

September 7, 1955

TV Reunites
Crosby Ork
(See Page 6)

MUSIC AND DRAMA

DOWN BEAT

MUSIC LIBRARY
AUG 26
DETROIT
Newport: What
Went Wrong?
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Judy Garland
Sets TV Bow
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RECORDS
HIGH-FIDELITY
INSTRUMENTS
FILMLAND UP BEAT
RADIO • TV

JATP Ready
For Kickoff
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CANADA 35c
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No Cheap Music—Les Baxter

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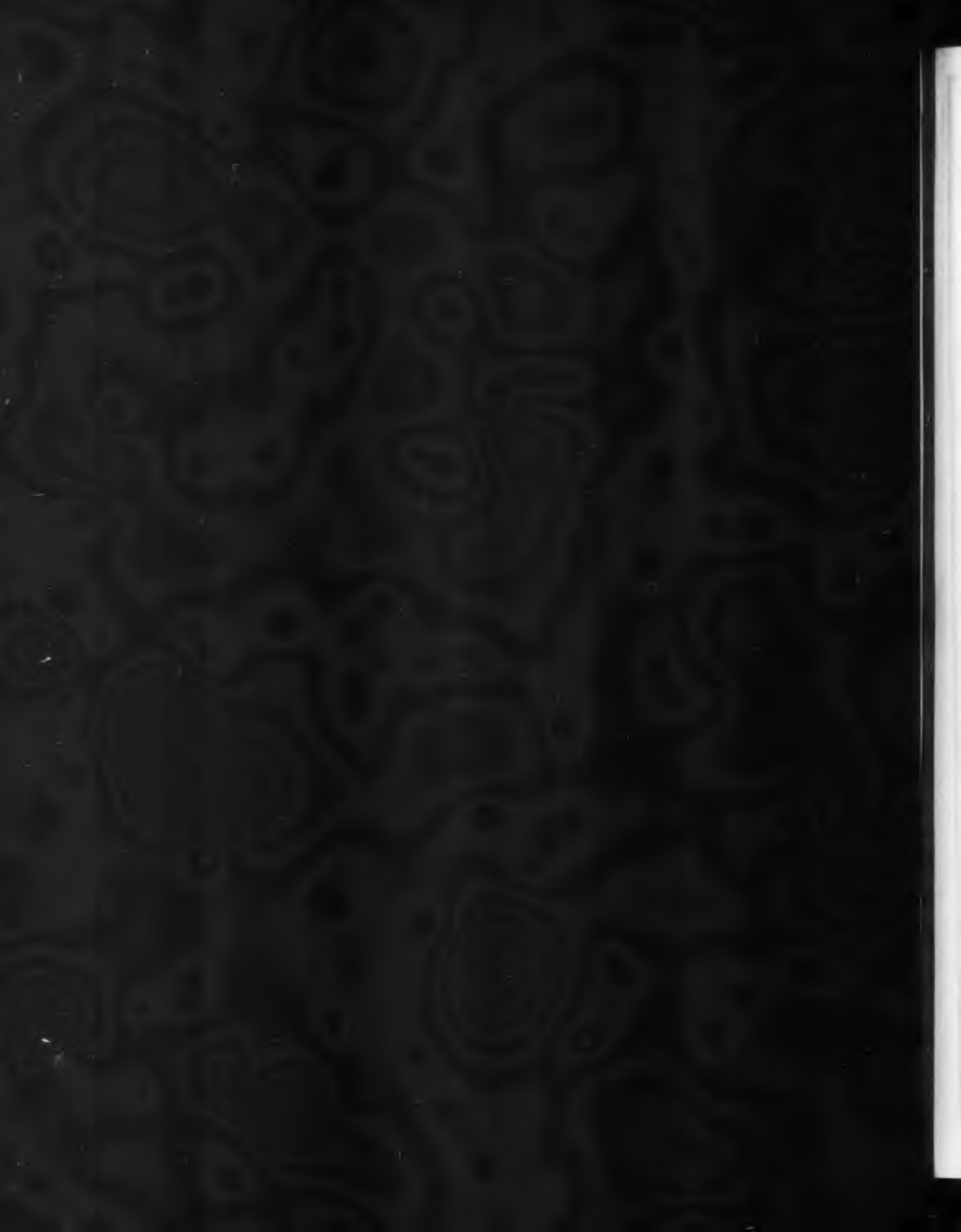
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On the Cover

The dynamic leader on the cover is Les Baxter, who currently is high on the record charts with his version of *Wake the Town and Tell the People*. "Don't cheapen music," he asks, in the story on page 10.

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The First Chorus

A good friend of mine died recently. I'd like to use this space to talk about him.

His name was John Schenck, and a lot of people in Chicago knew him well, because for a number of years he promoted Dixieland jazz concerts and sessions in the city. Many musicians in the last 10 years got work in times that were lean for them, because John was always willing to risk a buck when it seemed doubtful that he would get it back, much less any profit.

He started his jazz activities during the war, when he began publishing a small, righteously opinionated journal called Jazz Session. It didn't last very long, but he had a lot of fun putting it out and having his say.

When he reached 21, Schenck inherited a chunk of money, most of which was lost on a gloriously unsuccessful, flying, cross-country tour by the Kid Ory band. John later admitted losing some \$20,000 on the venture, but he never regretted it. He had a great time spending it.

Schenck had only one great love in life—Dixieland music and the men who played it. His dislike of what he used to call "that damned bop" was legion. Yet when he arranged a benefit concert for Jimmy Yancey's widow after the pianist died, and the place was jammed with traditionalist musicians and their fans, I brought Dizzy Gillespie by. Diz promptly played several soaring choruses with trumpeter Lee Collins and his group, and was happily at home with them. Ever after, Schenck would modify his remarks something like, "I can't stand any of that damn bop—except maybe Dizzy."

It was very difficult to pick up a tab when John was around. A lot of people took advantage of it, and he knew it, but seldom complained. He received a check every month from an estate, and as long as it lasted, everyone was invited to share in the largesse. When it was gone, there was always next month just around the corner.

Yet despite the hail fellow well met exterior, John was a lonely man, and an insecure one. He wasn't yet 30 when he died in Los Angeles on May 28, and maybe a dozen of those years were spent in hard drinking and hard living. But it was his way out, along with listening to music, and it was the life he chose to live.

Johnny Schenck was a good guy, and many people who knew him are going to miss him and remember him. And that's why this was written.

—jack Tracy

TV Reunites Crosby Ork For 'Joe Sullivan Story'

Hollywood—They say you can't turn back the clock, but for a group of musicians from the old Bob Crosby band and persons close to them, it really happened for an hour or so on the night of Aug. 4. That was the night on which Crosby and eight former Bob Cats were reunited here to portray themselves in a televisual retelling of the story of the band's famous pianist, Joe Sullivan, and his victory over a two-year bout with tuberculosis in the mid-'30s.

The story, entitled *One-Night Stand*, was written by Crosby and Gil Rodin, alto sax and actual leader of the Bob Crosby band, a co-op unit. Presented as an episode in the CBS-TV *Climax* series, it was more factual than anything of this kind to date, and came closer to catching an authentic dance band atmosphere than any similar attempt in films, radio, or TV.

Ex-Bob Cats Bob Haggart and Billy Butterfield were flown out from New York. Those for whom Hollywood is now home were Eddie Miller, Matty Matlock, Nappy Lamare, Charlie Teagarden, and Warren Smith. All participated in the drama, and very good drama it was.

The role of Gil Rodin, who did not appear, was played by actor Bob Sweeney. Drummer Ray Bauduc, on tour with Jack Teagarden, was unavailable; his role was enacted by drummer Jack Sperling, who like Miller and some of the others, is now a regular on Bob Crosby's afternoon TV series.

Another important real-life character who did not appear was Bob Zurke, who took Sullivan's place during his illness. Zurke died here some years ago after a long engagement at Hollywood's Hangover club. The excellent portrayal of the talented but eccentric Zurke by actor Donald Buka was one of the highlights of the production. The piano music for the Sullivan role, well acted by John Forsythe, was played by Ray Sherman; the pianist for the

Guy Mitchell On First British Commercial TV

London—A (for Advertising)—Day dawns on British television viewers in September. The first American name performer to appear on British commercial TV will be Guy Mitchell.

Mitchell, currently touring Britain, will be seen on *Sunday Night at the London Palladium* Sept. 25, co-starring with Gracie Fields. A later possibility for one of the British commercial channels is a Liberace series on film.

Zurke role was Paul Smith. Scatman Crothers was effective in a brief appearance as a blues-singer and friend of Sullivan.

Adding to the emotional impact for those who were present at the CBS television studios during the actual production was the presence in the monitor's booth of the former Mary Ann Sullivan (portrayed by Cloris Leachman). Following the pianist's recovery, the Sullivans were divorced. Mary Ann is now happily remarried to Stanley Nash, a Hollywood businessman. They have two children, and Joe's son, Mike, is a college student. Mrs. Nash, deeply moved, broke into tears several times during the performance. But she joined happily in the party presented for her, the reunited Bob Cats, and their friends after the program.

Sullivan, hale and hearty since his recovery, and highly successful as a nightclub soloist, was in San Francisco at the time of the telecast.

Big Musicals Are Planned By Both Nets

New York—Fall program schedules for both CBS and NBC-TV indicate that more musicals will be presented during the 1955-'56 season than in previous years.

The *Producers Showcase*, a Monday night NBC presentation, is planning four programs with musical themes including a musical version of *Our Town* (Sept. 19); *Sadler's Wells Ballet* (Dec. 12); *Peter Pan* (Jan. 9), and *Music for the Millions*, an S. Hurok production featuring concert artists (on Jan. 30). Max Liebman, producer of the NBC-TV Saturday night "spectaculars," has scheduled a musical adaptation of *Heidi* (Oct. 1) and *Babes in Toyland* for Christmas Eve (Dec. 24).

