Bryant's live stint for ABC. We consider these evidences of the entertainment field's neglected stepchild finally being treated more like one of the family.

OF COURSE, this fancy treatment is a long way from the kind of attention the lone troubador with guitar got as he peddled his blues in the dim, dark past. The treatment is different, but much of that blues is the same. In fact, there are even some troubadors left, like Lowell Fulson, who takes

his guitar along the new by-ways.

Fulson is steeped in the great traditions of the blues. The guitar he uses once belonged to his grandfather and later to his father. Fulson inherited it only after his father found he just couldn't keep him away from it. Once dad gave up on the idea that his son should try his talents elsewhere, he gave him the benefit of a couple of generations' worth of know-how in singing the blues.

Fulson left the family home in Tulsa and headed for the west coast where he formed a trio which gained national attention with a record called *Every Day I Have the Blues*. The trio did well for quite awhile, but Fulson got the yen to try something new; he increased the trio to a full-sized dance combo and once again was successful.

About 1953, he disbanded and headed for the road alone with his guitar. This turned out to be another smart idea, for since then he has been trying to find time to fill all his backlog of dates.

Recordwise, Fulson's biggest hit has been *Reconsider, Baby*. Meanwhile, on the road, he continues to be one of the latterday traditional blues troubadors who provide the background for today's big interest in rhythm and blues.



Fulson

## Gretsch Spotlight

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## 'Rhythm On Road' Back On CBS Radio

New York—*Rhythm on the Road*, a full-hour Sunday series featuring music, weather, traffic reports, and safety messages, is back on CBS radio Sundays. The program was a CBS Sunday highlight last summer.

Elliot Lawrence, pianist, composer, conductor, and arranger, is the program's music director, and is featured each week as piano soloist with the orchestra. Leading talent in the entertainment world is featured as guest stars.

## La Rosa Starring On 2 Summer Programs

New York—Julius LaRosa is now starred on two summer musical programs on the CBS television network. The first, *The Julius LaRosa Show* on Monday, Wednesday, and Friday nights, began June 27.

The second is a new half-hour version of TV's *Top Tunes* on Saturday nights beginning July 9. This series has been broadcast for five years under the same title with Perry Como and other noted popular music names.

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## Benny Rides Again—And So Does The Original Quartet For Movie

By Charles Emge

Hollywood—It is fitting to note that our special annual combo issue for 1955 coincides with the reunion, here where it was born, of the combo that certainly rates as one of the greatest—the Benny Goodman quartet. It has been reassembled intact to re-enact the same musical and visual role in *The Benny Goodman Story* that the group played in real life.

Whatever else happens in the picture, there just isn't much that can go wrong when Benny, Lionel Hampton, Gene Krupa, and Teddy Wilson are brought together—especially for us old-timers who recall the tremendous impact of their music at the time.

**SURE, SOME** of it stems from nostalgia. That was 19 years ago. But how many of today's combos, bands, and singers will carry as much wallop as this one still does after that many years have passed? Or 10 years? Or five years?

The existence of the quartet—and its history—also points up the bright side of racial relations in the U. S. today, and that bright side is the extraordinary progress that has taken place since this unit came into existence.

The first time the Goodman band appeared in a motion picture—some inconsequential and now forgotten musical around 1936—there was quite an uproar at the studio where it was made over the appearance of white and colored musicians together even in the one brief sequence in which the quartet was featured.

**THE STUDIO'S** business office was fearful of adverse exhibitor reaction "in the South." Much pressure was brought to replace Teddy and Lionel with white musicians for the visual portion.

The quartet was an outgrowth of the trio, composed of Benny, Gene, and Teddy. For the benefit of our younger readers, herewith a bit of history:

After the band's initial and dramatic success at the Palomar ballroom in 1935, Goodman's next stop was the Congress hotel in Chicago that fall, where he was held over a long time.

**THE TRIO CAME** into existence there, during the long run in the fall of 1935. But not until the next summer, when Goodman returned to the Palomar, was it considered advisable to use Teddy to any extent except on records.

