

July 27, 1955

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On Summer TV**
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Set For Film**
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MUSIC & DANCE

DOWN BEAT

RECORDS
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INSTRUMENTS
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**35
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CANADA 35c
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Everything In The World About The World Of Music

Woody Herman And *The Girl Upstairs*

Page 11



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DOWN BEAT

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On the Cover

Woody Herman may have his first pop record hit in several years with *The Girl Upstairs*, a tune from *The Seven Year Itch*, current movie that features Marilyn Monroe. See page 11 for Woody's reaction to his top-selling record.

EXECUTIVE AND PUBLICATION OFFICE

2001 Calumet Avenue, Chicago 16, Ill., Victory 2-8318

PUBLISHER: Norman S. Weiser

EDITOR: Jack Tracy

EDITORIAL DEPARTMENT: Les Brown, Jack Sheridan, Ben Newman

EXECUTIVE ASSISTANT: Leo Zabella

DIRECTOR, ADVERTISING AND SALES: Charles Suber

J. C. Edwards, Midwestern Advertising Manager

CIRCULATION MANAGER: William Sturt

EASTERN DIVISION: 122 E. 42nd St., New York, N.Y. OXford 7-2160

Nat Hentoff, Associate Editor; Hannah Altbusch, Editorial; Mel Mandel, Eastern Advertising Manager; Bob Piper, Advertising

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

HOLLYWOOD 3-6006. Charles Emge, Manager; Stan Hoffman, Advertising

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

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JULY 27, 1955

The First Chorus

Hear Me Talkin' to Ya (Rinehart & Co.; \$4), edited by Nat Shapiro of BMI and Nat Hentoff of *Down Beat*, is the most readable and revealing book on jazz ever published.

For it is a history told not by one writer with one set of preconceived ideas but by the people who play the music and who helped to pat it and shape it into its present form.

Shapiro and Hentoff first dug laboriously into the files of *Down Beat*, *Melody Maker*, *Metronome*, and other publications to assemble much of their quoted material and then interviewed many more musicians to complement and add to it.

The book takes you to the beginnings of jazz in New Orleans through the eyes of persons who lived and played there--Louis Armstrong, Bunk Johnson, Danny Barker, Jelly Roll Morton, and others; it continues through Harlem and the glory days of James P. Johnson and Fats Waller, and Fletcher Henderson and Duke Ellington; it moves to Kansas City and Mary Lou Williams and Andy Kirk and Ben Webster and, above all, Count Basie; it presents a remarkable chapter about Bix Beiderbecke; it sees the swing era via Benny Goodman, and it does a better job than any heretofore attempted on the "modern" musicians and experimenters.

It puts into perspective the great influence Henderson's band had on jazz; it reveals the greatness in music and spirit that was Fats Waller; it delves into the narcotics problem; it tells you about Bessie Smith and Charlie Parker, jam sessions and Lester Young.

And it gives you the first real glimpse of how jazzmen think and live and believe ever to end up between two covers.

All too often have we seen jazzmen stereotyped--cast into a mold that made them either happy-go-lucky buffoons or serious, dedicated artists cloaked in the solemnity of the message-bringer. **Hear Me Talkin' to Ya** tears those molds apart.

There are humorous moments and sad ones, and there are varying views about the same persons. Mary Lou Williams says that Lester Young and Herschel Evans, when they were section mates in the Basie band, were rivals, sure, but in a brotherly fashion. Billie Holiday says they were bitter enemies. To Mezz Mezzrow, Bessie Smith was a great, warm, compassionate woman. To others, she was rough and mean. But to all, she was the queen of the blues.

To anyone interested in jazz, this is must reading. To anyone who wants to be, it tells you more than anything possibly could, save possibly Basie's record of *Miss Thing*.

--Jack Tracy



Chet Baker



Lennie Hambro

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AFM PRESIDENT James C. Petrillo made an appearance on the first telecast of *America's Greatest Bands*, Jackie Gleason's summer replacement, to congratulate emcee Paul Whiteman on the use of so many bands on the TV series. For further details on the show's summer lineup, see page 8.

Columbia Pacts J. J., Kai Combo

New York—J. J. Johnson and Kai Winding have signed a term contract with Columbia Records and have recorded their first LP for the label, using Dick Katz, Osie Johnson, and Paul Chambers.

Winding has been on staff at the American Broadcasting Company in New York for the past month; however, his arrangement entitles him to take an occasional week off when the Johnson-Winding team has a job out of town. Winding, whose wife died a few months ago, was married July 1, to Copocabana showgirl Jean Tart.

Detroit Hears Two Free Concert Series

Detroit—Under the direction of associate conductor Valter Poole, the Detroit Symphony orchestra will give two series of admission-free summer concerts at the bandshells of the Michigan State fairgrounds and Belle Isle.

In the fairgrounds program, June 14-Aug. 13, concerts are given thrice weekly on Tuesday, Thursday, and Saturday nights. Pianist Joseph Battista appeared as guest soloist on the opening concert; Nadja Witkoska, soprano, sang July 9, and Norman Carol, violinist, is set for Aug. 13.

The Belle Isle concerts, Aug. 17-Sept. 4, will be held Wednesday, Friday, and Sunday nights under the sponsorship of the city of Detroit, department of parks and recreation.

West Coast Bandsmen In A Battle To Take Over Welk's TV Crown

Hollywood—The summer season here is being enlivened by what amounts to a three-way battle by three dance bands for supremacy of the TV channels.

The redoubtable Lawrence Welk is now facing competition from two new entries. One of the new dance band television shows is headed by the veteran Orrin Tucker, whose show started from the new KTLA studios (Tuesdays, 9-10 p.m., PDT) but is expected to move to the bandstand of the Hollywood Palladium when Tucker takes over the house band spot there in August.

The other is headed by a youngster, Tommy Alexander, and remotes from the Rendezvous ballroom at Balboa Beach (Wednesdays, 7-7:30 p.m., PDT) for release by KRCA, local NBC-TV outlet. Alexander is a 22-year-old musician who formerly played trombone, but who switched to piano following a lung operation.

HE BEGAN HIS band, composed of youngsters close to his own age or younger, as a recording unit on the MGM label, and is using the same 18-piece format on his video series, in which the band itself is the principal feature. His regular singer, Bobbi Cooke, shares the vocal honors with guest artists (Tony Travis on the lead-off show).

But as of now, most of the attention centered on the new Tucker show. It is literally a personal project of KTLA's general manager, Klaus Landsberg, credited with launching the television careers of bandleaders Welk, Ina Ray Hutton, Leighton Noble, and Spade Cooley. The 18-piece band Tucker is heading on the television program was selected personally by Landsberg to the last man, and the KTLA head is producing and supervising every phase of the opus.

Principal innovation (though it smacks of Sauter-Finegan) found in the Tucker TV band is heavy emphasis on percussion. Three percussionists, all performing in the foreground, pound away busily and effectively on all types of mallet instruments—vibes, xylophone, chimes, bells, marimba, etc. Frequently spotlighted soloists are Mervin Strober, vibes; Elmer Schmidt, xylophone; Bobby Bruce, violin; Ernie Ball, steel guitar, and Jack Melick, piano. The latter was spotted and signed by Landsberg when he appeared at the Palladium with Jimmy Palmer.

ROBERTA LINN and Tucker are featured vocalists, and there is a vocal trio composed of members of the band. The presence of Miss Linn, who is getting star billing, adds to the feeling of rivalry between the Tucker and Welk shows. She was Welk's featured singer during the period when he was building his TV following.

Notwithstanding all the gimmicks and showmanship, the Tucker band retains the general characteristics of a

dance band. First sponsor signed was the Arthur Murray dancing school.

After much hasseling, an arrangement was worked out by Landsberg under which the Lawrence Welk show, now on the ABC-TV network, continues to be seen as formerly on KTLA, and is blacked out on the network's local outlet. But despite this, rumors are strong that Landsberg is unhappy with Welk over his shift to the network, and that he is determined to push the Orrin Tucker show into a position topping that of Welk—but it will take a lot of pushing.

—emge

Jazz Symposium At Bowl Concerts

Hollywood—The 34th season of Hollywood Bowl summer concerts starts July 7. They will present something new, a jazz symposium, on Aug. 19.

It will be a part of Festival of the Americas week, for which Leonard Bernstein will be conductor and festival director. Bernstein will act as moderator in the symposium, with Andre Previn as organizer. General plans called for two large progressive jazz units and a number of combos.

Another highlight of the 1955 Bowl season will be the first appearance here in concert of soprano Marjorie Lawrence since the release of her biofilm, *Interrupted Melody*.

Because the singer did not record the soundtracks in the film (they were by Eileen Farrell), there were rumors that she was retiring from professional engagements. Although paralyzed from the waist down by polio, Miss Lawrence can stand during a portion of her recitals with the help of special devices developed by her husband, a doctor.

Chan Parker Sessions Move To New Spot

Trenton, N. J.—Chan Parker has transferred her Monday night jazz sessions to a plush spot called the Aquacub, just built at a reported cost of \$125,000 by pool builder Herman Silverman and James (*South Pacific*) Michener.

Allen Eager and J. J. Johnson were set for the first session.

Perspectives

By Ralph J. Gleason

I DON'T KNOW whether any of the various persons involved with recording and issuing the tremendous number of jazz LPs that now floods the market ever have stopped to think of the possible consequences of their actions. I would like to suggest they do so.

It seems to me that there is a moral responsibility here that may be in danger of being overlooked. To begin with, the major companies that have jazz lines have placed their future more or less in the hands of persons who are, or were, originally jazz fans.

To these, it seems to me, there is the responsibility not to try to flim-flam the public and not to flood the market with second-rate products.

YOU WON'T BE able to kid the jazz fan very long. So it doesn't make much sense to label Poppa John Gordy a genuine ragtime artist or to issue albums wholesale just to show Norman Granz he isn't the only one who can do it nor to force your ideas on acquiescent jazzmen. Nor, for that matter, to compete with wholesale independent labels in the signing up of itinerant sidemen.

You might remember that if you prove, by the production of albums that cannot by their very nature be successful saleswise, that there is no money in jazz, you will have done irreparable harm.

THE MINOR labels, who carried the jazz flag through the lean years and the newer ones who are just getting into the act, also might remember that cheap vinylite pressings of the LP ravings of the first sideman you meet do not make art.

Every guy who blows a horn does not deserve his own LP no more than every sideman can be a leader. Every LP cannot be a gasser, every bar of improvisation is not art, nor is every arrangement or composition by a talented soloist deathless jazz.

There are entirely too many LPs on the market now, and there are more on the way every day. The jazz fan rapidly is going to get selective in a manner that will bring a halt to this outpouring of music.

It's only inevitable. Instead of getting better, it's got worse in the last few months. And you want to know something? You can't tell any more where one LP lets off and another begins. A lot of good things get lost in the flood. Al Cohn's *Mr. Music* LP and the last Miles Davis All-Stars, to name two. Have you heard them?

BRING JAZZ TO the public, certainly. Record the artist, certainly. But, for heaven's sake, use a little sense about it. If not, the whole thing will blow up, and a jazzman won't be able to get a record date again.

There's a responsibility on the part of the musician, too, not only to the



DOWN BEAT'S June 29 issue, which contained a lengthy piece on music in Chicago, met with heavy response in the Windy City. Among the tributes was a full-hour show on WGN-TV that featured, among other stars, Sarah Vaughan, above. With her were bassist Joe Benjamin, pianist Jimmy Jones, and drummer Roy Haynes. (Don Bronstein Photo)

Stitt Guests During Detroit Unit Concert

Detroit—Tenor man Sonny Stitt appeared as guest artist in a recent concert in the Art Institute theater under the aegis of the New Music society. The high level of local talent was evidenced in performances by several combos composed of Detroit musicians who form the nucleus of the society's membership.

Honorary member Milt Jackson sat in on an exciting last set. The society hopes to release recordings, under its own label, from tapes of the concert.

During the summer months, the World Stage theater will be the scene of regular Tuesday night sessions and, in the past, informal guest appearances by Max Roach, Richie Powell, Percy Heath, and Jackson have contributed much to these events.

—azalea thorpe

Unique Signs Three

New York—Unique Records, started by Joe Leahy after his break with Majar, has signed three new singers—Dolly Houston, Debbie Haley, and Sherry Parsons. Miss Houston cut one record, *Your Heart and My Heart*, previously for the company. She formerly sang with Woody Herman.

music but to himself as an artist. It is wrong to make an LP just to make an LP.

If you speak when you have nothing to say today, nobody will listen to you tomorrow. And an LP stays around a long time. It can haunt you.

Gil Fuller Leaves Kenton TV Show

New York—Walter (Gil) Fuller, who had been arranging for Stan Kenton, and acting as music director for the all-star 802 band Stan is fronting on his *Music '55* TV series, is no longer associated with Kenton. He has been replaced by Johnny Richards, previously associated with Stan a few years ago and freelancing in New York lately.

Mambo Meets 400 In Stadium Concert

New York—The social register and the mambo beat met here last month when d'Artega, conducting the Stadium Symphony orchestra, offered the first public performance of *Thunderbird*, a symphonic mambo by Mrs. William Hale Harkness of Park Avenue.

Mrs. Harkness, a widow of a prominent broker and Standard Oil scion, took up composition and theory after her husband's death last year, working under Fred Werle at the David Mannes Music School in New York. Her tone poem *Safari* was premiered at Carnegie Hall, May 14 last.

Mitropoulos Slated To Conduct At Met

New York—Dimitri Mitropoulos, conductor of the New York Philharmonic orchestra, after his successful conducting debut at the Metropolitan Opera last season, has been signed to conduct during the 1955-'56 season. Last year, his chores consisted of a total of 10 performances of *Salome* and *Masked Ball*. This year the number will increase. Among other operas he will conduct will be *Boris Godunoff*.

The Met season will open Nov. 14 with *Tales of Hoffmann*, conducted by guest maestro Pierre Monteux.

Kaye, Whiteman Honor Pingatore

New York—Sammy Kaye and Paul Whiteman paid tribute to the late Mike Pingatore on June 25 on *America's Greatest Bands* television show. Pingatore played banjo in Whiteman's band from 1919, when the band started, until 1942, when the outfit disbanded. He died in 1953.

The first banjoist to play with a dance band, Pingatore also invented the resonator, the wooden board directly behind the strings on a banjo which gives the instrument resonance and tone.

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Ellington Ork Revamped

New York—Duke Ellington's orchestra underwent a unique overhauling before opening for the whole summer at Elliot Murphy's *Aquacade* in Flushing Meadows, L. I.

Britt Woodman, Willie Cook, Rick Henderson, Paul Gonzalez, and Dave Black were dropped from the band, reportedly because of union requirements that all musicians playing for the show be 802 members. They were replaced respectively by Ward Silloway (of the original Bob Crosby band), who also acted as contractor; Jimmy Spear, former Fred Waring trumpeter; Virgil Davis, John Kulp, and Jack Maisel, drummer recently with the Milton Berle show.

In addition, the band was augmented by Woody Kessler, former Sammy Kaye pianist; Genevieve Duffy and Betty Giamman, harps; John Richardson, Vic Liggotti, Sal Terini, Bert Hirsch, George Brown, and Pete Buon, violins. Buon is assistant conductor. The string section is used briefly in a medley of Ellington songs hits that marks Duke's only participation in the show other than playing for the aquatic and skating acts.

Prestige Plans Additional LPs

New York—Prestige, which recently inaugurated a 12" LP series with Billy Taylor's *A Touch of Taylor*, has planned additional releases in the series in the next few months.

The quartets of Miles Davis and Milt Jackson each have recorded 12" LPs. In addition, recordings of Stan Getz, Lee Konitz, Miles Davis, and Gerry Mulligan, which originally were on 10" will be re-released in a 12" reissue series with remastering by Rudy Van Gelder.

Prestige also has signed trombonist Bennie Green to a long-term contract. Green's first session was taped in early June and included Charlie Rouse, tenor sax; Osie Johnson, drums, and Candido, conga.

Tibbett Heads Save-Carnegie Unit

New York—Lawrence Tibbett has been named chairman of the Committee to Save Carnegie Hall. The committee's purpose is to raise funds to save the hall from being torn down to make way for a commercial building.

The committee announced that its immediate goal is to raise \$50,000 in the next few weeks. It is estimated that it will take between \$3,000,000 and \$4,000,000 to save the hall. (Ed. Note: See Barry Ulanov's column on page 16 for comment on the proposed sale of Carnegie Hall.)

London Waxes Sharon Session

New York—In one of its rare American recording sessions, London Records cut a 12" LP here last month with British pianist Ralph Sharon.

Featured on the date were J. C. Montrose, tenor; Teddy Charles, vibes; Joe Puma, guitar; Charlie Mingus, bass, and Kenny Clarke, drums. Ralph and his wife Suzan currently are at Cafe Society.

Robert Q., Gang Due On Label 'X'

New York—A new LP, featuring Robert Q. Lewis and the cast appearing on his daily CBS-TV afternoon show, is being cut by Label "X." Called *Robert Q. Lewis and His Gang*, the album will include Earl Wrightson, Lois Hunt, Betty Clooney, Cadence's Chordettes, Don Liberto, and Ray Bloch, who is under contract to Coral. Both Cadence and Coral agreed to release their artists for the album.

Strictly Ad Lib

NEW YORK

ONSTAGE: Mantovani is expected to play three Carnegie Hall concerts during his visit here next fall . . . Robert Clary, now doubling between Seventh Heaven and a night club routine in the Blue Angel, has been signed for 13 weeks on *Pantomime Quiz* . . . Hazel Scott, who leaves Aug. 1 for a three-month vacation in Italy, England, and the French Riviera, plans a big re-entry into the stage and night club fields after her return.

ENTERTAINMENT-IN-THE-ROUND: Eartha Kitt leaves for a West Indies tour Aug. 8, plays her first week at the Apollo Sept. 9 . . . Former Phil Moore protégé and night club singer Annette Warren is now working as a singing teacher in New York . . . Al Hibbler, Sarah Vaughan, and the Count Basie band will be the stars of the *Birdland Show*, 1956 edition . . . Singer Betty St. Clair will be playing opposite Hibbler in his next stint at Birdland . . . Inez Cavanaugh, singer and writer known to continental fans for the *Chez Inez* clubs she ran in Paris and Copenhagen, has started a new one under the same name on Maiden Lane in lower Manhattan . . . Hal Schaefer, who has cut a solo LP for Victor, opened opposite George Shearing at the Embers . . . Bixie Crawford, former Basie vocalist, filed a \$25,000 damage suit against Mrs. Basie, who, she alleges, spit on her and threw a drink in her face at a recent Basie opening at Birdland.

JAZZ: Former Herman and McIntyre trombonist, Carl Fontana, joined Stan Kenton . . . Bobby Brookmeyer is freelancing around New York since Stan Getz left for Hollywood to cut soundtracks for the *Benny Goodman Story*. Brookmeyer, playing piano and trombone, cut a 12" LP with Jimmy Raney for Prestige . . . Pianist Herbie Nichols, described by those who have heard the advanced pressings of his Blue Note LPs as the newest thing since Thelonious Monk and Bud Powell, is probably the most befated discovery of the decade. He has been hidden in r&b and Dixieland bands for 15 years . . . Blue Note has also signed exclusive contracts with tenor sax man Hank Mobley, trumpeter Kenny Dorham, and guitarist Lou Mecca . . . Miles Davis cut a 12" LP for Prestige using Red Garland, Philadelphia pianist, with Philly Joe Jones and Oscar Pettiford.

Duke Ellington has written the foreword for Leonard Feather's *Encyclopedia of Jazz*, now on the presses and due for publication in early September . . . Terry Gibbs is back in town; his quartet played a week at Cafe Society and a week at Basin Street . . . Also back on the scene, freelancing around after a long absence: Howard McGhee . . . Glory McCulley is staging Sunday night sessions at the *Billy Williams' Rendezvous* at Carlstadt, N. J., using such groups as Sal Salvador quartet and the Eddie Bert quintet. Stan Purdy and Lou Mecca have the regular combo at the spot Thursdays through Saturdays . . . Dizzy Gillespie undergoes an operation this week for treatment of varicose veins. He'll be out of circulation for a couple of weeks, until his circulation is straightened out . . . The Johnny Smith quartet opens at Birdland July 14.

RECORDS, RADIO, AND TV: Ella Fitzgerald plays the *TV Comedy Hour* July 24, two days before she opens at Basin Street . . . Singer Marti Stevens has signed for a half-hour British TV show for one year, to be aired every fortnight beginning in September; she will fly back here first for a date at El Rancho Vegas . . . Patti Page launched an effort to convert *Every Day*, the recent Count Basie-Joe Williams record hit, into a pop number. She recorded it in a special arrangement written for her by Ernie Wilkins . . . RCA Victor has signed the *Morgan Brothers*—Lawrence, Richard, Charles, and Robert—brothers of Jaye P. Morgan . . . The session staged by Steve Allen last year at Manhattan Center, with the *Lawson-Haggart* combo, Billy Butterfield's band, and Sylvia Syms, will be released shortly by Decca on two 12" LPs. Sylvia also will be heard in her own LP on the same label, with backing by Ralph Burns.

(Turn to Page 40)



Mooney



Thornhill



Ellington



Pastor



Morrow



Spivak

Bands Are Booming On Summer TV

WHEN THE DELEGATES to the June AFM convention in Cleveland vigorously praised Jackie Gleason by voice vote for his assistance to dance bands, they also were echoing the feelings of the nation's ballroom owners, booking agencies, and the hardy nucleus of dance orchestra fans who are awaiting the "return of the bands."

Gleason's AFM commendation was specifically for his current CBS-TV series of productions, *America's Greatest Bands*, a summer replacement for his own show. But it also could be extended back to last summer when Gleason took the bold step of scheduling the Tommy and Jimmy Dorsey band in *Stage Show* as his summer-long substitute.

As a result of their weekly national exposure on the show, the Dorseys' bookings became choicer, and teenager interest increased not only in the Dorsey band but in "live" dance crews in general. The Dorseys now have been graduated into regular season television, and starting this fall, their *Stage Show* will be seen as half the Jackie Gleason hour on CBS, either preceding or following *The Honeymooners*.

AS FOR THIS summer's unprecedented harvest of 56 dance units on 14 weeks of *America's Greatest Bands*, that bandstand began to operate on June 25. The format of the Saturday night show involves four bands each week, a large revolving stage, and Paul Whiteman as master of ceremonies. Whiteman's duties include supplying biographical and other pertinent data about the leaders in the course of brief interviews. The show is written by jazz critic George Simon.