CBS, now planning a new Saturday night series of 90-minute shows for this fall, will have two musicals with Bing Crosby and one with Mary Martin and Noel Coward. There will also be a Paul Gregory production of *The Big Banjo*, a revue based on the minstrel tradition.

Both networks are negotiating for the services of Irving Berlin. CBS would like him to produce a musical about soldier shows of the two world wars, while NBC is interested in contracting him for one of their "spectaculars."

Another Jazz Book Now In Preparation

New York—A new addition to the jazz library, *Jazz Unlimited*, is scheduled for fall publication. The book, described as a "photographic essay on jazz," will combine the pictures of Robert Parent with text by Al Collins of NBC and his wife, Shirley Hoskins Collins. Producer of the book is Paul Werth, currently affiliated with Bethlehem Records.

Parent is a veteran jazz photographer, many of whose pictures have appeared in *Down Beat* and the *New York Times*. Publisher of the book was not yet set at presstime.

Vox Waxes Drum Disc

New York—Vox Records is about to release a unique drum disc to be called *Spotlight on Percussion*. The record is a documentation on percussion instruments with Kenny Clarke representing jazz on one side, and Arnold Goldberg illuminating classical percussion on the other. The package, which will retail for \$6.95, was written and produced by Vox executive Ward Botsford and is narrated by Al Collins.



Matty Matlock, Bob Crosby, actor Bob Sweeney, and Eddie Miller in rehearsal.

Mulligan Off On Tour

New York—Gerry Mulligan opens a tour as leader of a new sextet at Cleveland's Loop lounge Aug. 29, and will probably continue on the road until at least the first of the year. Currently set in the sextet are Bob Brookmeyer and Zoot Sims. Mulligan will record with the sextet under his new contract with EmArcy, and also is rehearsing a big band session for the label. Featured chairs in the big band are held by Brookmeyer, Sims, and flugelhorn player Don Joseph.

Mulligan says he is eager to get the band sessions—for which he is writing arrangements—exactly right before he records. As a result, he and the sidemen are putting in much rehearsal time.

Mulligan also hopes to go on a six-week European concert tour later in the winter, and also is interested in a tour of the colleges akin to the series Dave Brubeck successfully fulfilled this year.

Bernstein To Conduct Series

New York—Leonard Bernstein will become the first full-season conductor of the Symphony of the Air when he directs the orchestra in six subscription concerts in Carnegie Hall during the 1955-'56 season. The series opens Nov. 9, and will be followed by concerts on Dec. 13, Jan. 6, Feb. 3, March 7, and April 18.

During the next 12 months, Bernstein will devote much of his time to composing. He is preparing an original Broadway production, a commissioned work to commemorate the Boston Symphony orchestra's 75th anniversary, and he is collaborating with Lillian Hellman on an operetta based on Voltaire's *Candide*.

Progressive Discs Reactivated

New York—Progressive Records, a jazz independent, has been reactivated under the direction of Joe Maggio, with Gus Grant as a&r head. An initial LP features altoist Hal Stein and trumpeter Warren Fitzgerald. Also due in September are LPs featuring George Wallington, George Handy, and Billy Byers. Pianist Harvey Leonard will be heard in a later Progressive album in a set of his own arrangements.

Progressive is also lining up a brace of jazz concerts for Oct. 15 at the Mosque theater in Newark at 8:30 p.m. and Carnegie Hall in New York for a midnight session. Among artists scheduled to appear are George Handy and a large band; a Charlie Ventura quartet; Al Cohn and Zoot Sims, and other leading jazz names.

Ayres Again Como Conductor

New York—Mitch Ayres will be music conductor for Perry Como's new hour-long series of programs on NBC-TV, which will begin Sept. 17 from 8 to 9 p.m. The Como time period means he'll be competing against the Dorsey Brothers' *Stage Show* and Jackie Gleason's *The Honeymooners* on CBS-TV.

Como already has contracted for the services of one of TV's most expensive writers, Goodman Ace, who was associated with Milton Berle last season.

'I Like Jazz' Piles Up Sales

New York—Columbia's 12" LP *I Like Jazz*, designed to introduce established and potential jazz buyers to the range of the Columbia catalogue, has hit an unprecedented sales figure of more than 200,000 copies at presstime. Probably a key factor in the album's vigorous success is its low price of 98 cents.

The set encompasses many jazz styles and contains sides that have either never before been released or have been unavailable for some time.

Strictly Ad Lib

NEW YORK

ONSTAGE: The newest project for Jerry Ross and Dick Adler will be the score for *Stay Away, Joe*, a musicalization of the novel by Dan Cushman . . . Jimmy McHugh and Harold Adamson will write the music and lyrics for *Strip for Action*. Gypsy Rose Lee may play the lead . . . The *Threepenny Opera*, as translated by Marc Blitzstein, returns to the Theater de Lys Sept. 20, with Lotte Lenya, Kurt Weill's widow, featured in her original role . . . Columbia Records has won the original cast recording rights to *Pygmalion*, starring Rex Harrison and Julie Andrews.

ENTERTAINMENT-IN-THE-ROUND: Frank Bailey's Meadowbrook goes on a six-day-a-week policy Oct. 28, with the Dorsey Brothers band going through Jan. 1 . . . Johnnie Ray re-signed for the Latin Quarter next May at a sizeable increase over his fee for his last successful stand there . . . Roy Hamilton is booked all the way until the new year. He has three lucrative days at the Michigan State Fair in September, and he begins two weeks at Chicago's Blue Note Sept. 14 . . . George Frazier is writing the authorized life of Rudy Vallee.

Cab Calloway began a seven-week tour Aug. 22 . . . Josh White begins a European tour Oct. 4 in England. He'll be in Europe three months . . . The Three Riffs are now at the Bon Soir . . . 223,000 attended the 29 events of this year's Lewisohn Stadium concerts . . . Boyd Raeburn in the furniture business in New York.

JAZZ: New Star trombonist (in the critics' poll) Jimmy Cleveland set for his own session on EmArcy . . . The English jazz pianist, Dill Jones, will pay an indefinite visit to the United States this fall . . . Pee Wee Russell, subbing at Condon's for the vacationing Ed Hall, will go to Boston for George Wein in September, and then may play the Hangover in San Francisco . . . Savoy will soon reissue Dizzy Gillespie's old Musicraft sides, as well as some of Erroll Garner's, an album of previously-unreleased sides by Howard McGhee and Milt Jackson, and a set of tapes by Coleman Hawkins that they recently purchased . . . Marian McPartland returns to the Hickory House Sept. 20 with bassist Bill Crow and critics poll winner Joe Morello . . . The Count Basie band recorded eight more new sides, including four with Joe Williams . . . Atlantic will issue LPs by George Wein and Lee Konitz sometime in September, with a Lennie Tristano set expected later in the year . . . Don Elliott's crew will hit the road again in late September.

Sticks Evans now drumming with Red Allen's band at the Metropole . . . Birdland bill for the first two weeks of September combines Al Hibbler, Dizzy Gillespie, the Gil Melle quartet, and Candido. Count Basie and the Bonnemere unit are there from Sept. 22 to Oct. 5, and Dinah Washington is due from Oct. 13 to 26 . . . Miles Davis at the Blue Note in Philadelphia Sept. 5 to 10, followed by the Modern Jazz Quartet . . . Dave Brubeck, Max Roach and Clifford Brown, and the Australian Jazz Quartet at Basin Street Aug. 26 to Sept. 4.

RECORDS, RADIO, TV: Doris Day will do four interim sides for Columbia while her manager, Marty Meleher, decides whether to renew the regular contract . . . Columbia signed Jerry Vale for another year. His new album on the label is called *Girl Meets Boy*, and co-features Peggy King and Felicia Sanders, with Percy Faith in charge of the orchestra . . . Fraternity Records, with headquarters in Cincinnati, has signed Dick Noel, Dan Belloc's orchestra, Cathy Carr, the Four Andersons, Bob Connelly, Vic Bellamy, Margue Meinert, and former Kenton singer Jerri Winters . . . Dick Linke left Capitol for Columbia. Dick was national promotion manager at Capitol, and is now national sales manager for pop and EPs at Columbia . . . Frank Sinatra about to sign a long term NBC-TV pact at presstime. He'll star Sept. 19 in a musical version of *Our Town*, with Eva Marie Saint . . . NBC-TV will make a musical of Abel
(Turn to Page 30)

Caught In The Act

Jo Ann Miller; Cloister Inn, Chicago

A former band vocalist with Tommy Dorsey and Blue Barron, and later schooled in musical comedy chiefly with stock companies, Jo Ann Miller has been operating as a cabaret single only since last December. Fresh from a swing around the Miami circuit, she's making her Chicago debut at this jazz dugout wholly on the recommendation of the wintertime Miamiists—and the word-of-mouth is all deserved. The gal is on the threshold of arriving.

On the plus side, she has a clear, clean voice which she uses intelligently and with taste. The sound is her own, and her pixie attractiveness is a bonus. Though she isn't a jazz singer in the strict sense, this does not gain-say a fair sense of the jazz phrase; rather, she's of the intime school that's better suited to the *chichi* boites. Yet these are kindred idioms, and so Jo Ann isn't entirely misbilled in the Cloister's summer jazz festival.

What she must work toward mainly is a more distinctive repertoire, preferably one with a few home-grown numbers. At present she's doing the standard run of Rodgers & Hart and the better evergreens from musical shows. So is nearly everyone else, to be sure, but a more individual run of songs could help her break into prominence. She knows what to do with material when she has it.