Hotels and theaters, of course, were one thing, while a public dance hall, such as the Palomar, with an unpredictable class of patrons, was something else, or so most operators and bookers felt.

Anyway, one night during that 1936 Palomar engagement, Teddy was "sneaked in through the back door" behind the bandstand and the trio took over during an intermission.

**THE CROWD** gathered around the stand, showing only the mildest curiosity at the appearance of Teddy in the place of Jessa Stacy at the piano. Then virtually everyone was swept away by the music, and the trio, up to then essentially a recording project, became a regular part of the Goodman troupe.

FilmLand Up Beat **DOWN BEAT**

By Hal Holly

Arranger-conductor **Russ Garcia** was given the assignment of recreating arrangements from a **Ben Pollack** 1927 recording of *Waitin' for Katy* for use in *The Benny Goodman Story*. This was the period when the band contained, among others, **Glenn Miller**, who probably wrote the original arrangement, **Jimmy McPartland**, and, of course, **Benny**.

Also in the band was BG's brother, **Harry**, on tuba, and "blowing wrong notes all over the place," according to Russ. It was decided that including Harry's wrong notes would be carrying realism too far. Otherwise, it will be a note-for-note reproduction.

Goodman, who personally is selecting sidemen for the recording band that will back him on the soundtrack, arrived in town at this typing, but the personnel was fairly well set.

The trumpet section will find **Harry James** back in his old chair as a sideman. Other ex-Goodmanites in line-up, in addition to **Teddy Wilson** and **Gene Krupa**, who will be featured visually, are **Allan Reuss**, guitar; **Chris Griffin**, trumpet, and **Hymie Shertzer**, alto.

Benny had preserved all of the original arrangements or the master scores, so reproduction of Goodman recordings for the soundtrack will not be the problem it was in the Glenn Miller picture.

**ON AND OFF THE BEAT:** The Motion Picture academy and Decca are dickering on a plan to put out an album of academy award-winning songs in original soundtrack versions, with MPA sharing in the royalties. But there are a flock of contractual ties that will be real knots to untangle.

Looks like title of the Red Nichols story, originally *Intermission*, now will be *The Red Nichols Story*. It's a September starter at Paramount, with **Danny Kaye** as Red, in case you've forgotten.

**Liberace** will have two leading women in his Warner film, *Sincerely Yours*, **Jouanne Dru** and **Dorothy Malone**. And he already is set for another picture. It will be a musical remake of *The Man Who Came to Dinner*.

**SOUNDSTAGINGS:** The dialogue in one scene in *Pete Kelly's Blues* contained a reference to **Alphonse Picou**, the venerable (in his 80s) and venerated New Orleans jazz clarinetist. Because the reference was laudatory, a clearance was expected to be routine. But Picou demanded too much money. So **Jack Webb** is deleting Picou's name and dubbing another. Problem: to find a jazzman of similar stature with a last name having two syllables so it can be dubbed in without changing the dialogue, which would necessitate reshooting the whole scene. Webb's staff was trying to locate **Sidney Bechet**.

unbelievable response



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## Radio And Video

By Jack Mabley

Sylvester Weaver and Dr. Frank Stanton and the other Big Thinkers of our television networks have been unusually active lately, making Big Plans for the networks, determining what the public wants on television, mapping even greater educational, informational, and entertainment contributions to American culture.

Occasionally one of these contributions gets on the air. Meanwhile, showing up on our screens with deadly regularity are Milton Berle, Jackie Gleason, Martin and Lewis, Bob Hope, Ed Sullivan, Red Skelton, and Martha Raye.

Miss Raye is a veteran of vaudeville whose explosive talents are particularly suited for translation into a 21-inch television picture.

Take this latest one-hour contribution of Miss Raye on Weaver's network. It opened with a line of male and female dancers who danced, then split into equal lines on either side of the stage and raised their arms in a Hallelujah as the announcer read, "And now the star of our show, MARTHA RAYE!"

MISS RAYE ROMPED OUT and sang *It's a Good Day* while the chorus boys did a Borrah Minnevitich routine. This consumed five minutes, and led to the first commercial, in which two models managed to blow their lines, which were exactly nine words long.