Before the summer is out, *America's Greatest Bands* will have given TV exposure to the bands of Bob Crosby, Sauter-Finegan, Sammy Kaye, Tex Beneke, Louis Armstrong, Perez Prado, Phil Spitalny, Xavier Cugat, Enric Madriguera, Charlie Spivak, Duke Ellington, Les Brown, Phil Napoleon, Hugo Winterhalter, Pupi Campo, Ernie Rudy, Count Basie, Rudy Vallee, the Lecuona Cuban Boys, Ted Weems, Ralph Font, Tony Pastor, Ralph Flanagan, Percy Faith, Claude Thornhill, Les Elgart, Ray Anthony, Gene Krupa, Buddy Morrow, Larry Clinton, Stan Kenton, Ralph Marterie, Louis Jordan,

Russ Morgan, Eddie Howard, Johnny Long, Billy May, Buddy Rogers, Vincent Lopez, Machito, Art Mooney, Emilio Reyes, Vaughn Monroe, and the Commanders.

CBS IS RESPONSIBLE for another major TV break for bands this summer, *Music '55* on Tuesday nights, which is centered around Kenton as host. Whenever his own band is in the New York area, Stan will lead it in the series, but for the other times—which will be the majority—Stan will conduct a crack Local 802 band that includes such men as Ernie Royal, Al Cohn, Jimmy Nottingham, Eddie Bert, Danny Bank, and Bart Varsalona. Johnny Richards is doing the writing and is in charge of rehearsing the band.

Music '55 essentially a music variety show, began July 12 with Lena Horne, Louis Jordan, and Spanish guitarist Vicente Gomez as guest stars. The program is to cover a wide range of music from ballads to blues, modern jazz to mambo, and country-style tunes to calypso and other folk material.

As of this writing, other *Music '55* guests during the summer will include Ella Fitzgerald (Aug. 2), Armstrong, Peggy Lee, Hoagy Carmichael, Pearl Bailey, Johnny Mercer, Woody Herman, Basie, Ellington, Carol Haney, the Mills Brothers, Kay Starr, Alec Templeton, and international musical talent from Japan, Germany, and Sweden. The writer is jazz critic Leonard Feather.

AS FOR NBC-TV's contribution to the summer bandstand is a situation comedy and music series based on a traveling band. Called *Caesar Presents*, on Monday nights, the program is a summer replacement for the *Sid Caesar Show*. Among those featured will be Bobby Sherwood as the bandleader, Bill Hayes as the singer with the band, Phil Foster, and Barbara Nichols.

ABC-TV's summer schedule includes the Lawrence Welk show, on Saturday nights. The Welk musical variety series began July 2, originating from Hollywood. Welk already has been extraordinarily successful on the west coast with a local television series from the Aragon ballroom at Ocean Park. He has been in prosperous residence at the Aragon more than three years.

Also on ABC-TV these months is the highly rated country and western band

of Pee Wee King. *The Pee Wee King Show*, on Monday nights, features King and his Golden West Cowboys along with both regular and leading guest performers from the c&w territory. Bobby Hackett is also heard in charge of a band on the *Henny and Rocky* show on Wednesday nights after the fights on ABC-TV.

IN ADDITION TO the summer TV parade of dance bands, the networks have a number of other musical series, several of which utilize name vocalists and skilled studio bands. On NBC-TV, for example, there is *The Matt Dennis Show* on Monday, Wednesday, and Friday nights, and *The Vaughn Monroes Show*, on Tuesday and Thursday nights. Also on NBC-TV, *The Arthur Murray Party* returned June 28, on Tuesday nights, and a new series, *Musical Chairs*, on Saturday nights, was instituted July 9. On the latter program, the panelists are Johnny Mercer, Bobby Troup, and Mel Blanc.

CBS-TV has two Julius LaRosa series, *The Julius LaRosa Show* on Monday, Wednesday, and Friday nights, and *TV's Top Tunes*, on Saturday nights. Russ Case conducts the 16-piece orchestra on the first show, which also features a new girl quartet, the Debutones, and guests. The *Top Tunes* segment also will have guest stars.

3 Singers, 3 Dixie Units Inked By Jubilee Discs

New York—Jubilee Records, as part of its album expansion program, has signed to exclusive contracts most of the artists now represented in the line. Those who have joined the label include singers Monica Lewis, Polly Bergen, and Jerome Courtland and three Dixieland jazz groups—Conrad Janis, the Spring Street Stompers, and the Salt City Five.

New Monica

Hollywood—Jack Wagner, disc jockey on station KHJ here, has come up with a new title for that record: *Whatever Lola Wants, Stan Gets*.



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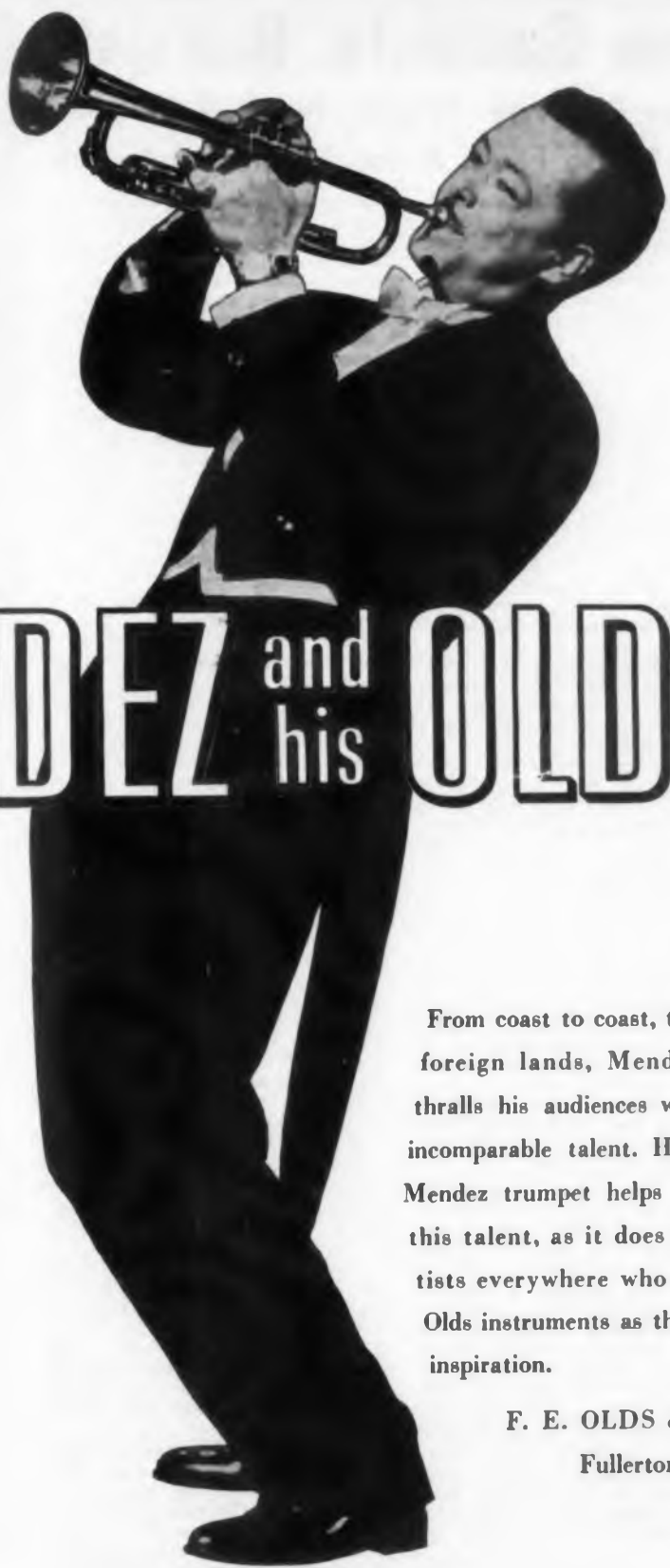
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The Bassists' Bassist

George Duvivier, Though No Poll-Winner, Finds Wide Favor Among Fellow Artisans

GEORGE DUVIVIER is regarded by his fellow professionals with a degree of respect and admiration that is worth much more to a specialist than winning polls and other transient public honors. As a bassist, he can play any style of jazz with taste, accuracy, and a magnificent beat.

He is one of the four or five bassists, for example, who can consistently keep up with Bud Powell—the world's most challenging obstacle course for a bassist. He is expert in accompaniment, as he demonstrates regularly by his work for Lena Horne, and he is also experienced in symphonic playing.

George is, besides, one of the more able arrangers in the dance band and jazz fields as evidenced by his scores years ago for Jimmie Lunceford and more recently, for the unusually rewarding Chico Hamilton trio LP on Pacific Jazz.

THE MAIN extra-musical interest of this full-ranged musician is surgery. Well read on the subject, George keeps in contact with a number of surgeon friends throughout the country and when he's on the road, he often can be found during the day in a hospital operating room—absorbed in viewing the finger techniques of his medical friends. It is not unduly stretching an analogy to point out that Duvivier applies to his music a similar quality of intensively trained, sensitive skill.

Duvivier was born in New York, Aug. 17, 1922, the only child of a surgeon who later died as a result of injuries suffered in World War I. His mother is also medically oriented and is a nurse at Lincoln hospital. At the age of 8, George started studying violin at the Conservatory of Musical Art and continued for 11 years.

While in high school, he joined the now-defunct Central Manhattan Symphony orchestra. It was there that Duvivier became interested in bass "because it seemed to be the foundation of everything," and he switched to bass in the orchestra. He also started to study bass at De Witt Clinton high school and then continued his work on the instrument through a two-year scholarship at New York university.

DURING THESE beginning years, Duvivier's interest in classical music was matched by his enthusiasm for jazz. While in high school in 1938, George was part of a 15-piece band called the Royal Barons styled after Lunceford. This quasiprofessional band of teenagers soon was doing so much work around New York that "the union took us in en masse and let us pay our dues on the installment plan as we worked."

It was a couple of years later that

Duvivier met a major influence, Jimmy Blanton. They were about the same age, and as George recalls their friendship, "We had similar ideas about the further possibilities of solo bass. Jimmy was a quiet, withdrawn young man who was very serious about his music."

"He was a fine person and a wonderful musician, two qualities you can find now in his cousin, Wendell Marshall. Jimmy especially influenced me in my desire to develop a quality of tone as satisfactory for arco as well as pizzicato. I'd been working on better tone for the latter way of playing before."

While at NYU, Duvivier received his first "professional opportunity in the big time" when he worked with Coleman Hawkins at Kelly's Stables in the winter of 1940.

"Hawkins threw me to the wolves musically, because Clyde Hart, Peanuts Holland, Sandy Williams, and J. C. Heard were some of the other first-rate musicians in that band. I played with them until early spring, and the experience was of tremendous help to me. We played in all keys and tempos and let me tell you, Hawkins is a much underappreciated musician these days. He still has a lot to say."

In 1942, Duvivier went on the road with Lucky Millinder for about a year and then spent two years in service during which he played only on his own time. On Dec. 23, 1945, George was discharged, and the next night he joined Lunceford in Brooklyn as arranger for the band.

George's interest in writing had started with his first studying music theory at 12. He had gone on to composition in high school, the conservatory and NYU and had written for the Royal Barons and Millinder.

He also had written a few numbers for Lunceford before entering the service. During his prearmy years, George always had been around the Lunceford band whenever he could, and the chance finally to join Lunceford as an arranger was the culmination of a long-time desire.

"THAT LUNCEFORD BAND," points out Duvivier, "has never been duplicated—even today—in its ability to play together to an astounding degree; in its phrasing, taste and over-all musicianship, and in the relationship the men had with each other and the public. No band wanted to play opposite Lunceford."

"I remember once at Manhattan Center around 1939 or 1940 when Goodman was supreme and Glenn Miller was rising, the Lunceford band was sandwiched in between the two at a dance. The schedule went completely off because the crowd wouldn't let



George Duvivier

Lunceford off the stand. I still remember that closing number, *Dinah*—it ran 12 minutes."

Duvivier remained with Lunceford until the latter's death in 1947, and in the next years worked with Sy Oliver, did studio work, and wrote for ex-Lunceford tenor Joe Thomas' sextet. "The writing was really on a Kenton kick; it was a fine band that couldn't get going. I remember we used to record for King and had to record one rhythm and blues tune for each of our advanced jazz arrangements we wanted to get on."

More recording work for many labels followed. He traveled with Nellie Lutcher from 1950-52, spending some 26 weeks in Europe during that period. In 1953-54 Duvivier worked with Billy Eckstine and Pearl Bailey; the Louie Bellson quintet; Lena Horne from November, 1953, to April, 1954; Pearl Bailey and Eckstine again, and finally, he returned to Lena and has since been her regular bassist whenever she works.

In between road trips in the last decade, he has gigged with units led by Stan Getz, Tony Scott, Benny Carter, Chuck Wayne, Gerry Mulligan, and many others.

This summer, after recording the sound track for *The Benny Goodman Story*, George will be traveling with Lena, Lennie Hayton, and Billy Strayhorn for club dates in San Francisco, Las Vegas, Reno, Los Angeles, and Chicago. Starting in the fall, George will also be in the Broadway show in which Lena is scheduled to star as the Queen of Sheba.

DUVIVIER CONTINUES his writing, having just finished a 12-minute concert work for Stan Kenton, *Uranus*. "It's not a jazz work, nothing you can dance to," explains George. "I guess you could call it a contemporary work of music if one has to use labels." He also still writes for vocalists and dance groups and eventually would like to do full-scale concert works.

Of contemporaries on his own instrument, Duvivier especially admires Ray

(Turn to Page 17)

Pop Record Hit For Woody Could Help Whole Band Biz



Woody Herman

'Not One of Us Tired Old Guys'

WOODROW Charles Thomas Herman, who turned 42 this past May, has now been a bandleader for 19 surprisingly short years. Close to two traveling decades of widely varied experience with all kinds of bands in both the lean and the fat years have made Woody one of the elder statesmen of the band business. And still senior observer Herman continues actively to set examples for the younger men in the field—as well as talk about what needs to be done.

Take *The Girl Upstairs*. As of this writing, Woody's Capitol recording of that tune from the Marilyn Monroe-Tom Ewell film, *Seven Year Itch*, is giving healthy indications of making substantial inroads into the pop market. Within a few days after the record was cut on June 7, copies had been rushed to the disc jockeys and the action began. If the record clicks, it will be Woody's first pop hit in several years. And from the way Woody sees it, it will also be a help to the band business in general if his version of *The Girl Upstairs* takes off.

THE ARRANGEMENT of *The Girl* was done by George (The Fox) Williams, one of the most consistently successful scorers in the record field, and the man responsible for many of the Ray Anthony bonanzas. This was Williams' first assignment for Woody, a collaboration devised by Capitol's Dave Dexter. To the Herman band there was added for the occasion a harp, a set of bells, and eight voices. The other side—arranged by Ralph Burns—was an-

other film tune, *You're Here My Love*, the theme music for Bob Hope's new picture, *The Seven Little Foys*.

As Woody explains the date, "we'd been getting a little more frantic at each session, trying to find a single that would go. Our albums for Capitol had done well, but our singles had all been flops. For example, we tried a couple of songs that were sort of rhythm and blues things, because that's what seemed to be the big trend at the time, and we missed by a country mile. Maybe with this one, we'll begin to make it."

"And we've got a couple more coming out," Woody added hopefully, "that may have a good chance. One of them is another tune connected with a film—that way you get natural exploitation help from the showing of the film itself. It's arranged by Ralph Burns; it has the voices again, but used very sparingly; and it has an Oriental flavor. Can't give you the title yet. And George Williams wrote a two-sided novelty for us with which we hope to reach the teenagers. It's called *Skinned and Skinned Again*."

"I DON'T THINK," Woody went on, "that we've compromised with good taste in making these records. Sure, they're more commercial, but I think it's very important to reach that other audience, that larger audience we have to reach eventually to survive. We once had access to that audience. I've had singles in the year past that were hits. And also years ago, bands like Basie and Duke used to make pop records, and they racked up good sales. But in the past few years, that larger audience has gotten farther away from bands like ours."

"For one thing," Woody examined the distance, "this has been a singers' era, and for another, some of us may have been guilty of not trying any more for that audience because we had a comfortable minority group of listeners interested in what we had to say musically. But it becomes more and more clear that if the band business is to survive—and revive—we've got to shoot for the larger audience, too."

"Many of the other guys feel the same way," Woody pointed out. "Stan Kenton, for example, is shooting for singles. After all, it's silly to leave the greatest percentage of the people excluded from what you're playing. And another thing. The guys in the band and I put in a good day's work over 300 days each year. We've got to get a payoff sometime."

"The thing is," Woody added, "to get your foot in the door, and once you have, there are a lot of things you can do. But for the past few years, it's

been almost impossible to get your foot in. If we succeed, it'll work the other way around, too. If we can build to a larger audience, we can sell them some good music, too. Remember, there was a time when the musically hip bands did have the ability to reach the major portion of the audience. It could happen again."

WITH REGARD to his predictions about the state of the band business in general, Woody feels there "is a definite, gradual improvement all along the way. The great potential, of course, lies with the younger people whose counterparts a few years ago were responsible for the prosperity of the band business when things were going good. And the younger element is getting more interested in bands these days. In the past two years, our band played more school dates than we had averaged in the previous five to seven years. The kids are starting to dance again and to react with enthusiasm to band music. It's beginning to apply to the high schools as well as the colleges. We even played a few high school proms this past season—and that's kind of unusual."

Woody's explanation for the renewal of interest in bands among the younger audience focused first on the fact that as in his own case, the instrumental albums have helped, and in general, there is more good music being recorded these days than has ever before been available. "Despite the huge amount of fodder for the masses," Woody continued, "there's more jazz and other good music being cut today for the audience with intelligence. And I think that these are the records the young college people and some of the high schoolers are beginning to buy more frequently. They don't all buy the first 20 any more. And use of bands on TV in the summer—especially all the projects for this summer—is another great help," Woody added.

"But the important thing to remember," Woody underlined, "is that the major portion of the responsibility for the future of the band business should be left to the younger guys who are going into the big band field—the Hefstis, the Elgarts, etc. It's going to take some fresh young leader to do it—to create the impact. It can't be one of us tired old guys."

"The one pitfall so far," Woody said, "is that there is still a great need for originality. I'm not thinking of Neal, but some of the other young leaders are still doing a rehash of the older bands' ideas. I'm sorry, it's going to take more than that to make that big impact. But I can tell you there's a wide open spot

(Turn to Page 43)

Meet The Sidemen: Woody Herman's

TRUMPETS

JERRY KAIL, 25, trumpet, is a New Yorker who spends his relaxing hours golfing and reading. Favorite records include *Not Really the Blues* by Woody, *Pennies from Heaven* by Stan Kenton, and anything sung by Sinatra. His previous orchestra credits number Art Mooney, Med Flory, Rene Touzet, Tommy Tucker, Roy Stevens, and Pete Rugolo.

RUBEN McFALL, 24, trumpet, was born in Tijuana, Mexico, and went to schools in Los Angeles, where he began his music studies at 12. He has recorded as soloist with Woody Herman on *Captain Ahab*, *Sentimental Journey*, and *Mambo the Most*. Favorite soloists are Charlie Walp and Dick Collins. Ruben picked up experience working with Freddie Slack, Stan Kenton, Vido Musso, and Perez Prado.

CHARLIE WALP, 29, trumpet, was already playing at the age of 8. Twelve years later he was working with Buddy Rich, and afterward with Jimmy Dorsey, Claude Thornhill, and Buddy DeFranco. He has recorded solos with Chubby Jackson, Willis Conover, and Woody Herman. Charlie would like to have a record contract, and intends to keep playing jazz. Other diversions include reading and landing big fish.

DICK COLLINS, 31, trumpet, has been blowing his horn since the age of 4. He holds an AB degree from San Francisco State, and derived his musical inspiration from Red Nichols, Louis Armstrong, Bunny Berigan, and Roy Eldridge. Professional playing began with Kenny Clarke's Be-Bop Minstrels in Paris, France, for a six-month period in 1948, followed by a solid three years with the Dave Brubeck Octet. Half of 1951 with Charlie Barnet, and a three-year hitch with Alvino Rey climaxed in a 1954 switch to the Herman Herd.

GERRY LaFURN, 27, trumpet, is a native of Philadelphia

and a former student of the University of Pennsylvania. He launched his career with Elliott Lawrence in 1949, and sailed also with Charlie Barnet, Buddy Rich, Jerry Wald, Noro Morales, and Claude Thornhill before joining Woody six months ago. Gerry accepts his bachelor prerogatives of wine and women, and says he intends to keep swinging.

TROMBONE

DICK KENNEY, 35, trombone, started playing cello at 12, switched to bone later, where Tommy Dorsey, Jack Teagarden, and Bill Harris were his early heroes. "Dad" has waxed solos with Charlie Barnet (*Charlies Other Aunt*, *Oh Henry*, *Lonely Street*, *Over the Rainbow*, *Really*, and *Rhubarb*) and with Woody (*Strange*, *Pimlico*, and *Sentimental Journey*). His chief hobby and means of transportation are lightweight bikes.

KEITH MOON, 26, trombone, holds a Bachelor of Music Degree, and worked with the Wichita Symphony, the Utah Symphony, Joe Reichman's band, Henry Busse's ork, and the Stan Kenton aggregation. He was influenced by Robert Marsteller of the Los Angeles Philharmonic, and by Bill Harris. He is a married man with a daughter, and includes in his future plans organizing his own group, doing studio work, and teaching students privately. Keith's favorite sport is golf.

CY TOUFF, 28, bass trumpet. He studied at Chicago Music College, but didn't start playing trombone until age 21, with influences including Jack Teagarden, Lou McGarity, and Lester Young. Record solos to his credit include *Wild Apple Honey*, *Would He*, *Muskrat Ramble*, and *Third Herd* with Herman. Off-hours find Cy either fishing or occupied with sports cars.

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RHYTHM

CHUCK FLORES, 20, drums, comes from Orange, Calif., and attended Santa Ana jr. college. He studied under Shelly Manne, and launched his talents with Ike Carpenter, later hitching with Maynard Ferguson and Shorty Rogers. Long range plans are to work with Richie Kamuca in a small band. In the meantime, he settles for drawing and record collecting. His top discs include *The Goof and I* by Woody, and *Cuban Episode* by Kenton.

JOHN BEAL, 20, bass, hails from Washington, D.C., and has studied music since the age of 6. Pro work began with Wild Bill Whalen in March, 1954, and continued with Charlie Ventura and Earl Swope. John says Charlie Mingus and Percy Heath have influenced him the most. Even when off the bandstand Johnny listens to music most of the time, either live or recorded.

NAT PIERCE, 35, piano, is also an arranger-composer and a Massachusetts native. He began studying clarinet at 10, and finished up at New England Conservatory. Then came stints with Shorty Sherock, Johnny Bothwell, Larry Clinton, and his own band. Solos include *Long, Long Night*, *Terrisita*, *Men from Mars*, all with Woody; solos with his own band, and with Dick Collins. Count Basie is Nat's favorite pianist, and he enjoys listening to music with his wife and two children.