Time doubtless will take care of this and probably will add something besides in polish. From this view, she's still one of the brightest prospects about.

—les

George Wallington Trio and Quartet; Bohemia, NYC

Some of the more fetching sounds presently wafting out into Sheridan square from this rapidly maturing new nest of jazz are the work of a trio assembled by George Wallington, who recently took over as musical *chargé d'affaires* at the spot.

Wallington, who was the first bop pianist ever heard by many of us, has too long been taken for granted. Equipped as he is here with a good piano, he coaxes some of the most incisive and creative of modern single-line sounds from a keyboard.

Playing original compositions, he usually has the first and last chorus

carefully worked out so that drummer Art Taylor, a swingingly discreet performer, is finely integrated into the group.

George's demeanor remains as personal as ever. Generally his closed eyes and hunched shoulders give the impression that he is telling himself: "Man, I've got to make it through this chorus." Seldom has anyone ever looked so tense while sounding so relaxed.

The real surprise of the trio, one who has been perking ears hereabouts, is bassist Paul Chambers, 20. Former student of a symphony bassist in Detroit, he is the most phenomenal bass soloist to come along in a decade. His bowed solos are as accurate, inspired, and breathtaking as his pizzicato choruses. He's a cinch to be in the running for the New Star victory in next year's critics' poll.

Halfway through the set the trio becomes a quartet with the addition of an alto player named Jackie McLean. Possibly his ability to play with feeling bears an inverse ratio to the number of notes he plays; he certainly played very fast. On weekends, the group also backs up a visiting cool fireman such as Zoot Sims.

All the Wallington combo needs is more night club and LP exposure and fewer sidemen. As a trio, it's the end.

—leonard feather

Art Mooney, Somethin' Smith, Eydie Gorme; Chicago Theater, Chicago

Another triple-decker record show, assembled while a couple of the names are still hot, turns out heavy on headline values but pathetically light on showmanship. Worse yet, the acts spend nearly as much time pitching for sales as they do performing, and there's no reason why paying customers should have to put up with commercials. There ought to be a law.

Obviously graduates from the cocktail circuit, Somethin' Smith and His Redheads are headliners only on the strength of their Epic version of *Sin to Tell a Lie*; and this number, of course, provides their biggest moment on stage. The rest of their work, including their comedy tidbits, is slick enough but devoid of big league impact. Smith is a fine banjoist, and the group has good possibilities but, as often happens, their record success has pushed them far ahead of themselves.

Eydie Gorme, in her turn, is pert and spunky, yet she somehow fails to project that cute-kid aspect she's known

for on Steve Allen's television strip. Her song assortment comes off with dilute sincerity, a lengthy and feeble joke falls on its face, and she doesn't even have a record hit to redeem her. This isn't the whole story, though. The gal has the moxie and all the makings, including the voice, which is no small matter. In the main, she needs better planning for a more tasteful in-person act.

Art Mooney's band is presented with all the polish of a rehearsal, and not even a dress rehearsal, at that. On record it is fun-loving music; onstage there is no briskness of movement, no show of enjoyment. Shown to good advantage are guitarist Jerry Romano, in his comedy moments, and Nappy Lamare, who plays a sizzling banjo. But Mooney's vocal quartet seems to need vitamins, and Mooney himself needs some lessons in diction when he emcees.

—les

Dorothy Collins, the Miami Beach Combers; Chez Paree, Chicago

Although Miss Collins appeared in Chicago recently, working a theater, Dave Halper decided to go with her in this nitery, and it appears that the choice was a good one.

She has an excellent voice and some really good arrangements, and while her All-American Girl type casting is not exactly the best night club lure, the performance is one bound to please.

The singer did nine or 10 numbers at her opening performance, including a medley of top tunes she handled in her *Hit Parade* television show, and came off strong.

There is a lack of stage presence which is obvious, but the result is good rather than bad because of the "character" which Miss Collins has developed over a period of years on her TV stints, and the customers obviously do not expect the usual sexy singer.

In support are a group called the Miami Beach Combers, who spend most of a pretty dull half-hour trying to copy the Vagabonds, and wind up nowhere. The group features a guitar, accordion, clarinet and bass, with a drum thrown in every once in awhile. It might have been a great deal better if they had tried to develop an act of their own. This way they can only come off a very poor second best.

The show rounds out with the Adorables and Brian Farnon and his orchestra, who did an excellent job of backing for Miss Collins.

—weiser

JATP Tour Kicks Off Sept. 16

New York — Norman Granz's 15th annual Jazz at the Philharmonic Tour opens Sept. 16 in Hartford with stops at New York (17) and Boston (18) leading to the full cross-country jaunt. Last date is in San Diego on Oct. 31.

Personnel will include the Gene Krupa quartet (with Eddie Shu, Whitey Mitchell, Bobby Scott); the Oscar Peterson trio (with Ray Brown, Herb Ellis); Dizzy Gillespie; Roy Eldridge, Flip Phillips, Buddy DeFranco; Buddy Rich, and Ella Fitzgerald. Ella will be accompanied by Don Abney and Ray Brown.

A second tenor had not yet been decided on as of this writing. JATP's annual European tour will probably take place in February, 1956.

Am-Par Sets Deal For Mickey Mouse

New York — Am-Par Records has closed a deal with Walt Disney and Simon & Schuster which gives the new label the rights to manufacture and distribute a subsidiary children's label, *The Official Mickey Mouse Record*. The production of the records will be handled by Simon & Schuster.

Down Beat

Brookmeyer's Tale Of Three Cities

By Leonard Feather

BOBBY BROOKMEYER'S story might be called a tale of three cities. In his short career—he is 25—he has learned a great deal about life, liberty, and the pursuit of music as a resident of Kansas City, Mo.; Los Angeles, and New York. During much of this time he has pursued a dual career as pianist and trombonist.

Kansas City was perhaps the least eventful of the three metropolitan segments. Aside from studying clarinet, gigging locally and developing his piano technique at the Kansas City Conservatory, he did nothing of any consequence until, at the age of 20, he left home with Orrin Tucker's band.

"**COUNT BASIE** was my only influence," he says. "Not Basie as a pianist, but the general feel, the spark generated by the orchestra. There was no particular trombone influence. I didn't get my first good horn until 1948. That was the year Gerry Mulligan and Kai Winding came to town with a combo; Kai was very kind, very encouraging.

"As for arranging, I never studied. When I started, I was more or less a dance band arranger—used to listen to Les Brown's records to get ideas for pretty ballad arrangements.

"I liked the things George Handy had done for Boyd Raeburn; but I really wasn't a jazz musician and had very little contact with people who played jazz. I just wanted to be a composer and teacher and let it go at that."

In Chicago with Tucker, Bob broadened his jazz horizon by jamming with Lou Levy and Tiny Kahn. He worked briefly with Tex Beneke before enter-



Bob Brookmeyer

ing the army. On his discharge in 1951, he rejoined the Beneke band on piano.

MOST OF THE next two years found him on piano jobs, working for Ray McKinley, Louis Prima, Claude Thornhill, (second piano and trombone), Jerry Wald, Terry Gibbs, and a few weeks on trombone with Woody Herman, in 1952.

Then came the period, which wasn't as long as it seemed to him at the time, spent in California and working in and out of Los Angeles, mostly with Stan Getz. On the personal level it was a happy domicile, for he was married out there; but from the musical standpoint, he says, it was one long frustration.

"If I didn't make any enemies out there," he recalls, "at least I certainly made no friends. The music! You sit down and start to play, and you just look at them and try to figure out what they're doing.

"It isn't even close to being right. It isn't honest. It has no feeling. It isn't jazz. The only ray of hope at all was Zoot . . . And I did like Jimmy Giuffre; he plays with soul. But I worked at the Lighthouse and couldn't stand it; I guess I'm just less able to grin and bear it than some people.

"**IT'S HARD TO** explain. They're supposed to be jazz musicians, but they just haven't got it."

Concerning what have been termed excellent results achieved on a recently released record date featuring Bob with

a noted west coast reedman and strings, he answered:

"I don't like the album at all—it was awful to make, one of the most shaking experiences I ever had. One of those dates when you just watch the clock and figure you're picking up some loot, and that's all there is to it. But that's how it was with everything. Apart from the first date with Stan Getz, I wasn't happy with any of the records I made out there."

The city is backwards socially, too, he observed. On one job, he said he was allowed to use one Negro musician, but there was a great fuss about hiring a second.

LIVING IN New York, where he rented an apartment a few months ago, has been a happy contrast. "I've got piles of work to do here, and it's all just the kind of work I like to do. What's more, there are plenty of wonderful musicians to work with, starting with Al Cohn and all the way down the line. I'm really very happy."

Though best known as a valve trombonist, Bob has experimented with the slide horn occasionally and plans to take it up again. "Sometimes," he said, "the valve trombone can lack intensity when you try to make it real strong."

Bob doesn't play much piano professionally now, though both he and Mulligan occasionally moved over to the keyboard during Bob's stint in the Mulligan quartet.

Roost Retains Former Perch

New York—The pact whereby Morris Levy of Birdland was to have purchased 50 percent of Roost Records has fallen through. Roost will continue under the direction of Jack Hooke and Teddy Reig. The independent's newest project is a 12" LP under the leadership of pianist-composer Tony Aless. The date is devoted to Aless' *Long Island Suits*, a work made up of eight compositions, each named after a different town in Long Island.

Personnel for the Aless session included Dave Schildkraut, alto; Pete Mondello, baritone; Seldon Powell, tenor; Nick Travis, trumpet; Arnold Fishkind, bass; Billy Bauer, guitar, and Don Lamond, drums. Kai Winding and J. J. Johnson alternated on trombone.