Next a scene in Miss Raye's apartment, which I remember for the following:

A joke—"I can't stand store boughten bread—you see the paper gets in my teeth."

A song title joke—"Tea for Three, Three for Tea; Your Father's Moustache Is on My Knee."

Miss Raye playing with plastic bread dough.

Miss Raye stopping a whipped cream pie and other food on some actors.

ROCKY GRAZIANO WANDERED INTO the proceedings somewhere along the line, and so did Errol Flynn. The audience warmup must have been a triumph for the assistant producer, for the audience was at such a high pitch that they wildly cheered practically everything committed by the principals. They burst into spontaneous cheers and clapping on this line by Flynn: "The Coney Island ballroom! —Oh, troodie-doo!"

Flynn, who has previously distinguished himself as probably the most inept of all Hollywood guest stars on TV, sang a duet with Miss Raye, and participated in a pirate number. He also got splattered when Miss Raye propelled some chocolate soda around the premises.

So far, the show had been following a written script, I presume. The final 10 minutes were devoted to Miss Raye singing Pagannini, and this was pedestrian until Miss Raye suddenly left the script and decided to remove her accompanist's wig.

"I'VE WANTED TO DO THIS for seven years," she told the audience, and the show became spontaneous and hilarious. Whether it was worth wading through 50 minutes of bilge for 10 minutes of pure Martha Raye is debatable.

I don't watch television as much as I used to.

Little irritations. Big irritations. *Penny to a Million*. Wrestling. Color that dazzles the critics but just muddies up my old-fashioned black and white picture. Too many commercials. Lousy commercials. *The Hit Parade*. Reruns of films. Reruns of old films. Reruns of reruns. Dennis James. *The \$64,000 Question*, which isn't even on the air yet and I don't like it.

Pinky Lee. The morbidity of *Medic*. *Ed Sullivan* (not his show—himself). The slowness with which TV is ridding itself of radio thinking. Henny Youngman. Rocky Graziano's book. Good fights which aren't on home TV, and the lousy ones which are.



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# Band Routes

**DOWN BEAT**

**EXPLANATION OF SYMBOLS:** b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; th—theater; cc—country club; rh—roadhouse; pc—private club. NYC—New York City; AAC—Associated Booking Corp. (Joe Glaser), 745 Fifth Ave., NYC; AF—Alisbrook-Pumphrey, Richmond, Va.; AT—Abe Tuchen, 309 W. 57th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kuritz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; McC—McConkey Art. Hts., 1780 Broadway, NYC; MCA—Music Corp. of America, 578 Madison Ave., NYC; MG—Moe Gale, 48 W. 40th St., NYC; OI—Orchestra, Inc., c/o Bill Black, 332 S. Michigan Ave., Chicago 4, Ill.; RMA—Reg Marshall Agency, 6671 Sunset Blvd., Hollywood, Calif.; SAC—Shaw Artists Corp., 545 Fifth Ave., NYC; UA—Universal Attractions, 2 Park Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Merris Agency, 1740 Broadway, NYC