SAXES

RICHE KAMUCA, 25, tenor sax, doubles clarinet, began with private lessons at age 15 in his hometown, Philadelphia, with Lester Young as his chief influence. He has soloed with Stan Kenton on *Prologue* and *Fascinating Rhythm*; with Woody on *Captain Ahab* and *Where or When*, and with Dick Collins on the *King Richard the Swing-Hearted* album. Richie is married and has a child.

ART PIRIE, 24, tenor sax doubles clarinet. Art is a New Englander who began playing his instruments in the fifth grade. He started his professional career in high school by playing with local bands and combos. While in service, Art wrote arrangements for an army dance band. He has done solos with Nat Pierce: *A Free One* and *Tableau*. His favorite soloists are Benny Goodman, clarinet; and the late Charlie Parker, alto sax.

DICK HAFER, 28, tenor sax, doubles clarinet, oboe, began studying music at 9 with private teachers. He worked with Charlie Barnet's ork for 2½ years, with Claude Thornhill for six months, and has been with Woody four years. Dick has recorded with each of these bands. His favorite records include *Taxi War Dance* by Basie and *Four Brothers* and *Let It Snow*, by Herman.

JACK NIMITZ, 25, clarinet, alto sax, baritone sax, has been sideman with Bob Astor, Daryl Harpa, Willis Conover, Joe Theimer and Mert Oliver. Solowise Jack can be heard on Dick Collins' new Victor LP, with Woody Herman on *Cool Cat on a Tin Roof*, and accompanying Nat Pierce on *Some of These Days*, to name a few. No landlubber, Jack lives on water when he can, swims and fishes.

VOCALS

LEA MATHEWS, 26, vocals, developed her talent at school back in Oklahoma. She won an amateur contest in Washington, D. C., in 1945, and worked with Joe Theimer in the capitol city, with Charlie Parker at Cafe Society, and has been with Woody for a year. She so far has sung on just one Herman disc, *Get Out of Town*. Favorite records are *Easy Living*, by Billie Holiday, *If You Could See Me Now*, by Sarah Vaughan, *Wildest Gal in Town*, by Billy Eckstein, and *If I'm Lucky*, by Carmen McRae.

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 Ramo Belli, Drum City

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A Spanish Town Provides Big City Work For Carlyle

By Jim Wohlner

In these days of Davy Crockett and rhythm and blues, the appearance of a successful dance orchestra is something as rare as a nickel cup of coffee. The odds on a new group breaking into the bigtime circle that include Ralph Marterie, Les Brown, and Lawrence Welk are, to say the least, quite high. Yet Russ Carlyle and Co. are not only breaking into the coffee klatch, they're adding cream.

Ever since the release of his first recording in the fall of 1954, things have been happening to Russ in a big way. After footing the bill himself to record *In a Little Spanish Town*, on the Burgundy label, Russ sold the master tape to Label "X." The record caught on and immediately began to sell. (At this writing, *Spanish Town* has passed the 290,000 mark in sales and is still going strong.)

"X" signed Carlyle to a contract calling for four sides, and soon the label released his second recording, *Sobbin' Blues*. Several other record houses approached Russ with tempting offers which prompted Label "X" to re-sign Carlyle to a three-year contract calling for 12 sides a year. His first and most recent release under the new contract, *Shepherd Boy*, which Carlyle wrote with Ross Bagdasarian of *Come On-A My House* fame, seems destined to out-sell *Spanish Town*.

On the strength of his first two discs, Carlyle found himself with offers to appear with his orchestra at some of the nation's top ballrooms, hotels, and colleges. In addition to appearances at Colgate, Cornell, and Ohio State universities, Russ had a six-week engagement at the Oh Henry ballroom in Chicago. The group played hotels in Memphis, Syracuse, and Houston and followed Woody Herman and Billy May into Walled Lake Casino in Detroit for two weekends. In August, Carlyle's band moves to Omaha's Peony Park and then Russ returns to Chicago for another lengthy stay at Oh Henry.

For Carlyle, 34, things have not always been so rosy as in the last eight months. Born in Cleveland on July 4, 1921, he broke into the music world as a violinist. He played with several society bands and gradually spent less and less time with his fiddle and more time exercising his vocal cords. Carlyle's first big break came when Blue Barron heard him and signed Russ as his vocalist. Then came a four-year stint with Uncle Sam, and upon his release from service he worked as a single in Cleveland nitespots until 1949 when he formed his own band to play ballrooms and private clubs.

Previously with MCA, Carlyle organ-



Russ Carlyle

ized his present band in January, 1954, when he left MCA and moved to McConkey Artists Corp. It was there that Russ met Bill Black and when Black left McConkey to form Orchestras, Inc., in November, 1954, Russ went along. It was Black who helped Russ up the first big step of the ladder.

With his new band, made up of two trumpets, four saxes, one trombone, and three rhythm, Russ features Harry Martin, who did the sax solo on *Spanish Town*; Mike Caranda, who doubles as pianist and arranger; Woody Sanders, his comedy vocalist, and vocals by himself and Fran Clarke, a young lady who spent five years with the Cleveland Light Opera Guild.

Recently named the most promising new orchestra of 1954 by a music operators poll in a trade magazine, Russ Carlyle is now definitely moving in one direction—up.

Progressive Disc Firm Re-formed

New York—Progressive Records, the jazz label which had been inactive more than a year, has been re-formed. Joe Maggio is president, and Gus Grant has been appointed a&r director of the re-activated label.

Artists signed by the company so far include Hal Stein, alto; Warren Fitzgerald, trumpet; Harvey Leonard, piano, and Ray Turner and Allan Eager, tenor saxes. Progressive's first three jazz LPs will hit the market soon.

Counterpoint

By Nat Hentoff

LAST ISSUE, this space was concerned with the fact that too few in the jazz audience are aware of the range and depth of the history of jazz and its living tradition.

At least, one might gingerly hope, the critics in the field must have a more catholic and historically oriented perspective. Some do, but there are others who are surprisingly narrow in their criteria for judgment.

I think gloomily, for example, of Metronome's monorhythmic Bill Coss who recently rated a new Jimmy Rushing LP as "for collectors" only. In the body of the review, Coss charitably said of Jimmy's blues that "unquestionably this is a phase of jazz to note, admittedly swinging and carefree, but rather an anachronism today, hard to pay full attention to despite its rough insistence."

THIS COOL, ex cathedra dismissal of a vigorous representative of the blues tradition as an anachronism is strange indeed to the thousands of us who are moved by Count Basie's Joe Williams as well as by Rushing, Joe Turner, Lightning Hopkins, and other contemporary blues singers of power and passion.

Where Coss—and others like him—goof is in their devotion to modernity-in-a-vacuum. I expect he realizes how important the blues were as an influencing factor in the work of modern jazz innovators like Bird and Monk. To be sure, in the context of their advanced playing, the blues had evolved (as had other elements of jazz) into startling, newly vital ways of expression.

But the blues were there as they have been all through jazz history, and, in fact, unto today no modern jazzman of communicative warmth from Mingus to Tristano to the Modern Jazz quartet is untouched by the blues.

All this the critic-in-point might admit, but the older ways of saying the blues he nonetheless finds it "hard to pay full attention to." What I question is how deeply anyone can dig the modern sounds if he is unable to comprehend their sources emotionally.

IT IS AS IF a classical music critic could only take contemporary music "seriously" or an art critic were to find himself moved only by the abstract and expressionist painters after 1920. It is as close to an axiom as we can get that if a man has little knowledge or appreciation of Bach, Mozart, and Beethoven, his adulation of Bartok or Berg is apt to be shallowly based. And if an art critic is unflipped by Rembrandt, Goya, or El Greco, how much does he really understand Picasso? The same is true in jazz.

A jazz critic who limits his attention and enthusiasm to *only* the modernists or *only* the swing era musicians or *only* the New Orleans - Dixieland

creators is himself of limited value as a critic. The result, as often can be seen in record reviews, is a grotesquely disproportionate weighting of the ratings in favor of the critic's particular field of myopia.

Either everything is judged only by the criteria of 1955 experimentalism (as with the same Coss who referred sweepingly to Milt Hinton's bass playing as "dated") or it is judged by some other but similarly constricted frame of reference (as with a swing era critic Herbert Kupferberg of the New York *Herald Tribune* who recently wondered in print whether the new Shelly Manne Contemporary albums were really "jazz").

AN EXCELLENT statement of the problem was contained in Albert J. McCarthy's lead editorial in the first issue of his excellent new British publication, *Jazz Monthly*. Wrote McCarthy:

"It seems almost an absurdity to have to mention that the standards by which one judges Erroll Garner or John Lewis are not those of a Jelly Roll Morton or a Meade Lux Lewis, but such is the state of partisanship in the jazz field today, and that is exactly what many reviewers attempt.

"A great deal of what passes for criticism at present," continued McCarthy, "is merely special pleading for a certain style or group of musicians. Between the embittered followers of traditionalists and modernists, there is no quarter asked or given and such musicians as Benny Carter, Coleman Hawkins, Jonah Jones, and Teddy Wilson are airily dismissed for no more reason than that they cannot be pigeonholed . . . A genuine historical approach to the subject cannot be encompassed as too many inconvenient facts would come to light."

It is because Jack Tracy and I agree with this need for an historical approach to jazz that you're likely to find that in the same issue of *Down Beat*, George Lewis, Jimmy Rushing, Ben Webster, Count Basie, Jimmy Raney, and Charlie Mingus each can receive ***** reviews.

EACH MUSICIAN is judged in the particular context of his place, goals, and achievements within the whole living jazz tradition. As a result, so far as we are able, we try to neglect no jazz artist of merit no matter what part of the jazz language he utilizes.

Just as it would be arbitrarily unfair to put down the 1955 experimenters as not being part of "real jazz," so it is equally unfair to put down men like Rushing and Webster just because they are not 1955 experimenters. Jazz is a language of breadth and depth and it is a source of expression for many men of many age groups and many countries. And so long as that expression is honest and creatively individual, it is not anachronistic nor is it "for collectors" only. It is for anyone who wants to hear.

One additional measure, speaking of



Jimmy Rushing
For Collectors Only?

record ratings, I do utilize is a kind of special category for young jazzmen. One of the most important functions of a critic is to encourage, so far as he can, new musicians he feels will continue to broaden and deepen the jazz language.

And that is why a relative newcomer of unique ability like Johnny Williams may get ***** while an established jazzman like Oscar Peterson may receive *****. Oscar has been around long enough to have to be judged on the same level as, let's say, Art Tatum.

BUT WILLIAMS, making his first album, cannot yet be entirely judged as one would Tatum or Bud Powell (on a good date). Williams is rated more in relation to his young contemporaries, but his work also has to hold up, of course, as first-rate jazz of its kind to get the *****.

This set of reflections may explain further how we arrive at our review ratings, both of records and live performances. We go by no immutable, infallible rules since we are clearly neither immutable nor infallible. We try to write about musicians out of our background in and love for the whole jazz tradition, not just one part of it. And we try further to encourage the new ones. And we sometimes goof.

And sometimes, I suppose, we are "anachronistic" or "far out" or both at the same time, depending on who's doing the defining. But the main concern here is with the rich variety of living jazz, not the labels.

Singer Shannon On LP

New York—Singer Shannon Bolin, who plays Meg, wife of the baseball hero in the Broadway hit, *Damn Yankees*, has been signed for her first LP of songs for the Vanguard label. The 10 numbers are offbeat and seldom-heard tunes.

Rhythm & Blues

AS SUMMER MOVES IN, it might be interesting to look back to that frenzied period a few months ago in which confusion, controversy, and name calling characterized that part of the music business known as rhythm and blues. It seems calm enough now to get a good look at how it all worked out.

The folks who had been thriving on r&b for years and years before it was "discovered" are still listening to it. It must be conceded, though, that a lot of folks who perked up their ears to the style during the rock 'n roll gold rush have drifted back to the romantic baritones.

This latter group, however, did not return to its old stand in full force. The first result of the furor then was to increase the loyal fans of r&b appreciably.

ALTHOUGH THERE is no longer the blatant imitation and out-and-out theft of r&b arrangements by pop personalities, the latter's styles have absorbed some techniques and ideas from the experience. A beat is still a thing to be desired, but certainly with less emphasis. Second result—pop arrangers have got some new tricks to play with which are adaptable to their kind of expression from r&b.

The hullaballo, then, proved to be of more than transitory interest to those who discovered r&b just this year. Although to a great extent they merely sampled the stuff and moved on, they haven't forgotten the taste.

To us, the most important developments in r&b in these months have concerned the legitimate r&b talent, the persons who've been making pretty decent livings and pretty good music in the field for a long time. They got a sample of something, too, and thankfully they haven't forgotten that taste either.

THE WIDER commercial demands for r&b meant that recording and performing standards of the music had to be raised—and they were. Ironically enough, the singing groups which played a great part in starting the impetus were the first to lose out, basically because nine times out of 10 they really weren't very good. The bands, the vocalists, and the one out of 10 of the groups who did put some real talent and professional spirit into their work have found that it's paid off.

It is interesting, too, that in the course of these improvements, interest grew in the real folk blues which are the root of it all. Fellows like Bo Diddley, Ray Charles, and T-Bone Walker, to name just a few, found acceptance by performing the music as felt, and they discarded the latter-day gimmicks which have supplied so many comedians with so many jokes about r&b.

Barry Ulanov

IS THERE any other profession in the United States so bewilderingly uncertain, so damnably precarious as the musician's? I doubt it. A musician's life, especially a jazzman's, is just about all speculation.

On the way to success—assuming he makes it—he lives a life of classic social insecurity—very few jobs that last more than a couple of weeks, all too many one-nite gigs, two-bit meals, slovenly rooming-house digs, and places in which to play which are just this side of the decorative splendor of the city dump.

If he gets somewhere, he's still far from assurance of any sort of security. A big man in popular music makes big money, but there's nothing like par for the course—he may be big for the rest of his life; he's more likely to be somebody whose music you once danced to, someone whose name conjures up all kinds of nostalgic reveries, an association with the past enjoyable to contemplate but no part of the present.

HOW MANY OF the big names of the '20s and '30s are still around? Apart from those whose signatures are firmly affixed to gravestones, only a handful have lasted, and most of those who survive with anything like the old allure have moved on to some other kind of work, producing, supervising, executiveing.

And those who were only little stars, if they're still around anywhere near the music business, do their twinkling in the second row around the bars, as hopelessly superannuated in jazz as a 40-year-old pitcher or 55-year-old shortstop in baseball.

It isn't enough that the wind doesn't blast through their lungs with the commanding authority which once made their *Royal Garden* or *Sister Kate* or *There'll Be Some Changes Made* or *Cherry* or *Christmas Night in Harlem* so persuasive to the traveling salesman and his rotgut-drinking companion.

WE IN NEW YORK have discovered some new ways of rubbing a musician's face in his failure. We're builders in New York, builders for the future and razors of the past.

First we stripped 52nd St. of its jazz to make room for the burgeoning bastions of Radio City, but they didn't burgeon quite far enough, so the strippers moved in to give the operation a kind of poetic justice.

Then we took jazz out of Harlem because it wasn't safe to be out on the streets uptown at night—or so they told us, the newspaper editorial writers and the civic authorities—but unless I've entirely lost my knowledge of municipal geography, those muggings I've been reading about have been occurring all over town and those romantic East Side murders took place considerably south of 125th St.

NOW WE'VE GOT a new deal in dis-

possession to work on music, musicians, and those foolish enough to want to come to hear the latter make the former. The rugs we've pulled from under the unsuspecting feet of musicians in the past in New York have been tiny place mats compared with the whopping big Persian carpet we're about to yank away.

Carnegie hall is slated to go, so that the corporation that owns it can make a much fatter profit from that valuable piece of property at the corner of 57th St. and Seventh Ave. by selling it to a real estate group that wants to build a hotel or something else of the sort in place of the rambling dusty wreck of a music hall.

Nobody can say that ample notice wasn't given. We have several months in which to save the hall, which was dedicated at a concert conducted by Peter Ilyitch Tchaikovsky, a pretty good guy to have around for such ceremonies.

THERE'S NO POINT in being sentimental about Carnegie. The hotel that supplants it could conceivably entertain in its time names of the stature of Arturo Toscanini, Enrico Caruso, Walter Gieseking, Serge Rachmaninoff, Jascha Heifetz, Fritz Kreisler, Duke Ellington, Count Basie, Charlie Parker, Paderewski and Fats Waller, Winston Churchill, Theodore Roosevelt, Will Rogers, and the assorted members of the New York Philharmonic-Symphony orchestra, the Boston Symphony orchestra, the Philadelphia Symphony orchestra, the Stan Kenton and Dizzy Gillespie bands, and the Jazz at the Philharmonic troupe.

And what's more, the illustrious names that sign in at the hotel undoubtedly would be better risks than the financial incompetents who have until now made Carnegie hall famous.

No, let's not be sentimental about it. This country, this city, can survive without Carnegie hall. A few hundred fewer concerts a year. The loss of the best acoustical auditorium in America. The end of just one more institution, just one more concert hall to take up its position beside the old Aeolian and Steinway and Academy of Music in men's memories as a place where New Yorkers used to indulge themselves in more or less unprofitable entertainment and dabbings in culture.

CAN SOMETHING BE done about it? Well, if tears come easy to you and you think it's worthwhile crying over spilt music, you can join the fight led by John Totten, the manager of Carnegie, to save the magnificent monument.

Totten is head of the Committee to Save Carnegie Hall, a committee heavy with big musical names but so far light in the pocket, which is determined to raise at least \$2,500,000 to buy Carnegie away from its present owners and turn it into a nonprofit institution operated by and for the people of New York.

The committee is trying to sell boxes at \$5,000 per and single seats at \$1,000 each; but it's not proud—it will take

Latin Americana

By Oliver Berliner

I RECENTLY HAD the pleasure of attending a concert of African music presented by a group of African students who are studying at universities around Los Angeles.

It was both enlightening and amazing to see how close Latin American music is to that of the Africans. In fact, to say that the rhythms are virtually identical would be closer to the truth.

Most of us are aware that Latin American music stems from the primitive rhythms of the African natives who brought it to Cuba centuries ago; however, one would presume that it would have gone through considerable changes and modernization over the years. Yet this is not the case at all.

NOT ONLY ARE the Cuban conga drum, guiro, and maracas present, but also the Africans play the same rhythms on them as do Cubans. Only the melodies and the melodic instruments are different, for the natives have not yet moved on to modern horns and melodies.

Even the dancing is the same, reminiscent of the rumba. As with the Latin American dances—the ballroom type—the ensemble would break into an occasional vocal chorus, and throughout the number there would come the occasional ecstatic exclamations of encouragement and approval from the band members.

The characteristic and well-known Cuban rumba costume, with its ruffled sleeves and dragging train, was also evident; but in its original and less formal style, which however, is still very much the same as the Calypsos of Trinidad are using to this day.

OF ALL THE rhythm instruments used, conspicuous by their absence were the claves, which constitute the basic rhythm instrument of the rumba. Certainly, there could be nothing more simple and primitive than two sticks of wood which are beaten together in proper tempo.

When the rumba was king, the Puerto Ricans used to enjoy grouping the couples in a circle and having the circle move first in one direction and then go the other way, all, of course, in proper rumba step.

The Africans seem to do the same thing, except that they do not dance as couples. All this would tend to advance the argument that most music forms are merely up-to-date versions of inherently folksy music, performed by people for their own amusement and to express their emotions.

anything you or I can give. It apparently expects to conduct a massive campaign in the fall, but it is doing more than just watch the grass grow this summer. It might be worth looking into. It's not every day they auction off a Carnegie hall.

Are You Sure This Is Kenton? Asks Listener

By Nat Hentoff

THE NEW Stan Kenton band is still working itself into more balanced, more relaxed shape, but as of its Birdland bow, it displays a crisp arsenal of power, exuberance, and several swinging soloists. In line with the change of Kenton's perspective in the last two years, this is a leaner, far less pretentious sounding band than some of the crews Stan used to front. In fact, in its better, unstiff moments, this band swings unusually hard to the extent that one late entrant on opening night shook a skeptical head and asked, "Are you sure this is a Kenton band?"

First, the soloists. In the sax section, the standout is Charlie Mariano who plays with fierce passion and heart, even though he is still more derivative of Bird than an individual stylist. Altoist Lennie Niehaus has impressive technique, but for me, he blows cold, and I hear more shiny patterns of quick-spilling notes than wholly conceived emotional statements of a degree of depth. Tenor Bill Perkins is markedly improved over his days with Woody Herman, and he plays with a hard, punching tone and a fine beat. Baritone saxist Don Davidson plays good, booting choruses, but the heavy-sounding Dave Van Kriedt writes better than he solos.

IN THE TRUMPET SECTION, Stu Williamson blows much better and with more consistency of invention than most of his records have so far shown. Also of interest is the sharp, urgent horn of Sam Noto. The other trumpets—and it's a first-rate, well-drilled section—are Al Porcino, Ed Letty, and Bob Clark. Among the trombones, the best soloist is the fluent Gus Chappell, who comes from Chicago, and for a time, was Dinah Washington's road manager. His playing has elements of J. J. Johnson, and while he's seldom particularly exciting, he plays with constant taste. The goateed Kent Larson is occasionally heard in some gutty contributions, and Bob Fitzpatrick handles the more soulful moments like Bill Russo's *Theme of Four Values* and the dullishly performed (by all) *Solitaire*. The rest of the section consists of Don Kelly and Carl Fontana (who was to join the band in place of Ted Decker as of this writing).

The rhythm section is good with drummer Mel Lewis, bassist Max Bennett, and guitarist Ralph Blaze. Kenton's appearances at the piano are not frequent, at least not on the nights of this review. Section-wise this is a brass-heavy band with the sax section, aside from being outnumbered two to one, lacking the section bite and strength to complement all the volume from behind. It would also help if the brass teams were more careful with dynamics. Shading on opening night was a



Ann Richards

sometime thing. The rhythm section, too, is handicapped by the sheer volume of sound of the 10 brass, and as competent as Lewis, Bennett, and Blaze are, there are times when it sounds like the brass are setting the pace for the rhythm section.

New vocalist, 20-year-old Ann Richards, has a pleasing voice quality, unusually full volume for a younger in the dance field, first-rate control, and good intonation. She is part of the Christy tradition with admixtures of others, but so far, lacks striking individuality. She isn't helped by the stiff Pete Rugolo scoring behind her in *Don't Worry About Me*, though Bill Holman's writing for *The Thrill Is Gone* and *Black Coffee* is better. Considering her age and her variety of strong potentials, Ann could make it even though she currently is more competent than compelling.