Also due from Roost in early September is a new 12" Johnny Smith LP on which the guitarist is backed by Jerry Segal, drums; Bob Panecoast, piano, George Roumanis, bass.

Perspectives

By Ralph J. Gleason

THE BIGGEST THING to hit the music business in a long time is the terrific boost *Monitor* is giving to jazz. If you have missed the weekend 40 hours on NBC, you're in the minority.

Out here everybody is digging *Monitor*, and it just goes to show that the portable radio and the car radio have made a weekend audience that doesn't care if you cut Jackie Gleason's throat on television—they'd rather listen to Count Basie.

There hasn't been a regular offering of remotes blanketing the country like this in years. For the first time many persons actually are hearing the great bands of today, and the great jazz groups are hitting an audience they never got across to before.

NOT ONLY THAT, but *Monitor*, by its very reliance on jazz—it is really a jazz program with cut-ins of news, special events and that wonderful Bob and Ray comedy—has given the music added stature where it is needed most. In the radio stations.

The time was when you couldn't play a jazz record on the air without a dispensation from the Pope in most places. It's not much better than that here in San Francisco now.

If it weren't for *Monitor*, there would be precious little jazz on the air in these parts. And NBC, by stressing jazz so much, is bound to awaken the brass in stations all over the country to the great untapped radio audience that will listen to an intelligent jazz program. No wonder radio died. Listen to the junk the ordinary pop station pours forth!

AND DURING THE weekend of the Newport Jazz festival, *Monitor* did another great service in bringing that affair to persons all over the country whose only knowledge of it had been the funny paragraphs in the papers. Admittedly, the Newport part of that weekend's *Monitor* could have been handled a lot more adroitly, but at least it got on the air.

What with *Monitor*, Newport, and the current rise in jazz recordings, even the newspapers have had to take notice, and they're going to have trouble.

I notice in the New York *Times* they refer to Erroll Garner as Gardner and give the wrong personnel for the Dave Brubeck quartet. Oh well, you can't expect these guys to cut it overnight. After all, it's a strange new world to most copy readers.

I KNOW THAT ON the San Francisco *Chronicle* it has taken me four years to make them believe that I mean "wail" not "whale" and when I write "hip," it isn't a typographical error for "hep."

These are all good signs though. Jazz is America's music. It's even beginning to get that recognition, and

'Don't Have To Cheapen Music To Sell It,' Asserts Les Baxter

LES BAXTER is one of a handful of conductor-arrangers who can turn out hit records without the benefit of name singers or resorting to hoked-up orchestral tricks that are sound effects rather than musical inventions.

His answer to how he does it is simple—or at least it sounds simple:

"I believe the public likes and will buy good music. The way to reach a market is to produce the very best of which one is capable. I don't think it is necessary for a musician to cheapen his product in order to sell it."

BAXTER HAS BEEN able to prove his point more than once. Most recently it was with his Capitol recording of the Alex North-Hy Zaret title song from the film *Unchained*.

It has been among the 10 best sellers for more than four months, and much of that time it has been in the No. 1 spot. *Unchained* has been his biggest to date, but among other Baxter records that have been in the same category were his treatments of *High and the Mighty*, *April in Portugal*, and *Blus Tango*.

On the latter, his Capitol recording finally outsold that of its composer, Leroy Anderson, on another label. And Anderson is also pretty handy at turning out instrumental pieces that click with the record-buying public.

BUT SINCE HE moved up from arranging and conducting for singers—Nat Cole, Margaret Whiting, and others—to become a label headliner in his own right, Baxter never has tried consciously, he says, to make records aimed directly at breaking into the so-called top 10 best sellers.

"Under my contract," he says, "I have complete freedom to do just about anything I want and in my own way."

"This may sound like a 'dream deal' to many musicians and singers. But it also means that I personally assume much of the risk on my records. It costs money to make records, and I contend that there is no trick of orchestration that will make a 12-piece orchestra sound like 20—or a 20-piece group sound like 80. On my records I want around 30 musicians—and I get them."

"IN SELECTING MUSIC to record, I never try to 'analyze the market' to

the mere existence of a Newport festival and a *Monitor* radio program (think of it—live pickups of the best bands and hours of crazy LPs! It's ridiculous!) no matter what faults they have, is a great victory.

Thank you, NBC. Thank you, Newport.

(Ed. Note: See Jack Mabley's column on page 34 for another viewpoint on *Monitor*.)

discover 'what's selling' and 'follow the trend.' I follow my own judgment and taste, writing and recording only music that I consider worthwhile putting on record."

Born in Texas, Baxter arrived in Hollywood by way of Detroit, where he received a conservatory musical education.

His ambition as a student was to become a concert pianist, but when he first attracted attention it was as tenor sax and arranger for Freddie Slack during the period when Slack was riding high and had a swinging band with Barney Bigard on clarinet.

Les had fallen under the spell of the swing era. He worked his way up as a free-lance arranger, writing for many of the top bands of that day. He also arranged for, and sang with, a Mel Torme vocal ensemble.

"I THINK THAT the musicians of that period were more basically honest," Baxter says, "especially in their approach to jazz, than today's exponents of so-called progressive jazz."

"No I'm not disparaging Stan Kenton. I think Stan is sincere and knows what he's trying to do, even when he doesn't quite succeed. Stan is an experimentalist, and I'm sure he admits it, especially to himself. I like many of the things he has done. But that doesn't mean I should try to imitate them."

Recently Baxter has become increasingly active as a film composer. He now is doing the score for the Columbia film *Tambourine*, in which he also will have three songs, with lyrics by Ross Bagdasarian.

But during the coming year, the name Baxter may become more widely known as the composer of the song, *Monika* and score for the film of the same title.

Atlantic Launches New Label, Atlas

New York—Atlantic Records has launched its second new label, Atlas. Unlike Cat (its other subsidiary), Atlas has its own set of distributors distinct from those of the parent label.

The first new Atlas release will consist of five discs containing both pop and r&b selections. Among the new label's artists are the Royal Jokers, singer Pauline Rogers, New Orleans blues singer Billy Nightingale, Jesse Stone and his orchestra, and Joe (Mr. Piano) Henderson. The Henderson discs will be made available to Atlas as a result of a deal with the British Polygon company, for whom he records regularly.



IN ATTENDANCE at the Music Barn, Lennox, Mass., last month was Dave Brubeck, who played for the music festival. With him here is his wife and Leonard Bernstein, as they listen to the student orchestra play a Schonberg work.

AFM Pushing 20% Tax Fight

New York — The American Federation of Musicians is going all out on its project to effect repeal of the 20 percent cabaret tax. The Research Co. of America has been retained by the organization to conduct a survey among various theatrical unions and affiliates, to interview executives in all phases of show business, and to present their findings to both the union and to the legislators.

The move was decided upon at the recent annual convention at which time the AFM voted to leave the matter of fund appropriations for the project in the hands of its board of directors.

The union says that the 20 percent tax cuts heavily into the earnings of its members, since the drop in attendance in many clubs has caused musicians to be thrown out of work. The tax, says the union, also has forced many night spots to close permanently.

The AFM hopes that even if the survey doesn't result in eliminating the tax, it may help lower it to 10 percent, about even with other sectors of the amusement business.

Antonini To Europe

New York — Alfredo Antonini, conductor of the CBS Radio orchestra, will leave for Europe shortly taking with him the original compositions by three contemporary composers, Henry Cowell, Alan Hovhaness, and Wallingford Riegger. Antonini will make guest appearances with the Oslo Philharmonic orchestra, the BBC Symphony orchestra, and the Radio Symphony of Turin.

Is Newport Out As Scene Of Jazz Fete Next Year?

By John Hammond

AFTER THE FIRST jazz festival in Newport last year, it looked as if America finally had come up with the formula for an annual affair of international significance, roughly comparable to the European shindigs at Salzburg, Bayreuth, and Edinburgh.

This year, despite greater crowds, a wider variety of attractions, and more professional production, there seems to be the distinct possibility that Newport, R. I., will never be the scene of another jazz concert.

Both festivals were successful financially. The first grossed more than \$40,000 while this one, after totaling the receipts from ticket sales, programs, and the various soft drink and other concessions, will reach the gross figure of \$75,000.

BUT THE difference is that last year the audiences, artists, and sponsors enjoyed themselves, while this summer there were a multitude of irritations that resulted in restless auditors and friction among musicians, management, and financial backers.

It would seem that the producer, George Wein, took on too much responsibility for one man. The production alone of a three-day festival is a Herculean job for any one mortal, but Wein also was artist, stage manager, announcer, and artist representative.

Although he did a prodigious job in assembling the top-flight talent for the three evenings, George might have done better to consult the excellent advisory board of the Newport Jazz festival for help in the staging, sound system, and even the programming of artists.

AND HE WOULD have been infinitely wise to avoid the temptation to appear as pianist and bandleader, and as the sponsor of Teddi King, a singer in whom he has a considerable financial interest.

The main reason for audience apathy was a monstrously faulty sound system, which relied on six banks of loudspeakers placed on top of the band shell at an upward angle that would reach a theoretical audience in helicopters flying 50 or more feet above the park.

Even the leather lungs of blues shouters like Joe Turner and Jimmy Rushing were inaudible to the vast majority of those seated on the field. To make matters worse, the system had been highly touted in the press and in the program as "high fidelity" and a new era in sound.

AFTER THE universal complaints of the first night audience, booster speakers were placed on the side to reinforce the sound from on high. But

since nothing had been done to move or adjust the angle of the 36 main speakers on top of the shell, the sound of the side speakers was boosted to unbelievable distortion. And the irony of all this was that last year at the Casino the sound had been more than adequate.