Albert, Abbey (Berkeley Carteret) Astbury Park, N. J., in 7/3, h  
Back, Will (Utah) Salt Lake City, Utah, h  
Bartley, Ronnie (On Tour—Midwest) National Orchestra Service  
Beecher, Little John (On Tour—Midwest) National Orchestra Service  
Beneke, Tex (Coney Island Park) Cincinnati, Ohio, Out 6/30; (On Tour—Chicago Territory) MCA  
Boff, Micha (Waldorf-Astoria) NYC, h  
Bottle, Russ (Merry Garden) Chicago, b  
Brandwynne, Nat (Malibu Surf) Lido Beach, L. I., Out 9/5, nc  
Brown, Les (Basin Street) NYC, 7/16-22, nc; (On Tour—Midwest) ABC  
Byrne, Verne (On Tour—Midwest) National Orchestra Service  
Calame, Bub (On Tour—Midwest) National Orchestra Service  
Carle, Frankie (Lagoon) Salt Lake City, Utah, 7/1-4, nc  
Caylor, Joy (On Tour—Florida) GAC  
Clayton, Del (On Tour—Texas, New Mexico) National Orchestra Service  
Country Gentlemen (Gray Rock Tavern) Fernwood, Pa., nc  
Cross, Bob (St. Anthony) San Antonio, Texas, Out 8/3, h  
Cugat, Xavier (Waldorf-Astoria) NYC, Out 8/23, h  
Danzhue, Al (New Santa Monica Pier) Santa Monica, Calif., Out March 1958, b  
Ehgart, Lee (Elitch's Garden) Denver, Colo., 7/20-8/1  
Ferguson, Danny (Robert Driscoll) Corpus Christi, Texas, h  
Fluk, Charlie (Palmer House) Chicago, h  
Flitzpatrick, Eddie (Mapes) Reno, Nev., h  
Flanagan, Ralph (Peony Park) Omaha, Neb., 7/2-4, b; (Lakeside) Denver, Colo., 7/8-21, b  
Franklyn, Vic (Norrie Point) Poughkeepsie, N. Y., h  
Foster, Chuck (Aragon) Chicago, Out 7/31, b  
Garber, Jan (Iroquois Garden) Louisville, Ky., Out 7/2; (Cavaller) Virginia Beach, Va., 7/8-21, h  
Glasser, Don (Melody Mill) Chicago, 7/20-8/17, b  
Gray, Jerry (On Tour) 7/8-21, MCA  
Hampton, Lionel (Blue Note) Chicago, 6/29-7/10, nc  
Harris, Ken (El Rancho) Sacramento, Calif., nc  
Herman, Woody (Steel Pier) Atlantic City, N. J., 7/15-22, b  
Howard, Eddy (Elitch's Garden) Denver, Colo., 6/29-7/18; (Aragon) Chicago, 7/31-8/11, b  
Hudson, Dean (Peabody) Memphis, Tenn., 7/3-11, h  
Hunt, Pee Wee (On Tour—Midwest) GAC  
James, Harry (Palladium) Hollywood, Calif., Out 7/17, h  
Janos, Joe (On Tour—California)  
Jerome, Henry (Edison) NYC, h  
Jurgens, Dick (Indiana Beach) Monticello, Ind., 7/11-17, b  
Kaye, Johnnie (Delavan Gardens) Lake Delavan, Wis., 7/2-4, b; (Chevy Chase) Wheeling, Ill., 7/8-23, cc  
Kenton, Stan (Blue Note) Chicago, 7/13-24, nc  
Kinley, Steve (Statler) Buffalo, N. Y., Out 7/3, h