THE WRITING, in the first weeks of the band's existence, had been done largely by Bill Holman, and while none of his works stuns one with sharp originality or unusual inventive designs, Holman writes good, swinging lines and rarely overdecorates those lines with gratuitous harmonic displays. A few scores by Bill Russo (like the multiply energetic *23°N-82°W*) and Gerry Mulligan (like the charging *Young Blood*) are still being used, and new contributions are being received from Van Kriedt, Niehaus, Walter (Gil) Fuller, Bob Brookmeyer, and Al Cohn.

Among the more imaginative newer scores heard during the first Birdland nights are Van Kriedt's series of developments on *Why Do I Love You* and Holman's variations on *I've Got You Under My Skin*. Out of context are

such older arrangements as the stuffy *Love for Sale* and the lethargic *Solitaire*. And the Latin American section of the book is largely improvable. Even on the better Latin American styled numbers, I'm not convinced that the band wholly feels Latin polyrhythms.

Kenton directs the orchestra with his usual long-armed enthusiasm, and obviously is well satisfied by this band, judging from his visual and vocal indications. He has also become a wittier master of ceremonies than in the past, and projects a warmth to the audience that other leaders could valuably emulate.

THIS, THEN, is the band that Kenton will place on his CBS-TV *Music '55* series after the first eight weeks, and he hopes that if the show stays on into the fall, the TV exploitation will really help the band take flight.

"For the past couple of years," says Kenton, "we tried to make it largely on concert tours, but we found that most of our fans thereby were juniors and seniors in college. We have to reach the younger age brackets, too, and so this band is going to play dances, and it will keep on aiming at hitting the kids in the first two years of college and those in high school. And I think the TV series will be a great help toward that goal."

In terms of wide teenage appeal, this new Kenton band is certainly a unit with the forceful drive that could, in fact, invade large young segments of the pop singers' territory and help hasten the revivification of the bands.

George Duvivier

(Jumped from Page 10)

Brown "for all-around playing, solo work, and taste"; Charlie Mingus for "fantastic technique"; Milt Hinton, "the bassman's bass player who can do anything from rock and roll to Bach"; Marshall, who is "a fine and certainly underrated bassist," and Oscar Pettiford, "an excellent musician."

As for current groups of import in jazz, Duvivier, like many musicians, is strong on the Modern Jazz quartet: "It's one of the greatest musical groups to have come along in some time. They're playing is not only musically interesting but contains an underlying wit. You can feel they're happy in playing."

"John Lewis has a tremendous future. I've known him for some years and admire his tenacity and his belief in good music—and also the fact that he has continued to study and is still studying. Musical growth doesn't all come from spontaneity. You have to have the background on which to create."

—nat

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

- WAS THAT YOU?/ Remember Me Wherever You Go**—Tony Alamo (Victor 47-6151)
PETE KELLY'S BLUES/ I Never Knew—Ray Heindorf (Columbia 4-40533)
DOMANI/ Mama Rosa—Julius LaRosa (Cadence 1265)
OPEN THE DOOR/ Nuevo Laredo—Jim Lowe (Dot 45-15381)
P-RECIOUS LOVE/ He Don't Wanna Love Me—Marion Sisters (MGM K12010)
TOO LATE/ Let Us Be Sweethearts Over Again—Guy Mitchell (Columbia 4-40531)
SONG OF THE DREAMER/ I've Got So Many Million Years—(Columbia 4-40528)
THE GIRL UPSTAIRS/ You're Here, My Love—Woody Herman (Capitol F-3173)

Four-Star Discs

- CHEE-CHEE-OO-CHEE/ Could It Be?**—Ambrose Ork (MGM K12013)
PUNCH/ This-a-Way, That-a-Way—Eileen Barton and Jimmy Wakely (Coral 9-61324)
THE BANJO'S BACK IN TOWN/ How to be Very, Very Popular—Teresa Brewer (Coral 9-61448)
THE BOSTON FANCY/ I Keep Telling Myself—Marian Caruso (Decca 9-29565)
HUMMINGBIRD/ I Told a Lie—The Chordettes (Cadence 1267)
LOVE IS ALL THAT MATTERS/ Remember Me—Alan Dean (MGM 12012)
CHA-CHA-CHA/ I Love You Stop—Lola Dee (Wing 90004)
LEARNIN' THE BLUES/ It's a Sin to Tell a Lie—Johnny Desmond (Coral 9-61436)
LAND OF THE PHAROAS/ This Too Shall Pass—Johnny Desmond (Coral 9-61447)
CAN'T LIVE WITHOUT THEM ANYMORE/ Seventeen—Rusty Draper (Mercury 70651)
IT'S BIGGER THAN BOTH OF US/ When the Circus Comes to Town—Jimmy Durante-Patty Andrews (Decca 9-29537)
NIGHT AND DAY/ That Old Black Magic—Erroll Garner (Mercury 70649)
IN THE GOOD OLD SUMMER TIME/ The Band Played On—Capt. Gleason's Garden Band (Capitol 20764)
DAVY CREWCUT/ Medley No. 1—Homer and Jethro (Victor 6178)
IT'S ALL RIGHT WITH ME/ It's Love—Lena Horne (Victor 6175)

- EVERYBODY SING WITH THE JOHNSTON BROS.**—The Johnston Bros. (London)
HUMMINGBIRD/ My Little One—Frankie Laine (Columbia 4-40526)
PLEASE BE KIND/ Teddy Bear—Betty Madigan (MGM K12022)
MAN IN THE RAINCOAT/ Heartbeat—Marion Marlowe (Cadence 1266)
THE GIRL UPSTAIRS/ Someday You'll Find Your Bluebird—Alfred Newman Ork (Decca 9-29567)
PIDDILY PATTERN PATTERN (2 sides)—Patti Page (Mercury 70657)
A FACE IN THE CROWD/ Really Gone—Tony Travis (Victor 47-6174)

Three-Star Discs

- PETE KELLY'S BLUES/ DC-7**—Ray Anthony (Capitol 11954)
MY LITTLE MULE/ Ballade de Ballet—Alfredo Antonini (Coral 9-61441)
BLUE STAR/ A Prayer Was Born—Charlie Applewhite (Decca 9-29553)
SONG OF THE SEA/ The Black Mask Waltz—Winifred Atwell (London 45-1544)
SUGAR BLUES MAMBO/ Magnificent Matador—Billy Butterfield (Essex 397)
A LITTLE LOVE CAN GO A LONG, LONG WAY/ Early Times—Doryce Brown (MGM K 12014)
THE KISSING SONG/ Theme from Producer's Showcase—Frankie Carle (Victor 476173)
I WAS SO WRONG/ Someone's Gonna Cry—The Five Cats (Victor 47-6181)
CORNBALL #1/ Camptown Boogie—The Commanders (Decca 9-29456)
SWEET AND GENTLE/ That's Hot Cha-Cha With Me—Xavier Cugat (Columbia 4-40530)
ON THE BEAT/ Sweetheart of Sigma Chi—Ralph Flanagan Ork (Victor 47-6141)
FREDDY/ Didn't I Love You Enough?—Connie Francis (MGM K12015)
YOU'RE THE ANSWER TO MY PRAYER/ Summertime in Venice—Jane Froman (Capitol F3164)
TWO THINGS I LOVE/ Glass Heart—The Gadabouts (Wing 90008)
IF IT WASN'T FOR YOU/ Do You Believe Me—The Gallahads (Capitol F-3175)
YOU ARE SO RARE TO ME/ Goin' Crazy—The Three Haircuts (Victor 47-6149)
MY LOVE CAME BACK TO ME/ I Love You So—Gordon Jenkins (Decca 9-29562)
MERCI BEAUCOUP/ Around and Around—Lee Kane (Capitol F-3166)
THE WALTZ YOU SAVED FOR ME/ Love Theme—Wayne King (Decca 9-29566)
HELP ME/ Lonely Road—La Falce Bros. (Victor 47-6177)
ST. CATHERINE/ I'm Worried—Denise Lor (Mercury 70644)
MAN FROM LARAMIE/ To Please My Lady—Al Martino (Capitol 13480)

- YOU DON'T HAVE TO TELL ME/ Get Set**—Carmen McRae (Decca 9-29555)
LIVIN' LIVIN' LIVIN'/ Heart Full of Hope—Ella Mae Morse (Capitol F-3167)
LOVE IS A KING/ I Need Your Love—Jackie Paris (Coral 9-61426)
THE HOT BARCAROLLE/ Fe-Fi-Fo-Fum—Mike Pedicin Quintet (Victor 47-6150)
JUST SAY YOU LOVE HER/ If We Learn to Love Each Other—Joan Regan (London 45-1574)
LIMEHOUSE BLUES/ Slow Down—Joe Rumoro (Trio 1004)
FAR AWAY PLACES/ The Kentucky Song—Bobby Sherwood (Coral 9-61439)
FASCINATING BOOGIE/ Look What You Did—The Staffords (Decca 9-29547)
DREAM/ American Beauty Rose—Frank Sinatra (Columbia 4-40522)
SILVER FIZZ/ Cuba Libre—Spencer-Hagen Ork ("X" 4x-0147)
PARADISE HILL/ Twilight Time—Johnny Vann (Coral 9-61443)
BALL OF FIRE/ Go 'Way, Go 'Way—Lawrence Welk (Coral 9-61442)
BOOM, BOOM, BOOMERANG/ The Make Believe Train—Jill Whitney (Coral 9-61444)
TOO MUCH MOON/ Jack Hammer Drill—George Williams (Coral 9-61437)

Albums

Academy Award Favorites

Three Coins in the Fountain; Secret Love; Mona Lisa; It Might As Well Be Spring; You'll Never Know; White Christmas; The Last Time I Saw Paris; When You Wish Upon a Star; Thanks for the Memories; Sweet Lullaby; The Way You Look Tonight; The Continental

Rating: ★★★★★

This one undoubtedly will have a big sale, and rightfully so, for it not only combines a group of the top "Oscar" award tunes, but the presentation by Jack Shaindlin and his orchestra, featuring Will Bradley and Al Gallodoro, is one of the best heard in a long while.

Orchestra features a full string sound, augmented throughout by excellent brass and reed work. The over-all effect is one of top listening pleasure, either if given careful attention, or played as a mood music item. (Mercury 12" LP MG 20061)

Charlie Barnet

Comanche War Dance; Iroquois; Cherokee; Seminole; Pale Moon; Red-skin Mamba; By the Water of Minnetonka; Indian Love Call; From the Land of the Sky Blue Waters; Indian Summer; Along the Sante Fe Trail; Wahoo's Lament

Rating: ★★★

Along with recreating Cherokee, Barnet has gone on a full-scale original

citizen kick as evidenced by the title of the set, *Kodakin Romp*. Included is the full, four-part Ray Noble *Indian Suite* whence *Cherokes* originated. Arrangements are all by Billy May, and the sides were cut in Hollywood by a band left unidentified in the notes.

The sides swing, as does Charlie within their and his limited scope; the arrangements are clean and full; the set makes for a competent big band outing with an added touch of nostalgia for those who rocked to Barnet in the older days of Bus Etri, Cliff Leeman, etc. (Victor 12" LP LPM-1091)

Damn Yankees

Whatever Lola Wants; A Man Doesn't Know; Near to You; Shoeless Joe From Hannibal Mo.

Rating: ★★★

This new Broadway musical was expected to do great things for the pop music field, but so far only *Lola* has really made it. Now Mercury has put four of its top vocalists on the score, and may find a market for their EP.

However, with Sarah Vaughn's *Lola* already a big seller, the question is whether or not Patti Page on *Near to You*, Vic Damone on *A Man Doesn't Know*, and Rusty Draper with *Joe* can pull still more money from the market. (Mercury EP 1-3324)

Jackie Gleason Presents

Lonesome Echo

There Must Be A Way; I Don't Why; Deep Purple; Mad About The Boy; Someday I'll Find You; Come Rain or Come Shine; The Thrill Is Gone; I Wished on the Moon; How Deep Is the Ocean?; Remember; Speak Low; I Still Got a Thrill; Darling, Je Vous Aime Beaucoup; I'm Always Chasing Rainbows; A Garden in the Rain; Dancing on the Ceiling

Rating: ★★★★★

This is unquestionably the best album effort by Gleason to date, with the new entry mixing strings, a mandolin, and a little known instrument, oboe d'amour, to produce a haunting musical effect which immediately creates an atmosphere, then holds it through the entire disc.

Perhaps one of the factors which has been to a great degree responsible for the Gleason efforts is the special care with which the music is chosen. Each selection here is perfect for the orchestral make-up, and each is enchanting in its own behalf. (Capitol 12" LP W627)

Joe Mooney Quartet

You Go to My Head

You Go to My Head; What More Can a Woman Do?; Prelude to a Kiss; Shaky Breaks the Ice; Nancy; From Monday On; A Man with a Million Dollars; Have Another One, Not Me

Rating: ★★★

Eight sides cut about eight years ago, when the Mooney group was at the height of its popularity. Only a couple of these have been released pre-

viously, and welcome indeed are the rest. The impeccable musicianship of the accordion (Mooney), clarinet (Andy Fitzgerald), guitar (Jack Hotop), and bass (Gaet Frega) unit still shines, as does Joe's almost voiceless but sensitive singing. Frega's funny double-talk leads off on the instrumental *Shaky*, and Mooney's at his singing best on *Have Another One*, a wistfully humorous song he wrote himself.

It would be ironic if now that the group has been dissolved for some years, this LP were to sell well. It's exactly the type of presentation Mooney needed when he was still active to set the group as a steadily-working attraction. (Decca DL 5555)

Patti Page

I Thought About You

I Thought About You; While a Cigarette Was Burning; The Touch of Your Lips; Where Are You; Come Rain Or Come Shine; I Wished on the Moon; Stay As Sweet As You Are; When Your Lover Has Gone

Rating: ★★★★★

This is The Rage at her best, singing softly and distinctly, with the musical background corresponding to the mood. Again the tunes have been obviously selected with care, and each one is given the full treatment. (Mercury 10" LP 25209)

(QUESTION)

Who are America's #1 Record Sellers?

(ANSWER)

BILL HALEY and his Comets

(QUESTION)

Who are the only recording artists to sell over one million records on each of their first two releases with any company? "Shake, Rattle & Roll" and "Rock Around The Clock" (Decca)

(ANSWER)

BILL HALEY and his Comets

(QUESTION)

Who are recognized as the most dynamic instrumental singing group in the world?

(ANSWER)

BILL HALEY and his Comets

(QUESTION)

What recording artists have had eight straight hits on the Decca Label?

(ANSWER)

BILL HALEY and his Comets

(QUESTION)

What act is breaking records daily in Arenas, Theatres, Casinos, Ball Rooms and at nite clubs all over America?

(ANSWER)

BILL HALEY and his Comets

(QUESTION)

What instrumental-singing group was played most by the disc jockeys at America because their beat and drive is the greatest ever put on wax?

(ANSWER)

BILL HALEY and his Comets

Personal Director
James H. Ferguson
801 Barclay Street
Chester, Pa.

Recording Exclusively
for
DECCA RECORDS

Exclusive Booking
Jolly Joyce Agency
New York
Philadelphia

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

Will Bradley-Bobby Byrne-Bud Freeman

That's a Plenty; Royal Garden Blues; Back Home in Indiana; Struttin' with Some Barbecue; Sunday; Jada; Why Was I Born; Crazy Rhythm; Ain't Misbehavin'; Three Little Words; Lady Be Good; I Didn't Know What Time It Was; Bud's Blues

Rating: ★★★

First side of seven numbers is good, professional Dixieland-swing. On the first four, Bobby Byrne leads Peewee Erwin, Peanut Hucko, Billy Maxted, Jack Lesberg, and Cliff Leeman. The last three have Will Bradley in charge of a unit including Rex Stewart, Bud Freeman, Bill Stegmeyer, Lou Stein, Trigger Alpert, and drummer Paul Kashian. The entire second side is given over to an agreeable trio session with the underappreciated, swinging Freeman, pianist Dave Bowman, and drummer Don Lamond.

There are some questionable statements in the notes, notably the assertion that the Dixieland style (as the

annotator calls it) "is probably played better by today's musicians than by the men with whom it originated down in New Orleans almost half a century ago." Precisely the opposite is true, for any number of socio-psychological-musical reasons. Also factually inaccurate is the inclusion of Bix Beiderbecke and Benny Goodman in the Austin High group. Members of the Austin High gang did eventually have close associations with Bix and Benny, but the two were not part of the original group. The notes also contain a spectacularly incomplete definition of "Chicago jazz." Recording quality of the three sessions is good, and the performances are solidly musical, even though nothing startlingly original happens. (Grand Award 12" LP 33-313)

Hall Daniels

The Way You Look Tonight; You Don't Know What Love Is; Nashville; Compatibility

Rating: ★★★

Jump, a west coast label heretofore devoted mainly to Dixieland, has now issued its modern jazz LP. Members of the Hall Daniels septet are trombonist Dick Nash, tenor Zoot Sims, baritone saxist Bob Gordon, pianist Paul Atkinson, and former Les Brown rhythm men Rolly Bundock and Jack Sperling. Daniels plays trumpet, wrote the two originals, and did all the arranging. He is a studio writer and musician, has writ-

ten film scores, and has worked with Les Baxter.

Daniels' modern jazz writing, I'm afraid, is more of the usual tight, highly polished but generally surface writing that has been coming from some quarters of the coast of late. The musicianship of all concerned, however, is first rate and the solos are good, principally by Sims, Nash, and Gordon. *Tonight*, in fact, is pretty much a whole solo vehicle for the swinging Zoot. Good recording quality. Rating would be higher if the writing were more challenging. (Jump LP JL-9)

Bud Freeman

Three Little Words; I Guess I'll Have to Change My Plan; Margo's Seal; Blue Moon; Sweet Georgia Brown; Indian Summer; Blues for Tenor; I Could Write a Book

Rating: ★★★

Part of Capitol's *Classics in Jazz* series, this was recorded in December, 1953, with Dick Cary, George Barnes, Jack Lesberg, and Don Lamond backing Bud. It's a pleasant enough session, but could have been more stimulating in view of Bud's potential as an exciting soloist. Among the factors missing here is the presence of another horn for challenge and contrast. Especially conducive to the too polite feeling most of the way is the otherwise bland context for Bud's solos. Most of what ensemble passages exist are rather contrived and overfamiliar, and while the rhythm section provides a good steady beat, it could have generated more vitality. It plays too often like a studio combo. Bud is always interesting to listen to, but this could have been a much more memorable set. (Capitol LP H625)

Lionel Hampton

Free Press Out!; Blue Panassie; Red Crazy; I Only Have Eyes for You; Walkin' at the Trocadero

Rating: ★★★

This is another product of Hamp's 1953 tour of Europe. Musically, the LP is better than the previous two sets issued on EmArcy and Blue Note, though it's still hardly one of the records of the year. On hand are Walter Williams, trumpet; Al Jayse and Jimmy Cleveland, trombones; Clifford Scott and Alix Combelle, tenors; Claude Bolling, piano; Billy Mackell, guitar; William Montgomery, electric bass; Curly Hamner, drums. Hampton also plays piano in *Walkin'*.

Chief virtue of the LP is Hampton's own swinging vitality. His work is good throughout, particularly on the long blues (*Blue Panassie*) and the ballad. Also an asset are the solos by Jimmy Cleveland. Liabilities include the generally unimaginative work by the tenors, Walter Williams' tendency to blast rather than say something, and the generally overfamiliar thematic material. The record, in its French edition, won the *Grand Prix du Disque 1954*. Maybe it loses in translation. (Contemporary 12" LP C 3502)

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Jonah Jones

Beale Street Blues; The Sheik of Araby; Down by the Riverside; European Blues; You're the Cream in My Coffee; Wrap Your Troubles in Dreams; J. J. Special; Stars Fall on Alabama

Rating: ★★★

On the first four, Jonah plays with Vic Dickenson, Edmond Hall, Pops Foster, Ken Kersey, and Osie Johnson. The second four have Urbie Green, tenor George Clark, Milt Hinton, Osie Johnson, and Ken Kersey. Jonah sings on three. Nothing extraordinary anywhere in the set, but the blowing is generally relaxed, sometimes witty, and always warm. The over-all feel is of the swing era.

There is particularly helpful horn work from the two trombonists and Ed Hall, and Jonah, a man firmly in the Louis-Roy Eldridge tradition, speaks with strength. (Bethlehem LP BCP 1014)

Lee Konitz

No Splice; She's Funny That Way; Time on My Hands; Foolin' Myself; Ronnie's Tune; Froggy Day; My Old Flame

Rating: ★★★★★

Lee is accompanied by Ronnie Ball, Peter Ind, and Jeff Morton in a set called *Lee Konitz at Harvard Square* for no reason explained anywhere on the record. The album is a further indication of the conceptual intelligence of Konitz. His ideas constantly form into original designs of imaginative logic. He also is getting warmer emotionally as the years go on, and in fact, all of his solos in this set have heart as well as intellect, particularly the standards.

The rhythm section he uses here, while metronomically accurate, continues to impress me as lacking in vitality. With a more galvanizing rhythmic unit, this might have been a five-starrer. In any case, it is recommended for the lean, always intriguing inventions of Lee Konitz. Considering the photographic possibilities in Harvard Yard, the cover is a remarkably lazy one. (Storyville LP 323)

Rosy McHargue

Palestena; Singin' the Blues; Davenport Blues; Basin Street Blues; Rosy's Hangover; Sweet Georgia Brown; Jazzin' the Blues Away; 'Til We Meet Again

Rating: ★★

Clarinetist McHargue's small Dixieland combo includes big band veterans Bob Higgins, cornet; Moe Schneider, trombone; Ray Leatherwood, bass; Earl Sturgis, piano; George Defebaugh, drums. First number is embarrassingly ricky-tick except for Schneider's trombone. (There's also a particularly ancient-sounding alto which unfortunately recurs a couple of times more in the set.)

There are some pleasant moments in the rest of the LP, particularly in the slow numbers, but there's an over-all



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lack of the kind of inner drive and excitement that the best Dixieland has. And on some of the numbers, the general conception (especially rhythmically) is about as inflexible as a steel trap. Best soloist is Schneider (who was the trombonist on the radio version of *Pete Kelly's Blues*). The set has very little to recommend it in today's competitive jazz record scene. (Jump LP JL-8)

Lennie Niehaus, Vol. 3

Blue Room; You and the Night and the Music; Bunko; Love Is Here to Stay; They Say It's Wonderful; Rick's Tricks; Rose Room; Cooling It; Yes, Yes, Honey; Debbie; Nice Work If You Can Get It; Circling the Blues

Rating: ★★

Altoist Niehaus, currently traveling with the Kenton band, enlisted the efforts of Bill Holman, Jimmy Giuffre, Stu Williamson, Bob Enevoldsen, Pete Jolly, Monty Budwig, and Shelly Manne for his third collection. All the writing, including all the originals, are by Niehaus and he has the major share of the solo space. The result is dullness of an unusual consistency. Niehaus' own playing is singularly lacking in warmth. He is technically very fluent, but for jazz conception and heart, he is the least promising so far of any of the newer altoists.