In 1954 two men—Eddie Condon and Norman Granz—contributed greatly to the success of the festival. Condon was back at the festival this year—but only in the audience as a reporter for the Hearst press and as a guest of Mrs. Lorillard at her Belcourt parties.

He had the rather unnerving experience of watching various of the musicians he had sponsored appearing on stage as part of Wein's Storyville band.

IT MIGHT BE stated parenthetically that both Condon and Wein are bar owners. Granz, who last year had contributed both Ella Fitzgerald and Oscar Peterson's trio, was represented by no artists. Is it necessary to add that both Granz and Wein are concert promoters?

The whole concept of the Newport Jazz festival is far too big to become a one-man operation for anybody. Mr. and Mrs. Louis Lorillard have been generous and unselfish in providing the financial resources for noncommercial concerts and seminars to give jazz a solid and respectable footing in our cultural life.

The continuance of the festival on a nonprofit basis is essential to the growth of jazz as an American art form. It needs and merits the co-operation of all the Weins, Granzes, Condons, agencies, and artists to further the interests of our greatest music.

Jazz needs the impetus of an annual festival, and it would be hard to imagine a more ideal setup than the one provided by the Lorillards at Newport. We can only hope that it becomes permanent.

Keynote Is Back, Cuts First Sides

New York — The newly reorganized Keynote Records, headed by Eric Bernay, has held its first session under the direction of Harry Lim. Pianist Nat Pierce (formerly with Woody Herman) led a group consisting of Don Fagerquist, Osie Johnson, Freddie Greene, Charlie Walp, Richie Kamuca, Frank Rehak and Johnny Beal.

The disc will contain four original tunes and four standards. According to Bernay, the company's first 12" release should be in the stores about the beginning of September.

Judy Garland Will Make TV Debut In September

New York — Judy Garland will make her long-awaited television debut on the premiere of the new *Ford Star Jubilee* series on CBS Sept. 24 from 9:30 to 11 p.m., EDT. The 1½-hour program will be broadcast in color live from Hollywood.

Miss Garland, who has been engaged in a summer tour, began TV rehearsal preparations in early August and accordingly has postponed appearances scheduled through September which would conflict with the production requirements of her first television appearance.

Sid Luft, husband of Miss Garland, will produce the program, and he said the agreement between the star and CBS television was reached after more than a year of discussion.

Django Award To Solal

Paris—Martial Solal, French pianist who is heard in this country on the Contemporary label, won the Django Reinhardt prize given by the French Jazz academy. The academy presents two prizes annually. One is for the best record of the year; the other, the Reinhardt prize, goes to the top French musician.

Coral Plans More Allen

New York — Coral Records has re-signed Steve Allen to a two-year contract. The company plans to develop Allen into the mainstay of its album department, with hopes of approaching Capitol Records' success with Jackie Gleason.

The NBC-TV *Tonight* star's first mood-music album, *Music for Tonight*, has been very successful, and Bob Thiele, Coral's artist and repertoire head, is preparing three more mood packages for release under the titles of *Tonight at Midnight*, *Jazz for Tonight*, and *Steve Allen Sings*.

Coral also is planning to cut an album of Allen piano solos on tunes from the forthcoming *Benny Goodman Story*, with an album cover featuring stills from the picture.

A Goof

Down Beat's record reviewer goofed along with several of his colleagues on other magazines in recent reviews of Columbia's 98-cent 12" sampler, *I Like Jazz*. The label lists Phil Napoleon playing *Sensation Rag* as does the envelope. But the music is something else again—the Napoleon band actually blows *Copenhagen* on the disc.

Blakey Profit-Share Five Plays Detroit

Detroit—Art Blakey, appearing here for the first time in 12 years, brought his *Jazz Messengers* to the Rouge lounge for a July engagement.

The group is organized on a profit-sharing basis, an arrangement which serves to stimulate each member's interest in performance as a whole and the desire to continue working together.

Blakey is on drums; Horace Silver, piano; Hank Mobly, tenor; Kenny Durham, trumpet, and Doug Watkins, bass. They will appear in Baltimore, Washington, Cleveland, Chicago, and Las Vegas before returning to New York.

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JOE MORELLO



JOE MORELLO is a big, shy, bespectacled drummer with the fastest hands this side of Buddy Rich and a too-modest appraisal of his own abilities, which are considerable enough to have won him this year's New Star award in the *Down Beat* jazz critics' poll.

He has been a member of the Marian McPartland trio for about two years now, in addition to spurring a number of record dates with such men as Tal Farlow, Gil Melle, Lou Stein, and John Mehegan.

His deft touch with brushes, his fantastically capable left hand, and the originality of his solos have earned him plaudits galore from musicians and close observers, and it appears that from now on he will be garnering considerable fan interest as well.

BUT IF JOE'S father had had his way, Morello would now be a violinist. He played that instrument for several years but then quit and wanted to begin on drums when he was 17.

His father practically threatened disinheritance, but Joe went ahead, and Springfield, Mass., now can lay claim to a man who could become one of jazz' most celebrated tubmen.

JOE WORKED AROUND Springfield for awhile with local groups and inevitably was drawn to New York, where he worked some off-nights at Birdland, spent some time with guitarist Johnny Smith, subbed for Stan Levey in the Stan Kenton orchestra for a couple of weeks, then joined Marian.

"It was the greatest thing that could have happened to me," says Marian. "Joe is the perfect sideman. He can play anything in any tempo, isn't a bit temperamental, and is just gassing everybody who heard him these days.

"When I went on the Garry Moore show regularly last year, it was Garry

who insisted that Joe come along, too, even though it was originally planned that I do a single."

PERHAPS THE MAN who is most impressed by the talents of Morello, and one who raves about him every chance he gets, is his McPartland sidekick, bassist Bill Crow.

"He's great to work beside," says Bill. "Practices all the time. He keeps working on the idea of making extended solos a continuous line, just as if they were compositions. And more often than not, they're now coming off.

"I think there's only one guy around who still really scares Joe," he adds. "That's Buddy Rich. If Buddy is anywhere around, Joe will go in and sit for hours just to watch his hands and feet."

MORELLO READILY admits to his admiration for Rich, saying simply, "Buddy Rich is my drummer.

"Sonny Igoe is a great one, too. But I don't mean that I want to play like them. I just admire them for what they can do. I want to do something different. I think anyone who is serious about his instrument wants to be an individualist."

For a guy who has been playing drums only 11 years, and professional—
(Turn to Page 80)

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Barry Ulanov

SOME WEEKS AGO I was called in by a talented young singer to give some advice. Classically trained, she was moving from opera and art song to jazz, and she wanted to know what I thought could be done about improvising.

Could you learn how to improvise? If you could—as she devoutly hoped and believed—what were some of the things she should do? And finally, how much improvising could jazz singing take—how much like blowing an instrument could it be?

The problems fascinated me—they continue to hold my interest. As anyone knows who has bothered to read my stuff over the years, I distrust the air of mystery many writers and as many more appreciators like to introduce into jazz discussions.

I AM PARTICULARLY disturbed by the conviction that only a gift from the gods will permit an instrumentalist or singer to get a beat, to develop ideas with a jazz feeling—in a word, to improvise.

What, then, do we do with a young woman endowed with things everybody doesn't have—a mellifluous voice and a natural singing technique—plus solid

training and, of all things, a desire to sing jazz?

The first difficulty to work out is this curious condition into which jazz singing has fallen, which can be described in most cases as just barely singing and very rarely jazz.

THE MERE ADDITION of a suggestion of an indication of the hint of an implication of a rhythmic lilt doesn't make the singing of a pop song into a jazz performance. That, I'm sure, is clear. Neither, on the other tonsil, does the use of a song traditionally associated with jazz turn an essentially sleazy, drearily conventional rendition into a jazz performance.

How is it accomplished by a singer? What is it that makes Billie Holiday and Ella Fitzgerald jazz singers that, say, Ethel Merman doesn't have—for all the abandon with which she attacks the same songs Billie and Ella sing, for all her vitality and enthusiasm, and volume?

It isn't the use of a jazz vocabulary. Ella's engaging new version of *Lover, Come Back to Me* or her scat performances of a few years ago are not jazz because of the liberal use of bop argot. As a matter of fact, I think there's more of the quality of first-rate jazz in her simple, relaxed, distinctly unpretentious singing of a dozen old ballads with only piano accompaniment than there is in these high-powered romps with a full complement of jazzmen.

IT ISN'T ALTOGETHER in departure from the written melody or the chords upon which it is based, although such variations, however subtle or obvious, may contribute to the excitement and tension of a performance we call a swinging one.

Nonetheless, Billie has remained within hailing distance of every note in a familiar song and made it into unmistakable jazz just as much as she has those tunes with which she takes great liberties.

The clue, I think, is in the typical sound of the typical jazz singer. Think, if you will, of a vocal by the really impressive singers of jazz, past and present, of Beasie Smith and Louis Armstrong, of Billie and Ella and Billy Eckstine, when he is in this same distinguished groove, and Mildred Bailey and Lee Wiley and Jimmy Rushing.

BEFORE AND BEYOND everything else, it's their own individual sound that makes them all so persuasive as jazz singers. Not the beat they get—literally dozens of very ordinary singers. Not the beat they get—literally dozens of very ordinary singers get a beat. Not the countermelodies and fill-ins and other surgical changes they make upon the songs at hand—there are many others who are capable of similar operations. But the sound, a wonderfully fresh, thoroughly identifiable sound which is their own and



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The fetchingly individual sound a jazz singer produces is really the equivalent of the brilliant and bumptious, the soft and retiring, the sweet and sour, the agreeable and nasty colors and textures that the inspired instrumentalists have turned out of their fingers and mouths for, lo, these many years.