Lalme, Buddy (On Tour—Midwest) Midway Artist Corp.  
Lewis, Ted (Skyway) Cleveland, Ohio, Out 7/3, nc  
Lombardo, Guy (Brandt Inn) Ontario, Canada, 7/6-9, nc; (Surf) Virginia Beach, Va., 7/15-21, nc  
Long, Johnny (Coney Island Park) Cincinnati, Ohio, 7/18-24, nc  
Love, Preston (On Tour—Oklahoma, Texas) National Orchestra Service  
McGuffin, Wayne (Highland's Clubhouse) Kennewick, Wash., Out 7/23, b  
McIntyre, Hal (On Tour—East) GAC  
McKinley, Ray (On Tour—East) GAC  
Martelle, Ralph (Golden) Reno, Nev., 6/29-7/12, h  
Martie, Freddy (Ambassador) Los Angeles, h  
Masters, Frankie (Conrad Hilton) Chicago, h  
May Band, Billy; Sam Donahue, Dir. (Lakeside) Denver, Colo., 7/22-8/4, b  
Melba, Stanley (Pierre) NYC, h  
Mooney, Art (On Tour—East) GAC  
Morgan, Russ (On Tour—California) GAC  
Morrow, Buddy (Lakeside) Denver, Colo., Out 7/7, b  
Mozian, Roger King (On Tour—East) GAC  
Neighzors, Paul (Pleasure Pier) Galveston, Texas, Out 7/7; (On Tour—Texas) 7/8-17, MCA  
Noble, Ray (On Tour—England) MCA  
Pastor, Tony (Panbody) Memphis, Tenn., Out 7/3, h; (Surf) Virginia Beach, Va., 7/8-14, nc  
Pepper, Leo (On Tour—Texas) GAC  
Perrault, Clair (Statler) Buffalo, N. Y., h  
Phillips, Teddy (Flaminco) Las Vegas, Nev., h  
Prima, Louis (Sahara) Las Vegas, h  
Ray, Ernie (Crystal Terrace) Duluth, Minn., nc  
Reed, Tommy (Muehlebach) Kansas City, Mo., h  
Reichman, Joe (Roosevelt) New Orleans, La., h  
Rudy, Ernie (Cavaller) Virginia Beach, Va., 7/1-7, h  
Rands, Carl (Cleveland) Cleveland, Ohio, h  
Spivak, Charlie (On Tour—Chicago Territory) MCA  
Stihl, Jack (Pleasure Beach Park) Bridgeport, Conn., Out 9/5, h  
Sudy, Joseph (Roosevelt) NYC, h  
Thornhill, Claude (On Tour—East) GAC  
Towles, Nat (On Tour—Midwest) National Orchestra Service  
Waples, Buddy (Henry Grady) Atlanta, Ga., h  
Watkins, Sammy (Statler) Cleveland, Ohio, Out 9/18, h  
Weems, Ted (Joe Cotton's) Atlanta, Ga., 7/11-16, r; (Surf) Virginia Beach, Va., 7/22-28, nc  
Welk, Lawrence (Arason) Ocean Park, Calif., Out 1/5/57, b  
Williams, Billy (Rice) Houston, Texas, h

## Compos

Aette, Joe (Iroquois) London, Canada, 7/14-16, rh  
Allen, Henry "Red" (Metropole) NYC, nc  
Ammons, Gene (Cotton) Cleveland, Ohio, 7/11-17, nc  
Armstrong, Louis (Basin Street) NYC, 6/30-7/8, nc; (On Tour—New England) ABC  
Baker, Chet (Showboat) Philadelphia, Pa., 7/18-23, nc; (Blue Note) Chicago, 7/27-8/7, nc  
Bel-Aires (Officers Club) Ladd Air Force Base, Fairbanks, Alaska, nc  
Belletto, Al (Facks) San Francisco, Calif., Out 6/30, nc  
Bonnemere (Paradise) Atlantic City, N. J., In 6/30, nc  
Boyd, Bobby (Beachcomber) Wildwood, N. J., Out 9/6, nc  
Braxton, Bob (Mardi-Gras Grill) Seattle, Wash., rh