I disagree wholly with John Wilson's statement in the notes that Niehaus "has not only mastered the Parker manner but developed it and given it new stature." The essence of Bird's mastery was his compelling emotional qualities. To compare Niehaus with Bird is to compare Morton Gould with Bartok. Niehaus' writing too is very clever, but for me, almost totally unabsorbing for the same reason. The able sidemen do as best as they can under this constricting of the emotions. In fact, everything is quite competent, except that nothing happens. All in all, a most hollow experience. (Contemporary 12" LP C3503)

Freddie Redd

Debut: The Things We Did Last Summer; Lady J. Blues; Ready Freddie

Rating: ★★★

An impressive initial LP for 27-year-old pianist Freddie Redd, who has worked in the past two years with Cootie Williams, Art Blakey, Joe Roland, Oscar Pettiford, Art Farmer, Allen Eager, and others. His tasteful accompaniment is by bassist John Ore (currently with Lester Young and formerly with Tiny Grimes, Roland, and George Wallington), and drummer Ron Jefferson (who has played with Roy Eldridge, Roland, and Pettiford, among others). The three well conceived originals are by Redd.

Bud Powell is a major influence on Freddie, but the young pianist has grown into a style that is clearly personal. He plays with a fine beat, constant warmth, unhackneyed conception, and intensity. He does equally well on

up tempos, the blues, and the ballad standard. There could be more inventive left hand, especially on the faster tempos. In essence, Redd plays with a vibrancy and imagination that indicates an even more accomplished future. (Prestige LP 197)

Howard Rumsey

Who's Sleepy; Isn't It Romantic?; Mad at the World; East of the Sun; Long Ago and Far Away; Sad Sack; If I Should Love You; Prelude to a Kiss; Dickie's Dream

Rating: ★★★

Vol. 6 of Contemporary's Lighthouse All-Stars series features Rumsey, Bud Shank, Bob Cooper, Conte Candoli, Frank Rosolino, Stu Williamson, Claude Williamson, and Stan Levey. Stu, incidentally, is on valve trombone. Most significant is that the album swings more than some of its predecessors in the series though, as indicated below, there are a few things still missing.

There is also a relatively imaginative range of material here. Bob Cooper wrote the first number, is responsible for the lyrical, flute-led *Mad at the World*, and arranged *Long Ago* which has an interesting routine whereby "on the last 16 bars of each instrumental solo, the next soloist enters the picture." Bud Shank wrote *Sack* and is featured with quartet only in *East of the Sun*. He has sounded better. Claude Williamson is heard in trio in an excellent personalization of *Isn't It Romantic?*. *If I Should Love You* features Candoli, and *Prelude* is a vehicle for Cooper. Of these last four solo spots, Williamson's is the most effective.

Dickie's Dream features Stan Levey, and including this particular version of the piece in the set was a mistake in view of the still-astonishing, wind-like swing and freshness of the original 1939 version with Jo Jones on drums and Lester Young, Dicky Wells, Buck Clayton, Freddie Greene, Walter Page, and the Count.

Listening to the striking qualitative difference between the two versions (and the original record sounds far from dated) is highly illuminating, and in fact, caused me to lower the rating of this album. The comparison reindicates that several (not all by any means) of the Lighthouse All-Stars (and some of their young contemporaries throughout the country) despite their strong technical backgrounds and sincerity, are still a distance away from achieving the relaxed, deeply personal, imaginative spontaneity that is at the root of jazz. I would strongly recommend your contrasting for yourself the two versions of *Dickie's Dream* (the original has been reissued on Epic 12" LP LG 3107). That original record has certain qualities that will be timelessly modern so long as there is jazz. Not all of them are present here. It is the same in every jazz era—the problem of separating the vitally and perennially modern from the temporarily fashionable.

(Turn to Page 81)

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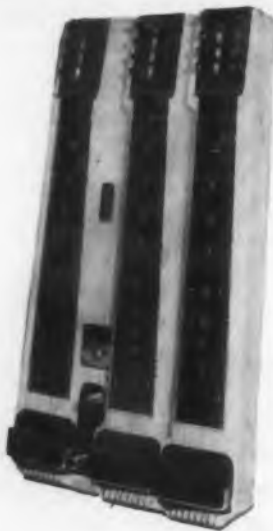
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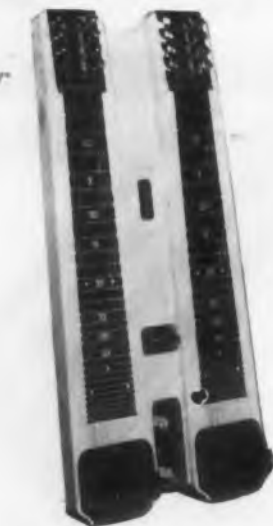
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Jazz Reviews

(Jumped from Page 22)

Betty St. Claire

Give Me the Simple Life; That Old Black Magic; Prelude to a Kiss; Skylark; Why Try to Change Me Now; I Hadn't Anyone Till You; My One and Only Love; East of the Sun

Rating: ★★★

Cool and Clearer is Betty St. Claire's first album by herself (her previous set was in association with Hal McKusick). She's accompanied steadily by pianist Eddie Swanson, bassist Addison Farmer, drummer Herb Lovelle, and guitarist Barry Galbraith, who is of especial aid. The former Dizzy Gillespie vocalist has a good sound beat and ear. The album, then, is pleasant, but it is not distinctively superior.

The reason is hard to pin down. The main factor, I would guess, is tension. Miss St. Claire is so bent on projecting a set, unmistakable style that she too often presses rather than relaxes. The result is a rigidity (seen recently in worse form in the night club work of Chris Connor) whereby the style is so much on the performer's mind that each song does not receive the particular treatment it should get. The program becomes a blur. In Miss St. Claire's case, this is most marked on the up-tempo numbers where the values of the lyrics suffer by her lack of flexibility and her often limited sense of dynamics.

As a jazzman has to do more than just swing to make it as a leading figure, so a vocalist has to do more than sound like a horn to be highly rated as a jazz vocalist. There has to be both a relaxed, personal style—and respect for the particular challenges in each song. Miss St. Claire comes closest here in *Why Try to Change Me Now*. She could make it, but she'll have to relax more. (Jubilee LP-23)

Tony Scott

Vendome; Blue Room; Riding High; Late Show

Rating: ★★★★

This EP is a complement for Tony's recently released 12" Victor set, *Scott's Fling*. Again the instrumentation is a pianoless septet. With one exception, the personnel in the same on the 12-inch—tenor Eddie Wasserman, baritone Danny Bank, trumpet Jimmy Nottingham, bassist Milt Hinton, and drummer Osie Johnson. Instead of Billy Byers on trombone, there is G. Reat Dane (a pseudonym for Kai Winding). Tony arranged the first number himself. In adapting the classically flowing John Lewis composition for solo clarinet over the above-cited texture, Scott indicates again that he ought to write a greater portion of his own record dates. *Vendome* is the most interesting piece on the LP. Scott plays superbly; all that's lacking is more assurance and

vitality on the part of the accompanying horns, who sound as if they were more worried about the reading than what the music said.

Blue Room and *Riding High* are Dick Hyman arrangements and are unfortunate. They are, in a sense, east coast equivalents of some of the cute, clever, and emotionally insipid writing that has plagued too many of the western jazz sessions. Scott plays well, but it's as if he were swinging on eggs. Bobby Scott's *Late Show* is a little better, but again, Tony's playing is much better than his material, and the reason the rating is this high is almost solely due to Scott's mature improvisational powers, and the emotional warmth he projects.

It's too bad the date couldn't have been looser. Since the decision was made not to have general soloing (Tony has all the solos), then the alternative should have been stimulating writing to frame Tony's work. Except for the first number, this was not done. (Victor EP EPA 596)

Rex Stewart-Illinois Jacquet

Boy Meets Horn; Take the A Train; In My Solitude; Don't Get Around Much Anymore; Mood Indigo; I Let a Song Go Out of My Heart; Ghost of a Chance; Jumpin' at the Woodside; Robbins Nest; Memories of You; Diggin' the Count; She's Funny That Way

Rating: ★★★★★

First side is the result of a date cut earlier this year and is called *Rex Stewart Plays Duke Ellington*, and on those six songs, Rex is accompanied by fellow Ellington alumnus Lawrence Brown along with altoist Hilton Jefferson, baritone sax and clarinetist Danny Bank, and an excellent rhythm section of Hank Jones, Milt Hinton, and Osie Johnson. The recital is tasteful, and often very enjoyable with particularly warm work by Brown, Rex, and the rhythm section. It's good to hear the Jefferson clarity on record again, and Bank is characteristically dependable. Producer is George Simon and Charlie Shirley wrote the ensemble passages. The session is touched with nostalgia, of course, but it stands up on its own musical merits as well.

The second side consists of six reissue sides made by Illinois Jacquet nearly a decade ago. Among the alternating personnel are Russell Jacquet, Charlie Mingus, Joe Newman, Freddie Greene, Trummy Young, John Simmons, Denzil Best, Sir Charles Thompson, Leo Parker, Al Lucas, and Shadow Wilson. It's not all of high quality, but most of the sides reveal the often forgotten Jacquet who can really blow with real and not manufactured fervor, and who can sometimes communicate with thoughtful taste instead of frantic exhibitionism (he is objectionable here only at the end of *Diggin' the Count*). There are also good solo bits from some of the others. An interesting double set. Three stars for the Jac-

JAZZ

ON 

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quet and four for the Stewart sides. So the rating is better 3½. (Grand Award 12" LP 33-315)

Clark Terry

Swahili; Double Play; Slow Boat; Co-Op; Kitten; The Countess; Tuma; Chuckles

Rating: ★★

A sparkling, swinging session on which the Ellington trumpeter is joined by Cecil Payne, baritone; Jimmy Cleveland, trombone; Horace Silver, piano; Oscar Pettiford, cello and bass; Wendell Marshall, bass; Art Blakey, drums. Quincy Jones wrote three of the originals. Clark Terry is responsible for *Kitten*, *Showboat*, and *Chuckles*; he co-authored *Co-Op* with Rick Henderson; he shared the writing on *The Countess* with Freddie Greene. There's a fairly wide variety of lines and moods throughout, and all of the writing is conducive to swinging.

Outstanding soloists are Clark (who has never before sounded, on records, so consistently imaginative, so generally in control of his highly personal range of tonal effects) and the brilliant Cleveland. The rhythm section is a steady gas. For one thing, this LP is a fine document for those enthusiasts who have been lauding Terry's "live" playing in recent years, explaining that "records can't catch him somehow." They have now. Highly recommended. First-rate recording quality. (EmArcy LP MG 36007)

Sadler's Wells To Open

New York—The Sadler's Wells Ballet will start its fourth American tour Sept. 11 with a four-week engagement in the Metropolitan Opera house.

Feather's Nest

By Leonard Feather

I'M SURE MANY of you are as curious as I always have been about jazz conditions in the Communist-controlled countries.

An enlightening report on the situation behind the Iron Curtain (or at least in the iron-gray area where Marshal Tito has been fixing the drapes) reached me recently in the form of a letter from my German pianist friend Jutta Hipp, who had returned from a trip with her combo to Yugoslavia. To make the picture more complete, I've included some nonmusical details.

"Although everybody was very nice when we arrived and showered us with flowers and slivovitz (the local equivalent of vodka)," she writes, "we couldn't get rid of the uncomfortable feeling of playing in the East zone, behind the curtain."

"IN BELGRADE WE lived at the Hotel Moskva (Moscow), a not too inviting name. The outside and the salon looked very imposing, but the rooms were raggedy, filled with ancient furniture, and the walls looked as if they were about to fall down.

"We were surprised how understanding people were at the concerts—just like in Paris, concentrating on the music and civilized, even though people on the streets are so loud they make as much noise as the usual traffic noise here in Frankfurt, Germany.

"People look dirty, unshaven, and shabby. Our tenor man tried to take some snapshots of a beautiful view, but he couldn't hang around; he was dressed too well, and people stared at him . . .

"IN EVERY TOWN we were invited by the radio station to listen to their big bands. They were unexpectedly good and all played American music, mostly Billy May, Count Basie, and Kenton arrangements, copied from records onto tapes and then to manuscript paper. These big bands had more swing than most of them here, but with a few exceptions, the soloists were poor. One bass player was outstanding; he is trying to get out of the country, and we hope to help him.

"We made recordings at each station. The studios were nice looking and very modern . . . When we got to Zagreb, things got more difficult. While we were chatting with musicians at jam sessions after the concerts, it would invariably happen that in the middle of a conversation strictly about music, some fanatic would scream out a political insult. And this from musicians, who are supposed to take no interest in politics or at least to love their freedom foremost.

"IF YOU TRIED to change the subject back to music, they would stubbornly stick to politics. Well, they wanted to hear our opinion, and they heard it. I know if I were ever in the East zone again for just 15 minutes, they would put me in jail right away, because I just couldn't keep my mouth shut. These people live in misery and try to blind themselves to it. In Slovenia (Ljubljana) things got even worse.

"Surely they must know that we live in a paradise compared with it. A well-paid man there makes \$35 to \$50 a month. And for that he can't even speak his mind, and he'd better be a member of the party.

"They have almost no records; only a few folk music and polka items. Anyone who has a good jazz record is regarded as a king (or perhaps I should say a Tito).

"No wonder the public at our concerts was fantastic. They threw flowers from the gallery when we got through. If someone whistled after a solo chorus or showed his appreciation too loudly, his neighbors would shut him up: they didn't want to miss a note.

"SURPRISINGLY, unlike in Germany, we were able to play many slow tunes and were greeted with church-like silence, long applause at the end, and requests for more slow tunes. It is a wonderful feeling onstage when you don't have to make concessions to the be-bop kids, who want only trumpet and drums, and confuse noise with jazz. These were our happiest moments over there.

"One other thing. It is funny how the different parts of the country hate each other. If you say something nice about Serbia to somebody from Slovenia, they can't forget it; they hate each other like mortal enemies."

Jutta, when you arrive here next fall, better not say something nice about California to anybody from Florida.

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The Hot Box

By George Hoefler

TO MOST of St. Louis, Mo., Delmar is a boulevard. But to many Dixieland jazz fans the world over the word Delmar connotes a record label specializing in New Orleans jazz, the home address of the Blue Note Record Shop, and a mimeographed publication called *The Jazz Report*.

It seems that St. Louis has become an active Dixie music town for the first time since the days of the great ragtime pianists around the turn of the century. There are quite a few "names" familiar to students of early day jazz living in the area, and with their help and the undying interest of one Bob Koester, who owns Delmar Records and the Blue Note Shop, the town in the valley has been sparked with activity.

THERE ARE TWO interesting phases of this jazz revival. One has to do with the formation of many Dixieland bands made up of young musicians who are rabid proponents of the New Orleans style of music, and the other phase pertains to the belated discovery of many oldtimers in the field of blues recordings, who have turned up as long time residents of the St. Louis section.

The outstanding young band at the present time is a group called The Dixie Stompers. Delmar has recently released an LP by the Stompers which shows the devotion these fellows have for the jazz that came up the river from New Orleans.

THE DIXIE STOMPERS include Don Franz, trumpet, an engineering student at Washington university; Kid Haislip, trombone; Jerry Stroder, clarinet, a college lad from Carbondale, Ill.; John Chapman, piano, a 21-year-old leader who will play for nothing so his sidemen can make more; Bill Stroder, banjo, brother of the clarinet man; Ed Wilkinson, tuba, who attends Missouri university, and Bob Kornacher, drums, a New Yorker who started going to Eddie Condon's with his parents at age 14.

These boys stomp off *Sister Kate, Mecca Flat Blues, Ice Cream, Mosley Moan, Rock of Ages, and I Can't Give You Anything But Love*. *Mecca Flat* is the only band version of the tune on wax.

This band was organized as a result of winning a teenage jazz band contest sponsored by the St. Louis Jazz club, an organization that has been intact for many years and plugging away to bring about the interest in jazz that now seems to have come to pass.

Watch this column next time for additional information on the St. Louis picture and the story of the finding of many legendary jazz figures still living in St. Louis.

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Classics

DOWN BEAT

MOZART, in the parlance of the pop music trade, is hot again. Hot to the extent that several of the record companies are rushing his works into print in anticipation of his 200th birthday, which falls on Jan. 27 of next year.

Epic, perhaps more eagerly than the others, is loading its stock with concerti, divertimenti, and all manner of chamber works by the prolific classicist to augur the occasion. Particularly impressive among the Epic issue are the concertos No. 17 (K. 458) and No. 27 (K. 595) with Hans Henkemans at piano and John Pritchard conducting the Vienna Symphony orchestra (Epic LC 8117).

Buoyant in disposition, the works get the best of Henkemans's crisp and eloquent technique that is homogeneously wedded to the orchestra. The reproduction is at least agreeable. Imported performances of Mozart's *Quartet in D Major*, backed by the *B-Flat Major Quartet* are delivered in first-rate style by the Netherlands String Quartet (Epic LC-8140). These gems of composition, gentle and graceful, are treated with finesse by the ensemble, and the recording is very good.

ON DECCA, there is a fine addition to the relatively few available versions of Mozart's *Concerto No. 36 (Coronation)*, here keyboarded by the persuasive fingers of Carl Seemann. Fritz Lehmann conducts the Berlin Philharmonic on this work, and the same pair team with the Bamberg orchestra on the *Concerto-Rondo No. 1 for Piano and Orchestra* to pad out the disc (Decca DL 9631). On another disc, the *Serenata Notturna* is brightly read by the London Baroque Ensemble, Karl Haas conducting; although the *Concerto No. 14* on the reverse side leaves something to be desired in vitality by the piano performance of Grete Scherzer. This record also includes *Six Notturni for Voices and Woodwinds*. (Decca DL 9776).

The Musical Arts Quartet treats Mozart's *Quartet No. 15* attractively with pensive incisiveness (Vanguard VRS 463). On the reverse is a vigorous reading of Schubert's *Quartet No. 14 (Death and the Maiden)* brought almost to the point of effusiveness.

Mood music, God help us, is now being purveyed in the classical idiom. Case in point is the Stokowski album titled *Restful Good Music* (as opposed, perhaps, to *restful bad music*), on which he conducts the NBC Symphony orchestra (Victor LM 1875). The most offensive thing about the album besides the title and the buxom, daydreaming doll who decorates the cover, is the idea that classical music might have something in common with Sanka coffee. Actually the performances of the nine musical items on the disc, many of the excerpts, are not bad except when Sto-

kowaki breaks faith with the score to sustain the soporific purpose.

ROSA PONSELLE, the once famously precocious soprano who had sung opposite Caruso and went into retirement in 1937, has come out of it long enough to record a generous potpourri for Victor. Largely, its worth is in nostalgia and curiosity. Somehow Miss Ponselle fails to meet the song on the song's terms, but the voice is felt abundantly. Igor Chigogov assists at the piano. (Victor LM-1889).

Toscanini has another superlative addition to his recorded accomplishments in the *Symphony No. 5* of Schubert, performed here by the NBC Symphony orchestra. He gives it a lilting beauty and a dynamic freshness that will be difficult for future interpreters to match. Likewise the *Octet for Strings* of Mendelssohn on the reverse side is treated with zest, if not with overdrive. (Victor LM-1869).

Ferenc Fricsay gives us a pair of vivid and lyrical versions of Tschai-kovsky's *Serenade for Strings* and Prokofiev's *Classical Symphony* with the RIAS Symphony orchestra. Both are played with clear melliflence. (Decca DL 9737). The ballet music for *Giselle*, if you like it for listening alone, and this reviewer confesses that he does not, is rather effectively displayed by Anatole Fistoulari and the London Symphony on Capitol (P-8306). The engineering is very good, and the playing is far and away superior to any you are likely to hear from the pit during a ballet.

MAZURKAS AND nocturnes of Chopin, 11 pieces in all including the *Barcarolle in F-Sharp Minor* and the *Fantasia in F Minor*, are recorded on a new Epic LP by pianist Alexander Uninsky (Epic LC 3122). It is unfortunate that his sensitive, brittle fingerings have been forced into duet with crackling surface noises and other manner of faulty reproduction that make this disc hectic to the ear.

Adolphe Adam's *Giselle*, a challenging opus for a ballet dancer but not much as a purely listening piece, is handled well enough by Anatole Fistoulari and the London Symphony orchestra but with no brilliance to speak of (Capitol P 8306).

De Falla's *El Amor Brujo* is the featured work in a Decca album entitled *Popular Spanish Classics for Orchestra* (Decca DL 9775), and it is played rather perfunctorily by Fritz Lehmann and the Berlin Philharmonic. *El Amor* deserves to be treated as more than a potboiler, and here it is played with little genuine fire, and even less imagination.

THE THREE contralto incidents of the suite are sung here by mezzo Diana Eustrati, who gives them scarcely any of the witching electricity they warrant. De Falla's *Dances from The Three-Cornered Hat* and Chabrier's *Espana Rapsodie*, completing the 12" disc, fare slightly better in treatment.

—Les Brown

High Fidelity

DOWN BEAT

By Robert Oakes Jordan

THIS COLUMN will be chiefly about an instrument, made by C. G. Conn, called the Stroboconn.

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In musical application, the Stroboconn is a simply operated instrument which, through its electronic-mechanical workings, will measure or compare sound frequencies (musical notes) to within one-hundredth part of a semitone or half tone.

IN ALL, THE Stroboconn covers 84 semitones, from half a semitone below the first Octave C at the lower end of the piano keyboard to half a semitone above the seventh Octave B at the

upper end. So the range of fundamental frequencies is from 31.772 cycles a second to 4,066.8 cycles a second and higher when needed for laboratory studies if divider networks are employed.

This description might make one think the Stroboconn needs a licensed engineer to operate it. On the contrary, anyone can read directly from the dials on the machine the necessary information.

For the musician—the primary user of this device—there are 12 viewing window openings behind which spin specially marked stroboscopic discs. These openings correspond to the white and black keys of one octave on the piano (between C and B). Thus, the 12 notes of the chromatic octave are recognized.

THE SPINNING discs behind the openings are specially divided into seven concentric stroboscopic pattern bands. Each of these bands represents a musical tone or note as it is played into the microphone in one of the seven octaves appearing in each of the 12 windows, giving a total of 84 possible musical note registrations.

If a complex tone is played into the microphone, the Stroboconn will give a true and instantaneous picture of its harmonic structure.

The Stroboconn has a transposition slide for changing the reading to different key signatures most commonly used in band or orchestra work. In this simple procedure, the operator may find out if any note or tone is in tune, sharp or flat. No mathematics is necessary to tell what part of a semitone this note is sharp or flat—just observe the pattern drift to right or left, up to half a semitone or "50 cents."

ONE OF THE MOST practical uses of the Stroboconn is in the correct and consistent tuning of musical instruments individually.