It may not be enough to guarantee high achievement in jazz singing, but it is the necessary element. None without it is genuine.

AFTER THE GROWL, the slur, the drawl, the guttural slide, the glottal narrowing, the glutinous opening, comes the beat. And then, triumphantly, knowingly, with full confidence and throbbing machinery, arrives improvisation.

In a sense, however, the real jazz singer has been improvising all along. Louis' growl can't help transforming even a pseudo-Hawaiian inanity into something approaching jazz. The slimmest piece of bathos can't avoid coming out better, closer to jazz, when Billie draws her way through it.

There is, nevertheless, the other level of improvisation that remains. It's the one I tried somehow to clarify for the aforementioned talented young singer, to describe in such a way that a rational procedure could be worked out with which to approach it and maybe even master it.

WHAT I'M TALKING about is a kind of dramatic reading of a line, a sort of miming, in which the singer assumes roles, different characters, to fit the tune and the performance, in which she somehow fits in as still another soloist into a group, taking her blowing turn beside the tenor man and the trumpeter and the pianist.

Now for this move into the jazz stratosphere a great deal more than sound and beat and elementary musicianship is required. At this point, a jazz singer becomes a full-fledged jazz musician and maybe more. Something approaching a poetic gift is called for here. You have to think all at once in terms of the line to be sung on and around and about and at the same time shape a personality or an idea or both.

IMAGINATION BECOMES the central element in the singing performance and no four or eight-bar phrase can be taken for granted. But what a future that sort of conception of the jazz singer holds open!

It may be possible to create at least one-act jazz operas in which the improvised line is retained and the free-swinging nature of jazz is preserved.

Perhaps, some day, this way, the kind of three-minute ecstasy in which jazz has specialized will be retired along with the washboard and the jug. And a well-constructed, carefully calculated, mature musical experience can be wrought of the rich materials which lie waiting in the jazz alleys to be picked up and worked with.

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Counterpoint

By Nat Hentoff

It's Not All in the South: There is at least one sometime jazz club in Ohio that will not hire Negro musicians. This display of prejudice on the part of the owner of the club is bad enough but also repelling is the fact that a few of our better known white jazzmen continue to play the room even though they're fully aware of the club's policy.

Recently, for example, one of the more respected trios in modern jazz played the room, and a very widely known traditional pianist has been featured there.

To put it baldly, these musicians are supporting Jim Crow every time they draw pay from this club.

Other musicians, however, will have no part of the room. Ruby Braff, for one, recently turned down an offer to go into the Ohio club because it would have meant changing his mixed band. Ruby needs a week's work a lot more

than several persons who have played this club, but there are some things more distasteful than unemployment.

This room is not the only one of its kind. Friends of mine in the booking agencies, and several musicians, have told me of a few other "jazz" rooms that operate under the same kind of restrictive covenant. It is shameful that these places should still exist—and should still receive support from some musicians and some members of the jazz audience.

Voices of Clarity: Ernest Bloch, one of this half-century's most creative individualistic composers, is now 76. In a recent letter to Olin Downes of *The New York Times*, Bloch outlined part of his life's credo.

What Bloch had to say also applies with considerable relevance to present-day jazz and the current preoccupation with "schools" (geographical and others) and additional group labels.

Bloch wrote that, from his youth onward, "I lived outside of all these 'currents,' alone . . . admiring, without regard to labels, cliques, or fads, or 'groups,' adoring MUSIC, when a man has something to say, and says it

Variety Artists Signs Singer Helen Merrill

New York — Singer Helen Merrill, who placed second in the New Star division of this year's *Down Beat* critics' poll, has signed with the newly formed Variety Artists Management Corp. One of her first bookings under the pact was a Birdland bow as a single Aug. 19 for two weeks on the same bill with J. J. Johnson and Kai Winding.

Variety Artists is backed by music publisher Phil Kahl and Tony Vastola. Manager of the outfit is Lee Kraft. Other talent handled by the office includes Alan Dean, MGM recording artist, and new singers Brook Benton on Okeh, Billy Valentine on Capitol, and June Perry.

in his own proper way . . . I had always to pay for not belonging to a group.

"But I never changed . . . So I have no theories, no system. I always made my music as I felt I had to—tonal, atonal, polytonal, chromatic — each work has its own style."

Because Bloch always has followed this credo, his work has continually been characterized by a pulsating aliveness and a unique personal strength.

Bloch again has proved that in every art—as in life—form must follow content, not the other way around.

Where some jazz—from Turk Murphy to Lennie Niehaus—has failed, for example, has been in the attempt to substitute form (sometimes arbitrary, too often inorganic) for an urgent, deeply individual need to communicate. When that need is present in a forcefully inventive musician who refuses to follow fashionable currents, then there can result the personal fusing of form and content that announces the arrival of a major voice. Like John Lewis . . .

Another quotation of more than passing value appeared in a recent issue of the stimulating Boston monthly, *Spine and Needles* (for which the Rev. Norman O'Connor is a regular essayist).

Capen Farmer of that magazine's staff reprinted this May, 1948, statement by Orrin Keepnews of *The Record Changer*. Keepnews' observation also seems particularly relevant in this year of listeners' overabsorption in styles, schools and labels:

" . . . Jazz is not just a collection of sounds that come out of musical instruments or phonographs. It is the expression of the whole way of life of men and women who are, like ourselves . . . made up of flesh and blood and problems. An obvious fact, perhaps, but one that is too easy to forget. And if we lose ourselves in abstract consideration of sounds and styles, if we forget to think of individual musicians as complex people, we cannot hope to even faintly understand the music."

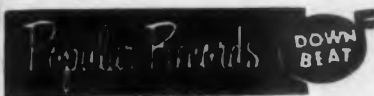
Gretsch Spotlight

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

Five-Star Discs

- COME RAIN OR COME SHINE/ I Want You To Be My Baby**—Georgia Gibbs (Mercury 70685)
SOLDIER BOY/ What Is the Secret of Your Success?—Eydie Gorme (Coral 9-61481)
WHERE IS THAT SOMEONE FOR Me?/ The Mement I Saw You—Joni James (MGM K12020)
THE TOY TIGER/ Maybellene—Ralph Marterie (Mercury 70682)
YOUNG IDEAS/ What is the Secret Of Your Success?—Tony Martin (Victor 47-6209)
A FINE ROMANCE/ I Go for You—Sammy Davis Jr., Carmen McRae (Decca 9-29620)
AINCHA-CHA COMIN' OUT T-TO-NIGHT/ St. Louis Blues—Jo Stafford (Columbia 4-40538)
HEAVEN CAME DOWN TO EARTH / Magic Night—Jerry Vale (Columbia 4-40541)
A ROOM IN PARIS/ Do You Know?—Ralph Young (Decca 9-29629)

Four-Star Discs

- MY BONNIE LASSIE/ So Will I**—Ames Broa. (Victor 47-6208)
BYE BYE BLACKBIRD/ You Are My Sunshine—John Cali (Mercury 9087X45)
UMH HUM/ She is The Sunshine of Virginia—Bing Crosby and Les Brown ork (Decca 9-29568)
YOU ARE MY SUNSHINE/ Ma, She's Makin' Eyes At Me—Ferkko String Band (Media 1018)
SIMPATICO/ The Girl Upstairs—Bilby Fields (MGM K12040)
SOLDIER BOY/ Certainly Baby—Sunny Gale (Victor 47-6227)
LOVE IS A MANY-SPLENDORED THING/ House of Bamboo—Woody Herman (Capitol F3202)
WHERE TO, MY LOVE/ Please Do—Claire Hogan (MGM K12033)
THE KISSING DANCE/ Forbidden Love—LeRoy Holmes ork (MGM K12080)
YOUNG IDEAS/ Goodnight, Sweet Dreams—Gordon Jenkins ork. (X 4X-0159)
MOMENTS TO REMEMBER/ Dream On, My Love, Dream On—Four Lads (Columbia 4-40589)
NEVER TO KNOW/ Whose Heart Are You Breaking Now?—Denise Lor (Mercury 70875X45)
MIDNIGHT MOOD/ The Book of Love—Richard Maltby (X 4X-0158)
WHOSE HEART ARE YOU BREAKING NOW?/ This is No Laughing Matter—Bob Manning (Capitol 45-20887)

- IT'S WITHIN YOUR POWER/ Won't the Angels Be Amazed**—Bobby Milano (Capitol 3207)
A HAPPY SONG/ Twenty Tiny Fingers—Art Mooney (MGM K 12039)
IN MADRID/ Foolproof—Morgan Broa. (Victor 47-6193)
STOMPING ROOM ONLY/ Scrub-A-Dub-Dub—Buddy Morrow (Wing 90014X45)
CRAZY, CRAZY/ Monitor Mambo—Perez Prado (Victor 47-6214)
TOY TIGER/ C-O-N-S-T-A-N-T-I-N-O-P-L-E—Henri Rene (Victor 47-6221)
LOVE IS A MANY-SPLENDORED THING/ You and You Alone—David Rose (MGM K30883)
YOU AND YOU ALONE/ Satan Takes a Holiday—Three Suns (Victor 47-6202)
TAJ MAHAL/ Autumn Has Come and Gone—Jerry Wallace (Mercury 70684)
GLORY OF LOVE/ Wonderful, Wonderful One—Billy Williams Quartet (Coral 9-61462)