Brubeck, Dave (Downbeat) San Francisco, Calif., Out 7/24, nc  
Buekner, Mill (Stake Lounge) Chicago, Out 7/10, nc  
Burgess Trio, Dick (Sirocco) Hollywood, Calif., nc  
Campbell, Choker (Five Star) Los Angeles, Out 7/5, b  
Carroll, Barbara (Bigwen Inn) Ontario, Canada, 7/13-8/13, nc  
Cavanaugh, Faxe (On Tour—West Coast) GAC  
Charles, Ray (On Tour—East) 7/1-12, SAC;  
(Farinelli) Dayton, Ohio, 7/14-17, nc  
Clovary (On Tour—California) 7/1-12, SAC;  
(Five Star) Los Angeles, 7/15-8/7, b  
Couden, Eddie (Cotton's) NYC, nc  
Dante Trio (Chatterbox) Seaside Heights, N. J., nc  
Davis, Johnny (Officers Club) Chateau Lamotho, France, pc  
DeFranco, Buddy (Brown Derby) Honolulu, Hawaii, nc  
Doggett, Bill (On Tour—South) 7/1-5, SAC;  
(Riviera) St. Louis, Mo., 7/7-9, nc  
Domino, Fats (On Tour—South) 7/1-6, SAC;  
(Palms) Hialeah, Fla., 7/11-17, nc  
Duke & Duchess of Dixieland (Royal Nevada) Las Vegas, Nev., Out 7/11, nc  
Ellis, Bob (Chest Nut Lodge) Deposit, N. Y., rh  
Fields, Irving (Theatrical Lounge) Cleveland, Ohio, Out 7/2, cl  
Five Keys (On Tour—South) 7/1-18, SAC  
Fulton, Lowell (Five-Four) Los Angeles, Out 7/5, b  
Gadabouts Trio (On Tour—Pacific Northwest) Gardner, Dan (Beachcomber) Seaside Heights, N. J., h  
Garner, Erroll (Blue Note) Chicago, 7/27-8/7, nc  
Gaylord, (Waikiki Lau Yee Cha) Honolulu, Hawaii, 7/8-22, nc  
Gill, Elmer (Ebony Cafe) Seattle, Wash., Out 7/2, cl  
Goldott, Stomp (1042 Club) Anchorage, Alaska, Out 7/30, nc  
Hawkins, Erskine (El Rancho) Chester, Pa., 7/6-31, nc; (Paradise) Atlantic City, N. J., In 7/14, nc  
Heywood, Eddy (Paradise) Atlantic City, N. J., 7/1-13, nc  
Hodge, Johnny (Crown Propeller) Chicago, 6/29-7/10, nc  
Hope, Lynn (Esquire) Wildwood, N. J., h  
Howard, Phil (Back's) Hagerstown, Md., r  
Jacquet, Illinois (Apollo) NYC, 7/1-7, t  
Jaguera, (Circus Bar) Seaside Heights, N. J., 7/2-8/3, cl  
Johnny & Joyce (Chamberlin) Ft. Monroe, Va., h  
Kerry Piper, (Tony Mart's) Somers Point, N. J., Out 9/11, cl  
Lane, Johnny (Red Arrow) Stickney, Ill., nc  
Lee, Vicki (4300 Club) Rochester, N. Y., nc  
Leonard, Chuck (Talbot Biltmore) Lake Tahoe, Nev., Out 7/23, h  
McLaurier, Sarah (Grayson's Belmont) Atlantic City, N. J., Out 7/19, nc  
McPartland, Marian (Bakers Keyboard) Detroit, Mich., 7/19-31, nc  
Marocco, Frank (Skirvin) Oklahoma City, Okla., Out 9/3, h  
Mathews, Mat (Cotton) Cleveland, Ohio, 7/4-10, nc  
May's New Yorkers, Frank (Manor) Wildwood, N. J., 6/29-8/6, h  
Milburn, Amos (Farinelli) Dayton, Ohio, 7/7-11, nc  
Moonglows (On Tour) 7/10-8/6, SAC  
Morris, Joe (On Tour—South) 7/1-16, SAC  
Nocturnes (Roosevelt) NYC, h  
Note-A-Riot (Belveder) London, Canada, Out 6/27, h; (Surf Club) Ortley Beach, N. J., In 7/2, rh  
Parker, Howard (Owl Cafe) Glenwood Springs, Colo., nc  
Paul, Raymond (DeWitt Clinton) Albany, N. Y., Out 7/6, h  
Pavone, Tommy (Rock Garden) Williamantic, Conn., r  
Peri, Bill (Pump Club) Pensacola, Fla., nc  
Peterson, Oscar (Town Tavern) Toronto, Canada, 7/5-21, nc  
Prysock, Red (On Tour) Gale  
Restum, Willie (Blue Mirror) Washington, D. C., nc  
Rico, George (Muehlebach) Kansas City, Mo., h  
Rivera, Otilio (Greenwood) Springfield, Ore., Out 7/16, cl  
Roth, Don (Shawnee) Shawnee-on-Delaware, Pa., Out 9/11, h  
Salt City Five (Paddock) Ocean City, Md., Out 7/17, nc; (Otto's) Latham, N. Y., 7/19-31, nc  
Schaff's Aristocrats, Murray (Bolero) Wildwood, N. J., In 7/4, nc  
Shearing, George (Embers) NYC, nc  
Smith, Johnny (Birdland) NYC, In 7/14, nc  
Somethin' Smith and the Redheads (Ankaras) Pittsburgh, Pa., 7/11-24, nc

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