Ear tuning may provide an element of error. The Stroboconn may be used as a precise ear, and the tuner may use the second octave band for B, B Flat and A in the extreme lower end which amounts to tuning the instrument to its strong harmonics, or overtones.

The fact maintains that every time the piano is tuned, it is tuned to the same pitch with no room for human interpolation. This same exact tuning procedure can be adapted easily for all types of instruments. The Stroboconn will be an equally valuable addition to a symphony orchestra or a high school marching band.

With it, teachers cannot help but raise the consistency and quality of their group's performances. The unit is an ideal practice "teacher" for those instruments where the student must "find" the correct position without the help of a valve lifter or fret.

By following the Stroboconn spinning discs, the student knows immediately whether the note is true.

High Fidelity Buyers' Aid

Nos. 67, 68

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine

UNIT: "530" Slendyne
Manufacturer: Shure Brothers
Address: 225 West Huron, Chicago, Ill.

SPRING 1945
File: Microphone
Type: Omni-directional, P.A.
Size: 7 3/8" x 1 1/8" dia.
Weight: 1/2 pound



TEST DATA

Advertising Claims	Laboratory Tests
Frequency Response: Essentially flat: 50cps to 15,000cps	Found as advertised
Sensitivity (G _m) (in db) RMA 1000cps test: -154.7 (Low) -157 (High)	Found as advertised
Power Rating: -90 (Low) -81 (High) (correct load) (0 db = 1 volt/dyne/cm ²)	Found as advertised
Impedance Settings: Low: 50 to 250 High: 100,000	Essentially as advertised dependent upon source frequency

Laboratory Notes:
This microphone is constructed in such a way that it presents a good durable microphone for PA or bandstand service.

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

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine

UNIT: A1-300 Power Amplifier
Manufacturer: General Electric
Address: Electronics Park, Syracuse, N.Y.
(High Fidelity Section)

SPRING 1955
File: Amplifier
Type: Power
Size: 5 1/2" x 12 1/2" x 4 1/2"
Weight: 12 lbs



TEST DATA

Advertising Claims	Laboratory Tests
Power Output: (with 2 volt input): 10 watts	Found as advertised
Frequency Response: 22db., 30cps to 15kc.	Found as advertised
Harmonic Distortion: less than 1%	Found as advertised (average freq. test)
Intermodulation: Less than 5% at 10 watts	Tested at 60cps and 7000cps giving 1.65% (Terman & Pettit)
Distortion: 10 watts	Found as advertised

High impedance input (2 volts for hum and Noise Level: -70db at 10 watts, adaptable for 0.3 volts sensitivity) Feedback Loop: 15db (inverse, sec. of output trans.) Essentially as advertised

Signed as fairly tested in my company laboratory

Robert Oakes Jordan

Almost Visa Versa

Bernard Peiffer Proves To Be France's Loss, America's Gain

By Leonard Feather

FRANCE'S LOSS and America's gain very nearly became America's loss recently when Bernard Peiffer prepared to make an abrupt return to his native land after three months of misfortunes in this country.

The French pianist, preceded by several record releases on Norgran and Roost, arrived here under the immigration quota four days before Christmas and spent three months in Philadelphia doing precisely nothing. Then the slowly grinding wheels finally began to mesh.

Vivian Bailey, his French-speaking American manager, took Bernard's case to the union, asking for a waiver of the six-month waiting clause. "I had to go out of the board room three times while they talked it over," said Bailey. "The suspense! . . . Finally, when I

went back in the fourth time, it was okay."

ONCE ABOARD THE AFM wagon, Peiffer elongated his billing in order to sound as French as possible, became Bernard Philippe-Louis Peiffer, and acquired a suitable slogan—"Le Most."

Booked by MCA, he opened in March at the Embers. By the end of the first week, he was a very unhappy man for a variety of reasons:

His knowledge of English was limited, he was scared by New York's jungle of automobiles, the Embers' audiences talked too much, there was a sharp lack of rapport with Dorothy Donegan, leader of the alternating group, he could not find a suitable apartment, and worst of all, he had still not seen his daughter, Rebecca, born in France on New Year's day.

Gradually things set'led down. Peif-

fer and George Shearing, who replaced Miss Donegan, got along fine, and there was always Jon Thielmans to speak French to. Peiffer, facing his biggest American audience at the Charlie Parker memorial concert at Carnegie, knocked everyone out.

HE IS DELIGHTED with his American rhythm section, composed of George Duvivier and Butch Ballard. Although he plays in tempo much of the time, he has introduced such remarkable original abstractions as *Black Moon*, reflecting, he says, the influence of the 12-tone modern classicists.

Asked about the inevitable comparisons to Erroll Garner, Peiffer says, "I used that kind of left hand before I ever heard him; then André Hodeir, the French composer and critic, told me about Garner."

When you catch Peiffer in person, the relationship to Garner seems very dim and the individual personality very strong. His long, slightly droopy blond mustache and the excited gleam that suffuses his eyes when he begins a wild out chorus, make quite a startling spectacle, complementing rather than detracting from the attractions of his solidly swinging solo style.

"WHAT MUSIC HAS impressed you over here?" we asked; whereupon Bernard started voluble tributes to Count Basie, Shearing, James Moody's band, Lester Young, and the Ray Bryant trio of Philadelphia.

How is jazz progressing in France? "Both the musicians and the fans," replied Peiffer, "are making great progress. You can see it in the poll results; they are more modern every year."

Peiffer, now far better acclimated, expects his wife and daughter to join him; he will remain here permanently and become a U. S. citizen. "It was difficult at first; I must adapt myself to the rhythm of life here," he explains.

Gretsch Spotlight

Newcomer Chuck Flores brings "that great Gretsch sound" to the Third Herd



Chuck Flores and Gretsch Broadcasters

Chuck Flores hits front rank with the Woody Herman Band. Interestingly Chuck is a protege of the great Shelly Manne who also played with Woody. Chuck, under 21, is doing a solid job, deserves his breaks. Like Shelly Manne, he plays Gretsch drums, readily agrees, "Gretsch Broadcasters, greatest drums I ever owned!" Write now for your free drum catalog that shows the Gretsch outfits played by Chuck Flores and consistent winners in the national drummer popularity polls. Address FRED. GRETSCH, Dept. DB 7275, 60 Broadway, Brooklyn 11, New York.



Philadelphia — When Roy Eldridge came to call at Music City's Swing Club here recently, he unveiled a brassy hybrid at the session—a cross between a trumpet, cornet, and misplaced tubing from a sprinkler system that's called a flugelhorn.

"I got it two month ago in Paris," he said. "But I'm using my regular trumpet mouthpiece in it. Feels better. And I think I'm going to have the people that make my trumpets make a model of their own just like it."

Dizzy Gillespie and his 45-degree angle trumpet had best beware.

—fradley garner

Bill Is Voluble, Articulate



The Blindfold Test

(Trademark Reg. U.S. Pat. Off.)

Russo Picks Pettiford, Checks Chet

By Leonard Feather

TROMBONIST-ARRANGER Bill Russo is not only one of the most gifted, but also among the most articulate, not to say voluble, people in modern jazz. In fact, when he dropped in to take *The Blindfold Test* on the eve of his recent departure for several months' stay in Europe, he felt so much like talking, and had so much of interest to say, that no amount of editing could compress the results into the usual space. Accordingly, his comments have been split into two tests, the second of which will appear in the next issue.

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

The Records

1. **Dave Brubeck. *Makin' Time* (Columbia).** Paul Desmond, alto; Bob Bates, bass; Brubeck, piano.

I suspect that the bassist is Peter Ind; in any event, it sounded like a full-size bass. Whether or not it was, the microphone was awfully close to the instrument and the bass reproduction was too big—it obtruded on the nature of the group as a whole. The pianist was purposely extremely simple in his playing of this minorish series of progressions . . . If the pianist was Lennie, I can't believe it. The total mood of the thing had a certain charm about it. I felt that the alto sax improvisation from beginning to end didn't form a complete organic statement, although there were a number of delightful little gems. I suspect, of course, that it was Lee . . . I haven't heard him for a year and a half, maybe two years. It's quite a bit different than what he was playing at the time. The thing that seems to make it most obvious that it was he was that he used that superimposed time signature once or twice that was so characteristic of him, even though some others in the contemporary jazz scene are making use of this, too. I'd say four stars on the basis of this being one of the better things of the afternoon, although it may not turn out to be! (*Later, after hearing next three records: I'd like to change the rating to three stars.*)

2. **Oscar Pettiford. *The Golden Touch* (Bethlehem).** Pettiford, cello and bass; arranger, Quincy Jones.

I'd give this three stars. The cellist is Oscar Pettiford and I think he's playing bass, too, as I would imagine it is superimposed. Oscar is in most respects my favorite bassist and I think he's one of my favorite improvising musicians, to make the statement even more conclusive.



Bill Russo

I felt that the nicest thing about this record was that Oscar was the primary soloist. I've felt that on his previous records there's been too much of other people. I enjoy Oscar's groups so that I can hear of lot of Oscar. The reason I only give it three stars after all these preliminary laudatory comments is that I don't feel this was the best example of his playing. In fact, now that I think about it, I'm inclined to think that his improvising is best seen on the bass even though his cello facility is perfectly adequate. The bass is such an underrated instrument that he of all the bassists really seems to bring out the totality of the instrument's compass. I'd really like to see him apply it to the bass. He seems to be more indigenous to it than the cello. This particular solo I didn't feel was one of his very best ones.

3. **Duke Ellington. *Five O'Clock Drag* (Victor).** Ben Webster, tenor sax; Rex Stewart, trumpet. Arr. Ellington.

The solos in these records are what I consider "genre" solos—delightful within the idiom of that band, which I presume was some Ellington organization. The rhythm section was terribly chunky, and it wasn't redeemed by the usual Ellington vitality that I admire on things like the *Liberian Suite*, *Jack the Bear*, and so on. The band writing I felt was a little naive—the saxophones with the clarinet lead, with a traditionally sloppy Ellington approach.

At any rate, the thought occurred to me that maybe the sloppiness was so intertwined with the essence of the band and that maybe the band wouldn't sound good unless it existed. In any

event, neither of the soloists within themselves, from a compositional standpoint, were particularly impressive. But as "genre" solos within that idiom, as you would define say a "Buck Clayton" soloist with the Basie band, they were excellent. The person, incidentally, who I think plays the best solos of that kind is Harold Baker . . . priceless, gemlike pieces of music . . . I would give this two stars.

4. **Dick Collins. *The Winter of My Discontent* (Victor).** Comp. Alec Wilder. Arr. Nat Pierce. Collins, trumpet; Billy Byers, trombone.

The first thought that I had was that this is a Ralph Burns composition. It was kind of corroborated by the last chords; Ralph always ends suddenly like this. The introductory segments, especially the use of the guitar, were very reminiscent of the third section of *Summer Sequence*. Ralph is, incidentally, perhaps my favorite composer-arranger. In this composition there is posed what I regard as a leading question—the most important question of the day for the contemporary jazz composer, and that: what to do on a jazz ballad? If we make a jazz ballad too legato it becomes a classical composition; if we use all the harmonic resources that are available to us in the contemporary vocabulary without a great deal of rhythmic pressure or vitality, then, too, we lose the character of this music that we call jazz.

So, to a certain extent, this composition has solved that problem with a use of syncopations of a fine, virile nature throughout, and it is distinctly a jazz composition. The solos are played by jazzmen and improvisation is used in the body of the work. The bad points of this composition in terms of this problem are, first, that it sounds quite a bit dance-bandy at times. Especially when just the rhythm section is playing along. You can imagine yourself at the Statler hotel. The solos, almost without exception, are accompanied by just the rhythm section . . . the background is not in any way interwoven with it. The whole thing runs almost from beginning to end rather aimlessly. It seems the solos are too short; nobody gets to make a complete statement.

From the technical standpoint, one of the points I'd like to make about it was that the recording had too much lead trumpet. This I regard as one of the serious errors in the recording—not to get a homogeneous mass sound. The trombone solo in the first few measures was excellent. The composition as a whole, though, I felt didn't

stand up; there wasn't a distinct high point or arch to the composition. As an organic unit, it did not stand up. The trumpet player who played at the beginning and the end (I presume it was the same man) has a wonderful, warm sound. I like that low register. He played very nicely within the mood of the composition. Three stars.

5. Chet Baker. Someone to Watch Over Me (Pacific Jazz).

I only heard one record of this guy—it was *I Get Along Without You Very Well* and I was intrigued by it. I thought it was just a lovely, little pretty thing. I had the feeling, though, when I heard it, that I wished never to hear him sing again. I thought it was strictly a one-shot thing. I wanted to hear him do that and I've only listened to that record two or three times. Very, very pleasant.

I dislike him trying to apply it on a larger scale. I feel there are Little Lord Fauntleroy elements about that entire business of singing. Certainly the backgrounds, which were kind of staidish in quality; the cocktail lounge

rhythm section, which I abhor generally speaking.

So, as a whole, I'm not too pleased about that. Of course, the fact that he sang a variant melody on the bridge, when he seemed obviously intent on singing the straight melody, didn't help much either. His breathing throughout the entire thing was rather awkward; it didn't seem to be connected with the syntax of the song at all. Especially the breath before the last word, which completely broke up the thought of the phrase. I'd give that one star.

(Ed. Note: In the next issue, Russo comments on records by Count Basie, Paul Desmond, Clark Terry, Charlie Mingus.)

Bethlehem-London Pact

New York—Gus Wildi, president of Bethlehem Records, announced that an agreement between Bethlehem and London Records, Inc., for worldwide Bethlehem distribution—except in Canada, Mexico, and the United States—went into effect June 1. London will use the cover designs produced in the United States by Bethlehem.

Gretsch Spotlight

New album "Guitar Sketches" features rhythms of Al Caiola and his Gretsch guitar



Al Caiola and his Gretsch Guitar

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Nashville Notes

By Bill Morgan

PORTER WAGONER has the big record here in Nashville, *A Satisfied Mind*. Porter has waited a long time for that big one, and we sure are glad to see him get it.

Some new releases we think you'll be interested in are *Alone and Forsaken* and *A Teardrop on a Rose*. The first side is Hank Williams at his best . . . Marty Robbins' new Columbia release is out and looks like another good one for the Arizona kid. The sides are *It Looks Like I'm Just in Your Way/I'll Love You Till the Day I Die* . . . Little Rita Faye has a new MGM record out, *Little Painted Horse/Something Teacher Never Taught Me*. Rita cut another session last week for MGM and included several of Williams' songs.

Also in town for a new Hickory session was handsome Jimmie Collie from Dallas. Collie is one of the stars of the *Big D Jamboree* . . . Bob Jennings, popular country music disc jockey on WLAC here, has released his first MGM sides, and both are worthy of any record show. The tunes are *Tell Me Your Name (and Give Me Your Number)/The Life of a Cricket*.

Guests in town last weekend were Tom Edwards, popular DJ from WERE in Cleveland, Ohio. Tom was Mr. DJ on WSM's popular Friday night show and also stayed over for the *Grand Ole Opry*. And while on the subject of platter spinners, Smiling Eddie Hill looks as though he has a hit in his new RCA Victor recording of *Smack Dab in the Middle/Cause I Have You*. Be on the lookout also for a new artist on Victor, Don Winters. Don is taking off real big on his first solo effort, *Look What Happened*, a cut novelty about falling in love, and the flip is a slow ballad, *Forgive My Mistakes*.

Rusty and Doug, Hickory's new singing team, have made quite a dent in country music with their first release, *So Lovely, Baby/Why Cry for You* . . . Vic McAlpin who recently took off a couple months from the music business for a rest, has returned to the fold and is out on the road promoting Hickory artists . . . George Morgan continues to climb to the top of the heap with his Columbia recording of *The Best Mistake/I'd Like to Know*.

Vox Introduces Pop Field 12-Inch LPs

New York—Vox Records has increased its activities in the pop field with the addition of a 12" LP line. The probable retail price on these records will be \$3.98.

Holiday in Italy, to be the first release in this series, was recorded in Italy by Gianni Monese and his orchestra. Plans are to record other *Holiday* sets in Vienna, Paris, and other cities abroad.

Country & Western DOWN BEAT

By Ben Terry

Hollywood—Wally Yee has produced the big 48-er *State Fair* in Honolulu, Hawaii, July 1-9. It included Tex Ritter, Bonnie Sloan, and Smiley Burnette and the Frontieramen, Hy, Wayne, and Hal.

Some of the biggest news on the west coast is the opening of the new Town Hall ranch at Sierra Creek park. The park is 500 acres in size and is located between Malibu and Woodland Hills, Calif. Each Sunday, the *Town Hall* gang from Compton, puts on three big shows at the park.

Regulars from *Town Hall Party* who will play the park this summer include Johnny Bond, Merle Travis, Tex Ritter, Sandy and Alvadean Coker, Wesley Tuttle, Bonnie Sloan, Mary Jane Johnson, Quincy Snodgrass, Bobbie Charles, Tex Carmen, Lefty Frizzell, Rose Lee and Joe Maphis, Larry and Lawrence Collins, Fiddlin' Kate, Buddy Dooley, Mary Lou, Freddie Hart, and a batch of other first-class talent.

Besides his regular one-hour television variety show Friday nights on KTLA, Doye O'Dell is spinning records over NBC's 50,000-watt outlet, KFI, in Los Angeles Saturday mornings. . . . The stars of the *Rin-Tin-Tin* TV series, James Brown and Lee Aaker, plus Rinty, played to 22,000 persons at the *Home Show* in Albuquerque, N. M.,

C&W Top Tunes

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

Most Promising

1. Porter Wagoner—*Satisfied Mind* (RCA)
2. Carl Smith—*There She Goes* (Col)
3. Eddy Arnold—*Cattle Call* (RCA)
4. Hank Snow—*Cryin', Prayin', Waitin', Hopin'* (RCA)
5. George Morgan—*The Best Mistake* (Col)

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

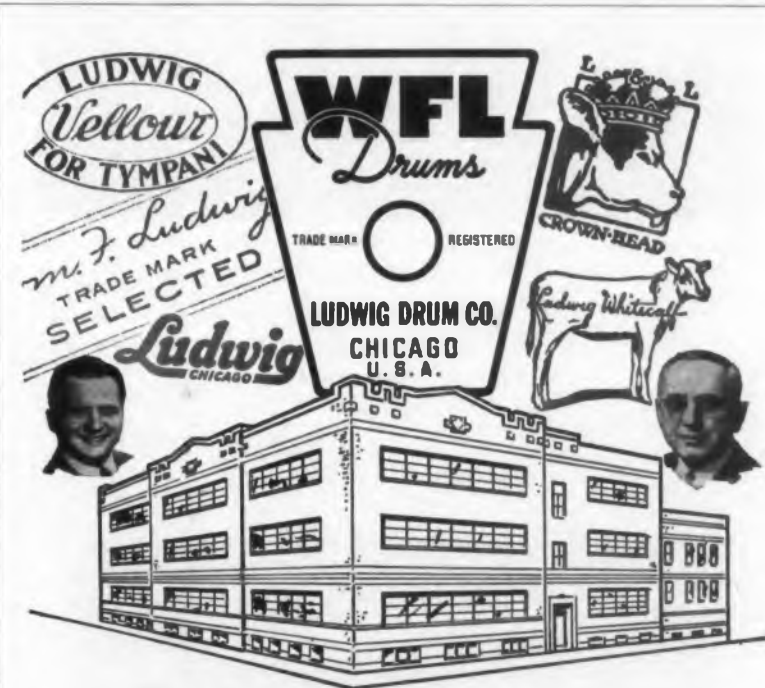
June 3-5. Brown sang and emceed the shows.

The Sons of the Pioneers' recording of *Davy Crockett* on RCA Victor has passed a half million in sales without showing up on any of the hit charts. The only answer Victor can give is that the Pioneers' records are selling in spite of the lack of plugs by disc jockeys. The group's new one, *The Three of Us/Tennessee Rock and Roll*, also is selling fast with little backing by DJs. *The Three of Us*, written by Tim Spencer and published by his firm, Gaviota Music, has also been waxed in the pop field by Eddy Howard. Howard reports that at present the tune is his most requested number.

Bonnie Sloan, recently on leave from

Town Hall, completed a successful trek with the *Pea Wee King Show*. While in that part of the country, she appeared on the *Midwestern Hayride's* coast-to-coast TV show. She is back in Los Angeles for *Town Hall* shows. . . . Label "X" singer Terry Fell is plugging for Buck Owens, Tommy Collins' guitar player, and is trying to land a recording contract for Owens. Looks like he may sign with "X."

Columbia's Don Law was in town the first part of June to record his west coast artists. . . . Hank Thompson and the Brazos Valley Boys recorded while in Hollywood the last of June. . . . Decca's Wanda Jackson is planning summer public appearances in California.



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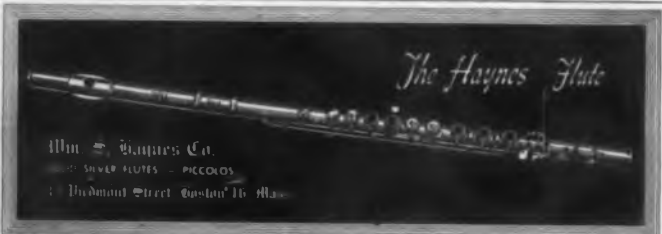
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- To have a sound knowledge of chord progression.
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- To be able to answer any question of harmony.

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(Jumped from Page 7)

Chicago

SIX-A-DAY AND THREE-A-NIGHT: Bill Haley's Comets and Peggy King are current at the Chicago theater through July 22 . . . The Mariners and Rose Marie are at the Chez Paree, following Marion Marlowe's big click in her first Chicago appearance. Chez bookings are open for the remainder of summer until Aug. 18, when Ann Southern opens, followed by Sammy Davis Jr., Sophie Tucker, and the Vagabonds in that order.

Dorothy Shay is making her annual month-long stand at the Palmer House, and Phyllis Branch holds forth at the Black Orchid on the bill headlined by Arthur Blake. The Mascots are being held over from the previous show, making their tenure an eight-weeker.

JAZZ: Stan Kenton and his new vocalist, Ann Richards, are at the Blue Note currently, with the Erroll Garner trio and Chet Baker quartet following in on July 27 for a fortnight. Les Brown takes over for a single week on Aug. 10 . . . Sylvia Syms is the attraction at the Cloister Inn, and Lester Young is at the Bee Hive from July 22 through Aug. 5 . . . Charlie Ventura is at the Preview lounge through July 22, when the Dukes of Dixieland return . . . Sax Mallard is the lure at the Cadillac, and the Bill Trujillo trio is working the Key lounge.