Three-Star Discs

- MAMBO TRAIN/ Cat and Mouse**—Alfredo (Rainbow 45-286)
HAPPY-GO-LUCKY/ One Desire—Gene Boyd (Decca 9-29584)
YOU ARE MY SUNSHINE/ Rye Whiskey—Ames Brothers (Coral 9-60886)
ROCK IT DAVY CROCKETT/ Hello—Jimmy Brown-Paul Williams (Capitol 45-14216)
LOVELY GIRL/ If I Had Two Hearts—Norman Brooks (X 4X-0157)
CELESTE AIDA/ Un Bel Di Vedremo—Camarata (Decca 9-29618)
DEEP IN THE HEART OF TEXAS/ The Barkly-Roll Stomp—Joe Fingers Carr (Capitol 45-14298)
TAKE IT OR LEAVE IT—Yvonne DeCarlo/ Three Little Stars—Nelson Riddle (Capitol 45-13955)
ONLY YOU AND YOU ALONE/ Paper Roses—Lola Dee (Wing 90015)
WE WON'T SAY GOODBYE/ Tropical Merengue—Percy Faith (Columbia 4-40543)
A TREE FULL OF OWLS/ There is No Love—Bill Gallus (MGM K-12041)
DEE-DOO, DEE-DAH/ What Does That Dream Mean?—Goofers (Coral 9-61480)
THE KISSING DANCE/ My Heart Goes Sailing—Ginny Greer (Decca 9-29617)
LOVE FOR LOVE/ Sunny Sunday—Eddie Haywood (Mercury 70877X45)
THE GYPSY/ Whispering Grass—Bill Kenny (X 4X-0155)
LOVE BUG/ Wishing Well—The Three Kittens (Coral 9-61469)
IT SHOULDN'T HURT TO LOVE YOU/ It Takes a Heap of Living—Lancers (Coral 9-61468)
SIMPATICO/ Far Away From Everybody—Guy Lombardo ork (Decca 9-29591)
PRESENT ARMS/ Nevada—Guy Lombardo (Decca 9-29628)

- MAYBELLENE/ Toy Tiger**—Johnny Long (Coral 9-61478)
LADY/ Home Sweet Home—The Mel-lomen (Decca 9-29627)
FAREWELL FOR JUST A WHILE/ —Mitch Miller ork/ Let Me Hear You Whisper—Jo Stafford—David Hughes (Columbia 4-40542)
MY REVERIE/ Frankie and Johnny Cha Cha—Rosalind Paige (MGM K12042)
MY LITTLE OLE BANJO/ Oh, You Kid—Ragtime Rascals (Victor 47-6213)

Chet Baker Arranges First Europe Tour

New York — Chet Baker and his quartet were concluding arrangements at prestime for their first European tour. Chet's last American date before the trip is expected to be an appearance on CBS radio's *Woolworth Hour* Sept. 4.

The next day Baker flies to Paris. The rest of the quartet and manager Joe Napoli follow Sept. 10. According to English agent Jeff Kruger, who is handling the Baker tour, the opening date of what may be a six-week jaunt is Sept. 17 at the Concertgebouw in Amsterdam.

Kruger says the rest of Baker's itinerary includes three weeks in France, three days in Switzerland, a day in Belgium, a tour of American bases in Germany, and five days in Scandinavia.

There is also a plan under way to book Baker in England as a vocalist only. If the project goes through, this plan would circumvent the British Musicians Union bar on American instrumentalists. Accordingly, Baker may appear at London's Albert hall in a vocal concert.

British drummer Tony Crombie and his orchestra will accompany the Baker quartet on its dates in Holland and on some in France. Baker's quartet on the tour will be composed of pianist Russ Freeman, drummer Pete Littman, and new bassist Jimmy Bond.

British Jazz Artist Series Bows On Radio

New York — *Jazz Club*, a new weekly series featuring British jazz artists, bowed on WOR radio on Aug. 6. The program, which is taped with a live beginning and ending, is produced by the BBC of London.

The first program featured Johnny Dankworth and his band. On future half-hours, the series will present the orchestras of Vic Lewis, Jack Parnell, and Eric Delaney. Combos will be represented by the Ken Morile septet, the Kenny Powell quartet, the Don Rendell sextet, and the Tommy Whittle quintet.

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

Paul Barbarin-Johnny St. Cyr

Bourbon Street Parade; Sister Kate; Closer Walk with Thee; Old Gray Bonnet; Bill Bailey, Won't You Please Come Home; Careless Love; Bye and Bye

Rating: ★★

On the first four, former Oliver and Armstrong drummer Barbarin leads a unit composed of banjo-guitarist Johnny St. Cyr, trumpeter Percy Humphrey (leader of New Orleans' Eureka Brass Band—see Pax LP 9001), clarinetist Willie Humphrey, trombonist Walren Joseph, bassist Richard McLean, and pianist Lester Santiago. On the other four, St. Cyr (best known for his work on the Armstrong Hot Five and Hot Seven records in the '20s) heads his first band under his own name on records. His personnel includes pianist Jeanette Kimball (from the late Papa Celestin's band), clarinetist Humphrey, trombonist Joe Avery, and trumpeter Thomas Jefferson. Drums and bass are omitted as in the Hot Five recordings. Jefferson sings two numbers on the St. Cyr date, and St. Cyr sings *Gray Bonnet* on the Barbarin session. St. Cyr's side ends with a talking message from Johnny.

The St. Cyr sides come off best as combo jazz for listening, partly because of the comparatively superior consistency of Jefferson's trumpet and the freer blowing atmosphere. The Barbarin sides here are actually more representative of parade band jazz than the more individually flexible night-time activity that later evolved from the brass bands. As such, the four Barbarins are virile and entertaining, but not up to the quality of the recordings Paul made in New York a few months ago. The vocals add little to either side. Set is particularly recommended for admirers of the New Orleans style (as distinguished from the later, stiffer Dixieland). Though there are better examples of the style available, there are kicks to be had in this album. (Southland SLP-212)

Clifford Brown-Max Roach

Sweet Clifford; Ghost of a Chance; Stompin' at the Savoy; I'll String Along with You; Mildama; Darn That Dream; I Got a Kick out of You

Rating: ★★

Brown and Roach, Inc., is the first 12" LP for Max and Clifford's regular unit, with tenor Harold Land, bassist George Morrow, and pianist Richie Powell. Clifford wrote the first original, and Max is responsible for the second. First tune displays Brown's occasionally disturbing tendency to sacrifice linear cohesiveness and development

for dazzling technical hot-rodding. In this respect, Brown might well pay heed to Thad Jones' effective use of economy of means when it's necessary. On *Ghost*, however, Brown is excellent in a long solo that is one of the achievements of the year (note, too, the empathy of Max Roach's backgrounding). *Stompin'* also makes it on the strength of the co-leaders.

String is a vehicle for Powell, played too floridly and with a Don Shirley-like conception (except for a few moments when he is first joined by Roach and Morrow) that is largely out of context in a jazz LP. *Mildama* is a drum excursion with a brief set of rapid-fire comments from Brown. Max has been more inventive in this respect in the past, and his other solos on this set are better. The tune as a whole sounds too much like a CinemaScope production.

Dream features Land. Here and elsewhere on the LP, Harold indicates he's a competent professional, but he lacks the excitement of individuality. The concluding *Kick* is based on a Thad Jones routine introduced to Max and Clifford by mutual friend Sonny Stitt. Here Clifford again is too involved with quantitative speed to contribute as much as he's capable of musically. *Ghost* and *Stompin'* and the superior drumming of Max throughout (except for the too melodramatic *Mildama*) are the highlights. But the rest could have been better and that's why the mixed rating. If we used half stars, this would be 3½. (EmArcy 12" LP MG 36008)

Gene Harris

Let's Fall in Love; I'd Do Anything for You; Cheerful Little Earful; A Foggy Day; My Heart Belongs to Daddy; There'll Never Be Another You; The Girl Friend; Love Me or Leave Me; Old Devil Moon; Varsity Drag; Our Love Is Hers to Stay; Almost Like Being in Love; Try a Little Tenderness; Out of This World

Rating: ★★

Pianist Harris' trio is completed by bassist Mike Long and drummer George Herman. Harris, according to the notes, has studied at Juilliard, Boston School of Music, New York College of Music, and with Leo Litwin. In calling this set jazz, however, Harris and Jubilee are out of their depth. With strong young stylists around like Randy Weston, Horace Silver, Johnny Williams, Herbie Nichols, Dick Katz, Bernard Peiffer, and Freddie Redd, among others, a newcomer has to be very inventive and very individual to make an impact. Harris is neither.

He plays with facile technique, but his beat is often pressing rather than flowing, and his ideas more pat than freshly relevant. He has, in fact, an unfortunate talent so far for making most of the tunes he plays sound alike. The second star is more for Burt Goldblatt's *From Here to Eternity* over than for the "jazz" in the package. I

look forward to seeing some day a book with Goldblatt pictures of this genre with text by George Frazier. (Jubilee 12" LP-1005)

Billie Holiday

★★★★ *Love Me or Leave Me*
★★★★ *I Thought About You*

No recording dates or personnel are given as is unhappily the frequent custom on Clef singles. Anyway, what counts is the penetratingly personal presence of Lady Day. I am admittedly injudicious about Miss Holiday. Almost everything she has recorded flips me. The experience of listening to her is unanalyzable—either you feel it or you don't. Second tune is the too infrequently heard Van Heusen-Mercer ballad. (Clef EP 89150x45)

Thad Jones-Charles Mingus

One More; I Can't Get Started; More of the Same; Get Out of Town

Rating: ★★★★★

Trumpeter Thad Jones, Charlie Mingus, Max Roach, and an excellent new pianist from Philadelphia, John Dennis, produce here an LP that should in part last long beyond most of the hundreds of jazz LPs issued this year. The center of the brilliance is Jones, who narrowly missed the New Star chair in this year's Critics Poll, and has a better chance than most to win the main award in not too many years. Currently in the Basie brass section where he hasn't too much chance to indicate his extended solo capacities. Thad has shown on recent small band record dates that he not only has a highly aware musical mind and technique, but that he blows with the emotional power and individual conception that announce the arrival of another major jazz figure.