ADDED NOTES: Jazz has returned to the Opera Club in the person of pianist Bob WeDyck. The remainder of the entertainment is diversified, with Patricia Lordier chirping special material, former Minneapolis radio singer Jan Weber warbling ballads, and baritone Bill DeWitt returning to the room with operatic selections . . . Beverlee Bozeman and Jack Gilford are starring in Guys and Dolls at the Highland Park Music Theater, while Showboat is the fare at the Fox Valley Playhouse . . . WBBM-TV has unveiled a new show, Eye on Chicago, the first installment of which gave glimpses into local summer theater productions.

Hollywood

TV-RADIO ROUNDUP: Dick Cathcart (trumpet for Jack Webb in Pete Kelly's Blues) heading all-star unit on NBC-TV's Musical Chairs, which went network July 9. Most of bandmen have been winners or high placers in Down Beat polls—Bob Gordon, baritone; Red Mitchell, bass; Bud Shank, alto & flute; Bob Enevoldsen, trombone; Howard Roberts, guitar; Don Heath, drums; Bill Baker, piano. Bobby Troup, who formerly had trio on show, remains as one of star panelists . . . First west coaster spotted for A. Godfrey's talent touter was Eddie Earle, young L.A. pianist who does a bit of everything here from acting to professional ice skating and

has had compositions performed by San Francisco and New York symphos.

Veteran keyboarder Ben Light stars on new KCOP weekly spot (Thursdays, 10:45—11 p.m.) mixing pop tunes of yesterday with his musical memories. Very pleasant and relaxing video offering . . . Bob Crosby rounded up ex-Bob Cats Eddie Miller, Matty Matlock, Nappy Lamare, Jess Stacy, and Ray Bauduc here, flew them to N.Y. for a one-shot stint on the J. Gleason summer series.

NITESPOTTINGS: The name Harry James still has boxoffice stature. At his Palladium opening (June 21) paying patrons outnumbered freeloaders for the first time in many moons, and Ralph Marterie, coming in July 22, will find him tough to follow . . . Peggy Lee the August headliner at Ciro's, the stand coinciding with release of her Pete Kelly's Blues smash . . . Barney Sorkin band drew Beverly Hills Hotel summer spot after union rules eliminated planned dance date there of Columbia films music director Freddie Karger . . . Mischa Novy (and his Velvet Strings) will be more than "strolling musicians" at new \$16,000,-000 Beverly Hilton opening Aug. 12. Mischa will have the houseband spot . . . Chris Connor in first local stand as single with date at Tiffany starting July 8 . . . Jeri Southern into Encore for run starting July 11 . . . Jerry Fuller Jazz Trio new attraction at Copper Horse out in the Valley—has Hal Koster, piano, and Ed Cassidy, drums . . . Chico Hamilton quintet, a stillgrowing attraction at Strollers (Long Beach) drew another holdover.

San Francisco

Wally Rose took his new band into the Tin Angel June 24 replacing Red Nichols, who retired to L.A. after four weeks at the spot. Turk Murphy replaced Rose at the Tin Angel, where Lixie Miles was held over with Don Ewell joining her as accompanist . . . At the Hangover, the Teddy Buckner band, with Joe Darensbourg and Harvey Brooks, opened June 13. Joe Sullivan is on intermission piano . . . Burt Rales' new LP on Cavalier will be out later this summer.

Dave Brubeck recorded a 12" LP for Columbia in San Francisco in June.

Irv Granz' Jazz a la Carte drew a 4,500 house at the Civic auditorium, for one of the quietest and best concerts ever hereabouts, and got appropriate rave reviews . . . Cal Tjader off for a two-week date at Zardi's in Hollywood, to be followed by a Las Vegas gig.

Brew Moore, who has been causing a lot of talk locally, recorded with the Cal Tjader group for Fantasy . . . Del Courtney off the air temporarily and leading a band in Tahoe for the summer.

The Black Hawk has finally signed Chris Connor, the Suspended Singer. She opens there July 23 and will be followed by Erroll Garner, Andre Previn, and Shorty Rogers, though not

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necessarily in that order . . . **Be Diddy**, making his first appearance hereabouts, hits the Griffin ballroom in August for a weekend stand for **Manny Schwartz** . . . **Frankie Laine** did a week at the Italian Village in June . . . When **Bob Scobey** returns to work in San Francisco, he may open the new club, the Fallen Angel.

—ralph j. gleason

Boston

The Anatomy of Jazz portion of the Boston Arts festival was highly successful. The panel of jazz experts—**Father O'Connor**, **George Wein**, **Harold Shepero**, and **Bill Coss**—discussed the aspects of present-day jazz. The **Serge Chaloff** sextet and the **Ruby Braff** quintet were both onstage to demonstrate some fundamental differences in style. Chaloff's crew held forth at Storyville on June 24 for the final meeting this season of **John McClellan's Teen-Age Jazz club** . . . **Billie Holiday** and **Ella Fitzgerald** did back-to-back weeks at the Hi-Hat, ending June 19, to mark the 20th anniversary of the bistro.

Louis Armstrong and the **Sauter-Finegan** orchestra will do a **Battle of the Bands** bid at **Canobie Lake park** in Salem, N. H., July 16 . . . The new edition of **Stan Kenton** made two one-nights in the area, June 14 and 15. The first—in **Roseland ballroom** in Taunton—was a benefit for the family of a local fighter who died as the result of a Providence bout . . . **Dancing on Boston harbor** is possible via the **Boston Belle**—a seaworthy craft with a built-in ballroom. **Guy Mitchell** and **Polly Bergen** were recent headliners aboard this novel attraction, with other name performers lined up for the balance of the summer . . . **Herb Pomeroy** and a swinging crew will be on stand at the **Stable** throughout the summer.

—joe quinn

Philadelphia

New Bud Shank group currently holding forth at the **Blue Note**, with **Modern Jazz Quartet** due to move in on the 18th . . . **Tuesday nite Swing Club** sessions at **Ellis Tollin's Music City** taking a summer hiatus, with bigger and better quarters in the offing for the fall. Last guests before closing included, **Terry Gibbs**, **Terry Pollard**, **Sonny Stitt**, **Horace Silver**, and **Joe Newman**. **Swing Club** regulars **Billy Root** and **Sam Dougherty** left in mid-June to join **Buddy Rich** group . . . **Ruth Price** has just cut an LP for **Kapp records**, with **Ellis Tollin** soon to follow suit. Latter set will mark the label's debut into the jazz field.

Charlie Ventura holding weekly jam sessions at **Crown Music Mart** . . . **Chubby's** last show before summer lay-off featured **Georgie Shaw** . . . **George Woods' Rock and Roll** show packed the arena, Friday, June 24. **Bill Haley**, **Jimmy Scott**, the **Cardinals**, **Ella Johnson**, **Gloria Mann**, **Jimmy Ricks**, **The Nutmegs**, **Four Fellows**, and **Neil Lewis** featured.

—harvey husten

Detroit

The **McPartlands**, **Marian** and **Jimmy**, doing a double at **Baker's Key-board** July 18-30 . . . **Buddy Rich** and quartet closed at **Rouge lounge** July 10 . . . **Lester Young** did a surprise stint at **Crystal Show bar** June 21-26. **Bill Doggett** in for one week July 12-17 . . . **The Four Freshmen** at the **Crest** until July 24, followed by **Pee Wee Hunt** opening July 28 for five weeks . . . **Hamish Mensies**, scheduled to close at the **Alamo** July 17, may do a long summer stand there . . . **Faye Adams** at the **Flame** July 29-Aug. 11.

The **Graystones ballroom** package on July 11 billed **Stan Kenton**, **Erskine Hawkins**, **Sarah Vaughan**, **Al Hibbler**, and **Muddy Waters** . . . **Big band** policy at **Jefferson Beach Danceland** brought in **Woody Herman** on July 9, to be followed by **Richard Maltby** on July 16, and **Les Brown** on the 30th . . . The line-up at **Walled Lake Casino ballroom** includes **Johnny Long**, July 15-16; **Buddy Morrow**, July 22-23; **Jimmy Palmer**, July 29-30 . . . **Melody Circus** theater-in-the-round at **Botsford inn** continues its summer season with **Carousel**, July 12-17; **Merry Widow**, July 19-24, and **Finian's Rainbow**, July 26-31.

—azalea thorpe

New Orleans

The predominantly modern group of **Bob Hernandez** moved from the **Safari lounge** to **Carl Liller's Melody Lane** with a few changes in personnel but retaining the full-housekeeping seal of customer approval . . . The **Safari** continues to bring in well-known draws in the single category, with **Monica Lewis** following **Mel Torme** and the **Four Freshmen** booked for a midsummer appearance . . . **Capitol** earful **Vicki Young** was featured songstress on a recent **Roosevelt hotel Blue room** floor show; **Ernie Rudy** orchestra, in at the same time, was followed by **Joe Reichman**.

Sharkey Bonano's Dixieland crew is holding forth at the recently opened **Sahara lounge** on **Bourbon St.** . . . Still going strong is the **Earl Williams** quintet, now appearing at **Gordon Natal's lounge** on the **Chef Menteur** highway. Spot is several miles out from the more conveniently located **Bourbon St.**—but the contrast in musical fare makes it well worth the trip.

—dick martin

Toronto

The **Casino theater** gave up its vaudeville policy to return to burlesque, which means it will discontinue name acts entirely . . . The **Colonial tavern** closed for a remodeling that will include a modification of that steep stairway . . . **Singer Phyllis Marshall** played her first stage role in a stock production of **Streetcar Named Desire** . . . The **Club One Two** announced a night club policy; it will use a show involving three or four acts . . . **Calvin Jackson's** group arrived back in town after his success at **Basin Street**. The quartet was scheduled to go back there for two

(Turn to Page 47)

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Woody Herman

(Jumped from Page 11)

now for some guy to make it real big, and there are at least a half dozen of the newer leaders who ought to shoot for it. Neal for one, has a good chance. But it's strictly up to him. Nobody can do it for him."

RETURNING to his current recording plans, Woody excluded any immediate project for using his own vocals as hit bait. "I got a boot out of the album with Erroll Garner; I think we reached a mood. But I don't think I can gas the wider audience with a bunch of songs.

"My singing will have to wait," Woody said, "but eventually I'd like to try if I get the right tunes and can dress them up in the right arrangements. I suppose it could happen. God forbid, I might become the next Vaughn Monroe!"

As for the road, Woody is still having problems keeping men with him for any real length of time in view of the band's constantly arduous schedule of travel. "I got three notices the night we opened at Basin Street in the middle of June—Nat Pierce, Dick Haefler, and Dick Collins. Dick Collins has been ill with a virus for the past few weeks, and his wife finally told him to come home. It seems that every time we hit the Apple, we lose some men. It's almost," Woody laughed, "as if we ought to evade the Apple, if we want to keep going with the same men."

"I can understand the reason for the notices," Woody nodded. "They get beat tired from traveling, and the wife gives them trouble. I used to do the same things they're doing. I used to run away like mad. I'd feel so beat, and I'd figure I can't make this any more. But I'd come back. And most of the guys who leave the band come back, too—at least the ones that should. That's the point—it's mostly that they want a rest. It's not that they've had it with the band business for good. They still want to play."

AS THE LEADER OF a band of youngsters who are all enthusiastic, modern jazzmen, Woody was asked what he thought of Tommy Dorsey's recent diatribe in *Look* in which Dorsey described the modernists as "musical Communists." "Well," said Woody, "Tommy is still wearing a coat with a belt in the back. Actually, I don't think he means what he says. He's too good a musician to believe it. I think it's more a matter of his liking to treat the young people in music like children. You know, 'the old master speaketh' kind of thing.

"But the fact is that it's the young guys who are going to make that impact that will really revive the band business. It's up to them now. They're the ones that will find the way."



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New Products: High Fidelity



National Company, Inc., of Malden, Mass., has introduced a new model of its Horizon Criterion AM-FM hi-fi tuner. The new tuner offers, among other features, calibrated AM-FM logging scales, "lock-in tuning—broad and non-critical without meters, eyes or other complicated tuning indicators, adjustable "Mutamatic" tuning eliminates all hiss and noises, features binaural or simultaneous AM-FM tuning with excellent stability.

Technical Tape Corp. of New York announces 12 new Treasure Tapes of high fidelity excerpts on their new-Encor Wide Latitude Tape. Treasure Tapes offer a full 9-minute rendition from the actual master tapes of famous hi-fi recording. They are available from Encore dealers. For name of Encore dealers, write the firm at Morris Heights, New York 53, N. Y.



The new V-M "Fidelis" console (Model 565) is both styled and engineered for the most conscientious hi-fi fan. Dual bass reflex chamber and heavy duty extended range speaker system, a 12-inch woofer and a 4-inch tweeter, provide dispersion of all frequencies from 40 to approximately 15,000 cps. Auxiliary input permits playing AM or AM-FM radio, TV tuner or tape recorder. The 565 is available in both blonde and mahogany finishes. The three-speed record changer shuts off automatically after the last record is played.

Permosflux Corp., Chicago, announces the development and release of a radically new approach to hi-fi reproduction of sound. Aply named "Stereo-Vox," the unit provides stereophonic reproduction from monaural sources. Without having to use binaural tapes, binaural discs, dual-channel broadcasts, etc. Even if your present equipment is not hi-fi, Stereo-Vox will bring you the realism of stereophonic reproduction. For more information write Permosflux Corp., 4900 West Grand Ave., Chicago 39, Illinois.



Magnavox has just announced the new model 276B, "Companion" portable radio-phonograph. This latest addition to the Magnavox line provides complete AM radio and three-speed record entertainment in a compact, portable cabinet, ideal for living room, den or bedroom. The 6-tube radio is designed for distant reception. The changer intermixes different size records and the two 6-inch speakers give fine acoustical output and extended range tone. The "Companion" is finished in durable scuffproof Magnatex, and finished in Cordovan, blonde, or green decorator colors.



Recorded music with up to 8 hours uninterrupted playing time, has been made available by the Tefifon Company of Germany. The Sound Book is a tone reproducer which combines the simplicity of a record with the advantages of tape, yet is neither. The sound is engraved on pure vinylite with an average of 82 grooves on a half-inch band and is self-contained in a cartridge. The tape cannot break and cannot be accidentally erased. Write



A self-contained tape recorder which is housed in a weather proof aluminum case to assure complete protection against rain, spray, dust and other hazards has been introduced by the Amplifier Corporation of America. A VU meter is used as a recording level indicator, output level indicator and power supply meter. Measuring 7½ x 9 x 14 inches the Weathertite VU Magnemite weighs only 19 pounds. Ordinary flashlight cells power the high-gain recording and play-back amplifier for 100 hours of operation. Constant tape speed with low flutter of 0.1 per cent over the full winding cycle is achieved by a balanced and compensated flyball governor on a spring motor. Complete technical details and prices may be obtained by writing to the Magnemite Division, Amplifier Corporation of America, 398 Broadway, New York 13, New York.



A tone arm using the fluid control suspension principle which regulates vertical and horizontal movement of the arm, has been introduced by the Gray Research and Development Co., Inc., Manchester, Conn. The Gray 108C Viscous-Damped tone arm minimizes groove jumping and skidding, and prevents damage to the record if the arm is suddenly dropped. The fluid that makes this possible is silicone oil, which is chemically inert. It will not oxidize or change its characteristics over long periods of time.

Model AR-360 is one of the new portable radio-phonographs to be announced by B & R Electronics Co., New York. The three-speed automatic record changer plays all size records in all three speeds. Fine audio quality is assured by the two balanced speakers.

Along Instrument Row



A mouthpiece made of a new process high-fidelity crystal glass has recently been introduced by the G. Leblanc Corporation, Kenosha, Wisconsin. The new Leblanc Crystal-Radiant mouthpiece is designed for alto sax and B-flat clarinet, will never warp. Instantaneous response through the entire tonal range is made possible by a combination of fine material and the specially developed inner chamber. The mouthpiece is available in 2V and 2RV facings for clarinet, and 2, 3 and 4 facings for the alto sax.



From south-of-the-border comes a complete line of Latin American rhythm instruments offered by the Marcus Mfg. Co. The line includes double bongos in junior, regular and large sizes, as well as singles; castanets in three sizes; maracas in eight different sizes and qualities; guiros and shakers with scratchers. A comprehensive, illustrated catalog is available upon request. Write the firm at 246 Fifth Ave., New York 1, N. Y.

Bonvicini Accordions, of Denver, Colo., are now featuring the Electrochord. This instrument has 120 bass and 41 treble keys; 11 different tonal effects on the treble; and a built-in resonance chamber. Arm movement is limited to easy fingertip control playing. Bass and treble keys are completely visible when playing, making it easy for the beginner to learn. The bass mechanism for the left hand and the keyboard for the right hand are both horizontal. Electrochord has pedal-controlled adjustment for volume. It requires no physical exertion, is highly portable, weighing only 40 pounds. For additional information write Bonvicini Accordions, 617 15th St., Denver Colo.

A new line of slings for parade and bass drums was recently introduced by Joseph Rogers, Inc., 744 Bolivar Road, Cleveland, Ohio. The Plastex slings were field tested and have been accepted enthusiastically by directors of drum and bugle corps for durability and for comfort. The slings are woven from a new thermo-plastic synthetic fiber, and all metal parts are nickel-plated. They are guaranteed not to fade, and can easily be cleaned with a damp cloth. Slings are available in red, white, blue, gold, green and black to match or contrast with band or drum corp uniforms.



An easily installed high fidelity ensemble has been announced by the Lowry Organ Division of the Central Commercial Co., Chicago, for use with its Spinet Organ and Organo. The ensemble consists of the HF-40 preamplifier, 26 watt HF-30 amplifier and HF-20 tone chamber with two speakers, a 12" PM woofer and a 3" tweeter. The Cable Coupler eliminates wiring problems. All connections are made at the rear, presenting a neat, attractive appearance. Adequate provisions are made for use of record turntables and microphones. A choice of wiring arrangements makes this hi-fi group a worthwhile addition to these popular electronic musical instruments.



The Kay Musical Instrument Co. has unveiled a new guitar recently. The outstanding feature of the new instrument is that the natural wood is not hidden by a solid color finish. Instead the beauty of maple stands out brilliantly through the rich color. Model K172H is a deluxe two unit electric Spanish guitar finished in the new transparent "Harewood Gray."

A complete line of quality budget priced band instruments was made available recently by C. G. Conn, Ltd., Elkhart, Indiana, when the firm announced its new "Director" line. Coroneets with conventional bells and seamless bells are among the instruments in the new line. Other instruments include a Sousaphone; French horns with tapered valves; saxophones with eye-catching nickel-trimmed keys; trumpets and trombones. A catalog of the "Director" line is available upon request.



The Everett Piano Co., has announced a new Model 49, 41-inch console which was designed by William H. Clingman. The new model will be produced in three of the most popular decorator finishes, limed oak, ebony, and a new contemporary light walnut. The main features of the new piano includes special design emphasis on cleanliness of line and simplicity of modern styling that uses a new type of set-on arm enabling the piano sides to be made in one graceful, unbroken line. Other features include concealed casters on the piano case and special concealed ball glides on the front legs to carry through the modern touch.

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The Devil's Advocate

By Mason Sargent

A Limitless Choice of Aural Challenges: Each month's new schedule of releases seems to encompass an increasingly wider choice of the unexpected as well as the standard.

Take Westminster's extraordinary release in its new laboratory series. The record is an exciting display piece for high fidelity aficionados and also presents three seldom-heard contemporary works of unusual textures. Aside from Chabrier's *Espana*, the LP includes Mossolov's *Iron Foundry* and *Sensemaya* and Cuauhnahuas by the late Mexican composer, Silvestre Revueltas.

There's a uniquely detailed booklet with the set, containing a hi-fi recording. The author is C. G. McProud, editor-publisher of *Audio* magazine. It's quite an unusual and stimulating package all around (Westminster W-LAB 7004).

NEWLY CHALLENGING in another way is the first volume of what eventually will encompass the complete piano works of Bach. The performer is Gunnar Johansen, since 1939 an artist in residence at the University of Wisconsin. Johansen was the first performing artist to have been offered such a post in this country.

Johansen's first volume comprises the *Goldberg Variations* and the *Passacaglia and Fugue in C Minor*. What makes the recording unique is that Johansen performs on a double-keyboard piano. Johansen feels this comes much closer to meeting the requirements of most of Bach's works for the stringed keyboard instrument than the conventional modern piano.

It's fascinating to hear what happens to your conception of these familiar works when you hear them on the double keyboard. Considering also the perennial pleasure to be obtained in the compositions themselves and the artistry of Johansen, it's an impressive set. Further information can be obtained by writing to *Artist Direct*, Gunnar Johansen, Blue Mounds, Wis.

THERE ARE THREE other new releases that may lead you to refreshingly new listening experiences. One is *Twenty-Four Songs* by the late, strongly individualistic American composer, Charles Ives. Helen Boatwright sings the wonderfully varied songs with rare intelligence. There are complete texts as well as Ives' craggy 1922 essay which outlines his credo of writing and, for that matter, of living (*Overtone LP 7*).

The second possibly new experience is an excellently recorded collection of a trio, a quartet, and a quintet for winds, all written by another fiercely individual composer, the Brazilian, Villa-Lobos. The performers are the New

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Art quintet (Westminster LP WL 5360).

The most unexpected aural discoveries are invariably to be made in the increasing library of folk music on record. Of recent releases in this field, I would recommend Shinichi Yuize's recital on *The Japanese Koto* (Cook LP 1132).

The koto is a 13-stringed instrument capable of "infinitely fine variations of pitch." Yuize's recital is an absorbing mixture of imperial court music of the 16th to 18th century for the koto, plus his own modern music for the instrument.

THERE ARE ALSO the endlessly fascinating explorations of Ethnic Folkways. For example, that label's set, *Folk Music of the Mediterranean* (Folkways 2 12" LPs P 501) encompasses material from Algeria, Sardinia, Albania, Syria, France, Egypt, Morocco, Italy, Tunis, Greece, Turkey, Spain, Serbia, Libya, and Palestine, with notes by composer Henry Cowell. Folkways also has a superb over-all introduction to folk music in *Music of the World's Peoples*, Vols. I and II. Each contains two 12" LPs with very helpful notes by Cowell (Folkways P504, P505).

As for music of later centuries, two recent releases should be noted. One is a performance by pianist Grant Johannesen of Francis Poulenc's *Nocturnes* (Nos. 1-8) and *Movement Perpetuels* on the same LP with Faure's *Theme and Variations* and the lovely *Ballade for Piano and Orchestra*. In the latter, Johannesen is joined by The Netherlands Philharmonic orchestra conducted by Walter Goehr (Concert Hall LP CHS 1181).

Strictly Ad Lib

(Jumped from Page 42)

weeks more this summer. Also in the future for Jackson's men: a Canadian television show and possible bookings in Las Vegas and Europe.

—bob fulford

Montreal

Steve Garrick's 17-piece band displayed itself to good advantage June 9 at the Canadian Legion hall. The Billy Graham quintet and a Maury Kaye group also took part . . . Les Brown only briefly alights in Canada during his warm weather tour, playing at Crystal Beach, Port Stanley, and Sarnia, July 26-28. All three places are in Ontario . . . Another graduate from the Katherine Dunham troupe, Othella Dallas, at the El Morocco . . . Latest news has it that the renovated Chez Paree won't open until mid-August.

Laura Berkeley and Dino Vale continuing at the Down Beat . . . Bill McAulay's sextet replaced the Buff Estes group on their Saturday Trans-Canada network broadcasts from Ottawa . . . Ex-Ellingtonian Yvonne is in the Key room locally.

—henry f. whiston

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TONE CONTROL

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Gibson Strings**

Radio And Video

By Jack Mabley

DO WE WATCH Archie Moore pickle Bobo Olson (it says here) or do we watch Marge and Gower Champion in *Three for Tonight*? The schedule makers did it again, and two of the TV presentations which we regard as among the top half-dozen of the whole year fall on the same night at the same hour. This essay is being composed before the events, and will see print after the events. Inasmuch as I know how *Three for Tonight* turns out, but don't know the ending of Olson vs. Moore, I think...

Meanwhile, back at the ranch. This is All-Star baseball time. Everybody's picking All-Star teams and All-Star bands and All-Star All-Stars, and we're going to pick an All-Star television show. It's another old hot-weather custom we thought up one summer while listening to the Guy Lombardo show.



Mabley

This show is going to be kind of an expensive job to be put together, but around here we Think Big.

IT WILL LAST THREE HOURS, and will be in black and white. Anyone who uses the word "spectacular" will be summarily canned. The first and third hours will be this and that, and the second hour will be a drama by one of the new TV dramatists— maybe Mr. Chayevsky. It will star Grace Kelly, who was our dream girl on TV long before the movies caught up with her. Alex Segal will direct it. If there are any commercials, the Kraft people will handle them. William Holden will make his TV debut in this play because he is a Hollywood leading man who looks like a man. So much for the middle hour.

Mary Martin will be hired first for the variety part. She will do a repeat on her history of fashion, which she did first on the Ford show a couple of years ago. This is a real production. You need a gray backdrop, one spot, one camera pointed at Miss Martin, \$3 worth of yard goods, and Miss Martin's \$3,000,000 talent.

I think we'll hire the previously mentioned Marge and Gower Champion for a couple of dances. They have one about a missionary and a lady which I believe they cleaned up and put on TV, but which is more entertaining in the original form.

AN ALL-STAR TEAM ought to recognize a good newsman so we'll have Edward Murrow do a 15-minute *Person-to-Person* with, let's see, Bing Crosby.

Louis Armstrong will be on the show, preferably with his group which included Jack Teagarden.

Danny Kaye will make his television debut because we want to know how Danny Kaye will do on television.

Ed Sullivan will not appear on the show.

JACK BENNY will be master of ceremonies for half an hour. Dave Garroway will take the half-hour in which music is involved, including the Armstrong bit. Benny Goodman also will assemble a six-man unit for this show, and will play three numbers during which the camera will not once turn on the audience, or on any actors portraying audience.

George Gobel will have a 10-minute bit with Fred MacMurray, who was his first guest on his first show and hasn't been surpassed. Fred will not play his saxophone.

Bob and Ray will be given 15 minutes to do anything they want. This might not seem much of a novelty to people around New York, who I understand can tune these fellows in almost any hour of the day, but out here in Chicago we don't see them much any more. Audrey Meadows will assist. They also may call in Art Carney.

AFTER THE FIRST 45 MINUTES, there will be a 15-minute interlude for children, during which the adults may go to another room and the kids may watch one new Disney cartoon and a short segment made especially for this show by Burr Tillstrom. That's about all there is to this show. Get somebody to tie it together, and point the cameras.

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THE BIG PRIZE at the recent press premiere of Dean Martin and Jerry Lewis' new film, *You're Never Too Young*, held at Brown's hotel in New York's Catskill mountains, was this gleaming AMI jukebox. Winner Larry Thomas, of *Motion Picture* magazine, looks happily on at left as Jerry and wife Patti put another nickel in.

Better-'N-Good-Old-Days Band Recording 'BG Story'

Hollywood—Prerecording of musical numbers for *The Benny Goodman Story* got under way at Universal-International studios in mid-June with Goodman heading a hand-picked band that, taken as a whole, is probably superior to any he had during the peak of his king of swing days. The line-up is as follows:

RHYTHM—Gene Krupa, Teddy Wilson, Allan Reuss, George Duvivier. Lionel Hampton will be present for quartet and sextet numbers.

SAXES—Hymie Shertzer, Blake Reynolds, altos; Stan Getz, Babe Russin, tenors. Reynolds, only U-I staffer, in the group, recorded the clarinet parts for the Miller band numbers in *The Glenn Miller Story*.

TRUMPETS—Buck Clayton, Chris Griffin, Conrad Gozzo, Irving Goodman.

TROMBONES—Urbie Green, Murray McEachern, Jimmy Priddy.

Harry James and Ziggy Elman are doing their solos on *Sing, Sing, Sing* and *And the Angels Sing*, respectively, and will be heard in those numbers only.

Three of the musicians in the recording band—Krupa, Reuss, and Shertzer—were members of the "original" Benny Goodman band when it blazed into fame during the Palomar ballroom engagement here in August, 1935.

SWING FANS will note that the composition of the soundtrack band doesn't seem to fit the facts. Up to and including the well-remembered Carnegie hall concert, with which the film ends, the Goodman band never con-

tained more than five brass—three trumpets and two trombones.

But there will be no departure from musical accuracy; the extra men will be taking turns and filling in as soloists. There will be no rewriting of, or additions to, the original arrangements.

Among Goodman recordings to be reproduced on the film's soundtrack, numbers selected by an informal write-in poll of *Down Beat* readers last year, are *Sing, Sing, Sing*, *The Angels Sing*, *Stompin' at the Savoy*, *Roll 'Em*, *Bugle Call Rag*, *King Porter Stomp*, plus such Goodman trio and quartet favorites as *Memories of You*, *China Boy*, and *The World Is Waiting for the Sunrise*.

BENNY ALSO WILL be heard as the soloist in the *Mozart Clarinet Concerto* backed by the studio orchestra augmented to symphony size and conducted by U-I music head Joseph Gershenson.

Shooting of the film, with Steve Allen in the title role and Donna Reed as Alice Hammond, the New York society girl who became Mrs. Goodman, is scheduled to start July 1.

Only other casting announced at this writing was that of Dick Winslow in the role of a wealthy young jazz en-

Filmland Up Beat **DOWN BEAT**

By Hal Holly

How changing times has changed the viewpoint of the film industry as to what constitutes good publicity is pointed up by the fanfare with which Columbia Studio announced the signing of Carmen Cavallaro to soundtrack the piano solos for Tyrone Power, who will do the title role in *The Eddy Duchin Story*.

When Jose Iturbi some years ago was used to record piano tracks for Cornel Wilde in *A Song to Remember*, also a Columbia picture, the studio never at any time officially mentioned, or even admitted to, Iturbi's part in the film, notwithstanding Iturbi's eminence (he was reportedly paid \$75,000 for his work as "musical ghost"). Cavallaro reported to the studio in mid-June to start prerecording some 30 piano specialties ranging from the Duchin version of Chopsticks to the ditto on Mozart's Sonata in C Major. Even though he will not be seen at any time, Cavallaro will get featured billing on the main title and in promotional ads.

ON AND OFF THE BEAT: Also re filmdom's growing awareness of promotional value of music names—Paramount tossed a press party for Nat Cole at Beverly Hills hotel on day they were shooting a sequence there featuring Nat doing the new Livingston & Evans song, *Never Let Me Go* in the film *Too Late, My Love*, which will introduce newcomer Carol Ohmart, who jumped into lead from understudy's job in *Kismet* . . . Pennies from Heaven, introduced originally by Bing Crosby and Louis Armstrong in the film of the same title in the '30s, will bob up in a new form in *Picnic* (William Holden, Rosalind Russell, Kim Novak)—as a "torrid jitterbug number," according to press release (you figure it out).

Solo, the Stanford Whitmore novel about a jazz pianist (as yet unpublished but slated for the stores in September) has been sold to 20th-Fox. It's now in scripting stage, with Buddy Adler set as producer. Must keep an eye—and ear—on this one . . . Underscore to Alfred Hitchcock's next thriller, *To Catch a Thief* (Cary Grant, Grace Kelly), which features Georgie Auld's tenor sax, will come to record buyers on the Coral label . . . Add list of biofilms (now too long to recount) on music folk: *My Blue Heaven*, on Gene Austin, of course, with likelihood title role will go to Jack Lemmon (and Austin's voice).

thusiasm and close friend of Benny.

The character and name are fictional but would appear to be derived from very real John Hammond, brother of Alice, and early-day supporter of Goodman's music and his longtime friend. Winslow is well known here as a musician (piano) and entertainer in Hollywood night clubs.

Band Routes

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Albert, Abbey (Berkeley Carteret) Asbury Park, N. J., in 7/2, h
 Buck, Will (Utah) Salt Lake City, Utah, h
 Bartley, Ronnie (On Tour—Midwest) National Orchestra Service
 Basic, Count (On Tour—New England) WA
 Beecher, Little John (On Tour—Midwest) National Orchestra Service
 Bencke, Tex (On Tour—Chicago Territory) MCA
 Borr, Micha (Waldorf-Astoria) NYC, h
 Bothie, Russ (Merry Garden) Chicago, b
 Brandwynne, Nat (Malibu Surf) Lido Beach, Long Island, N. Y., Out 9/5, nc
 Brown, Les (Basin Street) NYC, 7/16-7/22, nc; (On Tour—Midwest) AMC
 Byera, Verne (On Tour—Midwest) National Orchestra Service
 Calame, Bob (On Tour—Midwest) National Orchestra Service
 Carlo, Frankie (Cave) Vancouver, Canada, 8/11-8/24, nc
 Caylor, Joy (On Tour—Southwest) GAC
 Clayton, Del (On Tour—Midwest) National Orchestra Service
 Commanders (Steel Pier) Atlantic City, N. J., Out 7/15, b; (On Tour—East) 7/19-7/25, WA; (Cavalier) Virginia Beach, Va., 7/29-8/4, h
 County Gentlemen (Grey 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
 Cummins, Bernie (Surf) Virginia Beach, Va., 7/29-8/4, c
 Elliott, Les (Elitch's Garden) Denver, Colo., 7/20-8/1, b
 Ellington, Duke (Aquacade) Long Island, N. Y., 6/21-8/2
 Ferguson, Danny (Robert Driscoll) Corpus Christi, Texas, h
 Flak, Charlie (Palmer House) Chicago, h
 Fitzpatrick, Eddie (Mapes) Reno, Nev., h
 Flanagan, Ralph (Lakeside) Denver, Colo., 7/8-7/21; (Moonlight Garden) Cincinnati, Ohio, 7/29-8/4
 Foster, Chuck (Aragon) Chicago, Out 7/31, b
 Garber, Jean (Cavalier) Virginia Beach, Va., 7/8-7/21, h
 George, Chuck (Officers Club) Ellsworth Air Force Base, Itap City, S. D., Out 8/27, pc
 Glasser, Don (Melody Mill) Chicago, 7/20-8/17, b
 Gray, Jerry (On Tour) MCA
 Harris, Ken (El Rancho) Sacramento, Calif., nc
 Heft, Neal (On Tour—Midwest, New England) WA; (Birdland) NYC, 7/28-8/17, nc
 Herman, Woody (Steel Pier) Atlantic City, N. J., 7/16-22, b; (On Tour—East, Midwest) ABC
 Howard, Eddy (Elitch's Garden) Denver, Colo., b; Out 7/18; (Aragon) Chicago 7/31-9/11, h
 Hunt, Pee Wee (On Tour—Midwest) GAC; (Crest) Detroit, Mich., In 7/19, nc
 James, Harry (Palladium) Hollywood, Calif., Out 7/17, b
 Jaros, Joe (On Tour—California)
 Jerome, Henry (Edison) NYC, h
 Jurgens, Dick (Indiana Beach) Monticello, Ind., 7/11-17
 Kaye, Johnny (Chevy Chase) Wheeling, Ill., 7/15, 16, 22, 23, cc; (Delavan Gardens) Lake Delavan, Wis., 7/29-31, b
 Kenton, Stan (Blue Note) Chicago, 7/13-24, nc
 King, Pee Wee (On Tour—Midwest) GAC
 Laine, Budd (On Tour—Midwest) Midway Artist Corp.
 Lombardo, Guy (Surf Beach) Virginia Beach, Va., 7/15-21, nc
 Long, Johnny (Coney Island Park) Cincinnati, Ohio, Out 7/14; (Centennial Terrace) Sylvania, Ohio, 7/19-24, b
 Love, Preston (On Tour—Texas, New Mexico) National Orchestra Service
 McGuffa, Wayne (Highland's Clubhouse) Kennewick, Wash., Out 7/23, b
 McIntyre, Hal (Peabody) Memphis, Tenn., 8/1-11, h
 McKinley, Ray (On Tour—East) GAC
 Marterie Ralph (Palladium) Hollywood, Calif., 7/22-31, b
 Martin, Freddie (Ambassador) Los Angeles, h
 Masters, Frankie (Conrad Hilton) Chicago, h
 May Band, Billy; Sam Donahue, Dir. (Lakeside) Denver, Colo., 7/23-8/4, b
 Meiba, Stanley (Pierre) NYC, h

Mooney, Art (On Tour—East) GAC
 Morgan, Itcas (On Tour—California) GAC
 Morrow, Buddy (Steel Pier) Atlantic City, N. J., 7/28-8/3, b
 Muzian, Roger King (On Tour—East) GAC
 Neighbors, Paul (On Tour—Texas) MCA
 Noble, Ray (On Tour—England) MCA
 Pastor, Tom (Surf) Virginia Beach, Va., Out 7/14, nc; (Steel Pier) Atlantic City, N. J., 7/23-28, b
 Peepser, Leo (On Tour—Texas) GAC
 Phillips, Teddy (Flamingo) Las Vegas, Nev., h
 Porter, Kent (Stork) Shreveport, La., r
 Prima, Louis (Sahara) Las Vegas, Nev., h
 Ray, Ernie (Crystal Terrace) Duluth, Minn., nc
 Reed, Tommy (Muehlebach) Kansas City, Mo., h
 Reichman, Joe (Roosevelt) New Orleans, h
 Reynolds, Tommy (Palisades Amusement Park) Palisades, N. J., 8/6-12, b
 Rudy, Ernie (Peabody) Memphis, Tenn., Out 7/23, h; (On Tour—Midwest), GAC
 Sands, Carl (Cleveland) Cleveland, Ohio, h
 Sauter-Pingau (On Tour—East, Canada, Midwest) WA
 Spivak, Charlie (On Tour—Chicago Territory) MCA
 Sudy, Joseph (Roosevelt) NYC, h
 Thornhill, Claude (On Tour—East) GAC
 Towles, Nat (On Tour—Oklahoma, Texas) National Orchestra Service
 Waples, Buddy (Henry Grady) Atlanta, Ga., h
 Watkins, Sammy (Statler) Cleveland, Ohio, Out 9/19, h
 Weems, Ted (Joe Cotton's Steak House) Atlanta, Ga., Out 7/16; (Surf) Virginia Beach, Va., 7/22-28, nc
 Welk, Lawrence (Aragon) Ocean Park, Calif., Out 1/5/57, b
 Williams, Billy (Rite) Houston, Texas, h

Combos

Arlto, Joe (Iroquois) London, Canada, 7/14-16, rh
 Allen, Henry "Red" (Metropolis) NYC, nc
 Ammons, Gene (Cotton) Cleveland, Ohio, 7/11-17, nc
 Arkiro, Pete (Sands) Las Vegas, Nev., Out 7/26, h
 Armstrong, Louis (On Tour—Midwest) ABC; (Sands) Las Vegas, Nev., In 8/3, h
 Baker, Chet (Showboat) Philadelphia, Pa., 7/18-21, nc; (Blue Note) Chicago, 7/27-8/7, nc
 Bonnemere (Paradise) Atlantic City, N. J., Out 9/5, nc
 Boyd, Bobby (Beachcomber) Wildwood, N. J., Out 9/5, nc
 Braxton, Bob (Mardi-Gras) Seattle, Wash., nc
 Brubeck, Dave (Downbeat) San Francisco, Out 7/31, nc
 Buckner, Mill (Orchid Room) Kansas City, Mo., 7/15-21, nc
 Hurgess, Dick (Basil's) Kokomo, Ind., 8/1, nc; (Tippis) Lafayette, Ind., 8/15, nc
 Campbell, Choker (Griffin) El Cerrito, Calif., 7/16-17, nc; (On Tour—California) SAC
 Candide (Mac's Mambo Inn) Atlantic City, N. J., Out 9/5, nc
 Carroll, Barbara (Bigwen) Ontario, Canada, 7/13-8/13, nc
 Cavanaugh, Page (On Tour—West Coast) GAC
 Charles, Ray (Farmdell) Dayton, Ohio, 7/14-17, nc; (Ebony) Cleveland, Ohio, 7/18-24, nc; (On Tour—East) SAC
 Clark, Billy (Peps) Philadelphia, Pa., 7/11-18, nc
 Clovers (On Tour—Southwest) SAC
 Condon, Eddie (Condon's) NYC, nc
 Dante Trio, (Chatterbox) Seaside Heights, N. J., nc
 Davis, Bill (Cotton) Atlantic City, N. J., Out 9/5, nc
 Davis, Johnny (Officers Club) Chateau La-mothe, France, pc
 DeFranco, Buddy (Brown Derby) Honolulu, Hawaii, Out 7/16, nc
 Doggett, Bill (Farmdell) Dayton, Ohio, 7/20-25, nc; (On Tour—East) SAC
 Domino, Fats (Palms) Hallandale, Fla., Out 7/17, nc; (On Tour—South) SAC
 Fields, Herbie (Surf) Wildwood, N. J., Out 7/14, nc
 Five Keys (On Tour—South) SAC

Jazz Photos

The photo of top tenor saxist Al Cohn on the opposite page is the first of a number of outstanding examples of jazz photography, suitable for framing, that will appear in forthcoming issues of *Down Beat*.

Fulson, Lowell (Palms) Hallandale, Fla., Out 7/17, nc; (On Tour—South) SAC
 Gardner, Don (Beachcomber) Seaside Heights, N. J., h
 Garner, Erroll (Blue Note) Chicago, 7/27-8/7, nc
 Gaylords (Waikiki Lau Yee Club) Honolulu, Hawaii, 7/9-29, nc
 Gordon Combs, Stump (1942 Club) Anchorage, Alaska, Out 7/30, nc
 Grimé Brothers (On Tour—South) SAC; (Palms) Hallandale, Fla., 7/26-31, nc
 Guitar, Slim (On Tour—South) SAC
 Halsey, Mill (Steel Pier) Atlantic City, N. J., Out 8/6, h; (On Tour—East) 8/7-19, WA
 Hawkins, Erskine (Paradise) Atlantic City, N. J., In 7/14, nc
 Heywood, Eddy (Paradise) Atlantic City, N. J., Out 7/13, nc
 Hiawatha, Muskrat Tribe (Key) Minneapolis, Minn., nc
 Hines, Earl (Moulin Rouge) Las Vegas, Nev., Out 7/17, nc
 Hodges, Johnny (Loop) Cleveland, Ohio, Out 7/17, cl
 Howe, Lynn (Esquire) Wildwood, N. J., Out 8/7, nc
 Hopper, Phil (Beck's) Hagerstown, Md., r
 Jaguars, The (Circus Bar) Seaside Heights, N. J., Out 8/3, cl
 Johnny & Joyce (Chamberlin) Ft. Monroe, Va., h
 Jordan, Louis (Golden) Reno, Nev., 7/13-16, h
 Kerry Pipers (Tony Mart's Lounge) Somers Point, N. J., Out 9/11, cl
 Leonard, Chuck (Tahoe Biltmore) Lake Tahoe, Nev., Out 7/28, h
 McPartland, Marian (Bakers Keyboard, Detroit, Mich., 7/19-31, nc
 Mayo's New Yorkers, Frank (Manor) Wildwood, N. J., Out 9/5, h
 Milburn, Amos (Farmdell) Dayton, Ohio, 7/28-8/1, nc
 Modern Jazz Quartet (Blue Note) Philadelphia, Pa., Out 7/16, nc; (Town Tavern) Toronto, Canada, 7/22-30, nc
 Moonglows (On Tour) SAC
 Morris, Joe (Peps) Philadelphia, Pa., 7/18-23, nc; (On Tour—South) SAC
 Neutures (Roosevelt) NYC, h
 Orioles (Crown Propeller) Chicago, 7/13-24, nc
 Parker, Howard (Owl) Glenwood Springs, Colo., nc
 Pavone, Tommy (Rock Garden) Willimantic, Conn., r
 Peterson, Oscar (Town Tavern) Toronto, Canada, Out 7/21, nc; (Hasin Street) NYC, 7/22-8/7, nc
 Post Combo, Bill (Pump Club) Pensacola, Fla., nc
 Prysock, Red (On Tour) MG
 Restum, Willie (Blue Mirror) Washington, D. C., nc
 Rico, George (Muehlebach) Kansas City, Mo., h
 Rivera, Ottilio (Greenwood) Springfield, Ore., Out 7/16, cl
 Roach, Max-Clifford Brown (Showboat) Philadelphia, Pa., 8/8-13, nc
 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 (Bulero) Wildwood, N. J., nc
 Shearing, George (Embers) NYC, Out 9/10, nc
 Shirley, Don (Theatrical Lounge) Cleveland (Ohio), Out 7/16, cl
 Smith, Johnny (Birdland) NYC, 7/14-27, nc
 Snyder, Benny (Colonial) Toronto, Canada, Out 7/16, nc
 Stevens, Sammy (Chez Jay) Estes Park, Colo., Out 9/5, nc
 Still, Sonny (Stage) Chicago, 7/13-31, nc
 Sutton, Ralph (Theatrical Lounge) Cleveland, Ohio, 7/13-31, cl; (Grand View) Columbus, Ohio, 8/1-27, nc
 Three Jacks (Wheel Bar) Colmar Manor, Md., nc
 Tipton, Billy (400 Club) Calgary, Canada, Out 7/16, rh
 Turner, Joe (On Tour—South) SAC; (Peps) Philadelphia, Pa., 7/18-22, nc
 Ventura, Charlie (Preview) Chicago, Out 7/24, nc; (Loop) Cleveland, Ohio, 7/26-31, cl
 Walker, T-Bone (Palms) Hallandale, Fla., 7/26-31, nc
 Waters, Muddy (On Tour) SAC
 Williams, Paul (On Tour—South) SAC
 Young, Lester (Beehive) Chicago, In 7/22, nc

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