Here Thad is at his best in deepening the potentialities of the two standards. Both performances are among the most absorbing of the year so far. His two originals are of less interest thematically, but his open horn rings clearly and imaginatively through them. His colleagues here are superb, with Mingus demonstrating, in the standards, how expressive a complementary melodic voice the bass can create while still carrying a pulsating beat. Roach is tastefully discreet throughout, but his vital presence is constantly felt. (Debut DLP-17)

Pete Jolly

Will You Still Be Mine?; El Yorke; Jolly Jumps In; I've Got You Under My Skin; I'm with You; Pete's Meat; It Might as Well Be Spring; Why Do I Love You?; That's All; Jolly Lodger; Before and After

Rating: ★★

Eight of the 11 sides in *Jolly Jumps In* are trio explorations with Shelly Manne and Curtis Counce. On the three sextet sides, the trio is joined by Shorty Rogers and Jimmy Giuffrè (reuniting the unit that made the recent Atlantic Rogers LP) plus guitarist Howard

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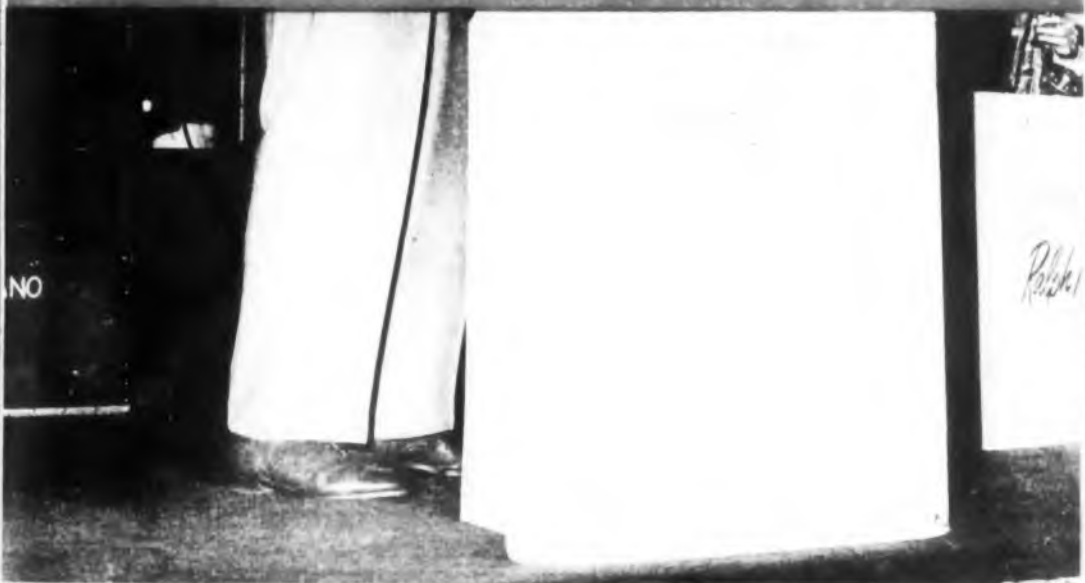
Bass Trumpet
(Cy Touff)

Piano
(Claude Williamson)

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Chords and measures shown in the score:

- Staff 1: Bb, Bb[°]7, Cm7, C#[°]7, Bb, E[°]7, F7 (12)
- Staff 2: Bb, Bb7, Eb, Ebmi, Bb (16)
- Staff 3: Ami7, D7, G7 (20)
- Staff 4: Gmi7, C7, F7 (24)
- Staff 5: Bb, Bb[°]7, Cm7, C#[°]7, Bb, E[°]7, F7 (28)
- Staff 6: Bb, Bb7, Eb, Ebmi, Bb (32)

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Claude Williamson Shows Various Style Influences

By Sharon A. Pease

The talented pianist Claude Williamson is the first keyboard stylist to be presented in Capitol Records, *Benton Presents Jazz*. This series, which spotlights outstanding jazzmen playing in the modern idiom, is proving to be a most popular one among devotees of progressive jazz.

Williamson's initial effort was so enthusiastically received that he has been featured in a second album, *Keys West*, now being distributed throughout the country.

Claude, 29, is a native of Brattleboro, Vt., which is also the home town of two other fine musicians—Percy Booth, veteran reed man with Frankie Carle's orchestra, and pianist Jack Van der Veer, who switched to a career in electronics rather than music.

Williamson was reared in an ideal musical home environment, for his father, Claude Sr., was a professional drummer and leader of his own orchestra. Williamson's early interest in piano was encouraged, and his formal musical education began when he was 8.

"My studies were essentially classical," Claude recalls. "But later I al-

so became interested in playing dance music. My first influence was Frankie Carle. He, too, was a New Englander and frequently played Brattleboro. Later I was influenced by Jess Stacy and Teddy Wilson."

While attending high school, Claude gained valuable experience by working with his father's orchestra. After graduation, he enrolled at the New England Conservatory of Music in Boston where he studied for three years.

There he met Sam Saxe who was a teacher of jazz piano in the popular music course, and is now a coach of professional pianists in Hollywood. "This was the turning point in my musical career," Williamson says. "Sam helped me tremendously, and I feel that much of my success is due to his guidance."

Claude moved to Hollywood in 1947 and after working out his union card, joined Charlie Barnet's orchestra. He was with that group two years and during that time was featured on the record that first brought him national attention—Barnet's Capitol recording of *Claude Reigns*.

Between tours with Barnet he worked with Red Norvo's sextet and



Claude Williamson

later joined Robert Clary as his accompanist. He left Clary to become June Christy's accompanist-arranger and remained with her until 1951 when he began a two-year hitch in the army.

Eight months were spent at Fort Ord, Calif., and the remainder in Okinawa—all with army bands. After being discharged in 1951, Williamson joined Howard Rumsey's Lighthouse All-Stars, replacing Russ Freeman, and since has been with that group with the exception of a period of three months spent with Les Brown's orchestra.

He also works frequent record dates and has recorded with various jazz groups including those headed by Rumsey, Barney Kessel, Art Pepper, Conte Candoli, Frank Rosolino, and Tal Farlow.

In recent years Claude's styling has been most influenced by the work of Bud Powell. This is apparent in the accompanying example taken from Williamson's recording of one of his original compositions, *Obsession*, which is included in the Capitol *Kenton Presents* album (H6502).

Section ABD is the principal theme which, when combined with section C (the bridge), forms a transcript of the opening chorus, as recorded. The principal theme is characterized by the fullness of its clever harmonization.

The bridge employs locked-hands styling with octave passing tones. Claude's sensitivity to tonal relationship and harmonic balance is reflected in the careful voicing employed throughout.

(Ed. Note: Mail for Sharon A. Pease should be sent to 1333 E. Almeria Rd., Phoenix, Ariz. Enclose self-addressed, stamped envelope for personal reply.)

JAZZ OFF THE RECORD

By Bill Russo and Jerry Mulvihill

KEY TO SOLO

Trombone, bass, and other concert-pitch instruments play as written.

Trumpet, clarinet, and tenor saxophone transpose up a major 9th.

Alto and baritone saxophones transpose up a major 6th.

Records available: *The Woody Herman Band*, Capitol 12" I.P. No. 560.

The manner in which this solo is constructed demonstrates excellent craftsmanship. Balance is achieved in the placing on tones and phrases; they are neither too crowded nor too far apart. There also are no superfluous tones; each one makes sense in relation to those that have preceded it.

The fact that the solo ends with the highest note is better understood when it is known that this transcription is incomplete. Touff plays more after what is here presented.

All records used in these columns may be obtained from Gamble Music, 312 S. Wabash Ave., Chicago 4, Ill. They may be obtained directly or through the mail.

Cy Touff plays the bass trumpet, an instrument rarely heard in jazz. This instrument is an octave lower than the trumpet and corresponds exactly with the valve trombone. For practical purposes, the instrument is treated as a trombone in the accompanying solo (that is, as a concert-pitch, bass-clef instrument).

The eight-measure rest is included to clarify the position of the solo within a 32-measure chorus. The solo does not begin until the ninth measure of the chorus.

The entire solo may be broken down into four motives, or fundamental ideas, as follows:

Measures 9-10: Motive (a), characterized by basic chord tones in a skeletal rhythmic pattern.

Measures 11-12: An approximate inversion of motive (a).

Measures 13-15: Motive (b), characterized by consecutive eighth-notes in stepwise motion. Its first five tones and last five tones are the same.

Measures 16-17: Motive (c), characterized by basic chord tones in a syncopated quarter-note pattern. The entire bridge (17-24) is derived from this motive.

Measures 24-27: Motive (d), characterized by repetition of the same tones against changing chords.

Measure 29: A diminution, or compressed version, of motive (c); compare it to measure 19.

Measure 30-31: A partial repetition of motive (b). The final Bb is the highest point in the solo.

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Piano Here's Claude Williamson Style

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Roberts. The 21-year-old Jolly has a good beat, often fiery if not always cohesively constructed and developed ideas, and he communicates considerable feeling. He is not, however, yet able to carry a whole 12" LP of his own, judging from this example.

Despite the breathless statements in the notes about Pete being "a kind of genius," he has considerable developing to do and experience to gain before he is a jazz pianist of unmistakable stature. He does have clear potentiality though and is especially good in a rhythm section and in regular-sized choruses as part of an integrated small combo as in that Atlantic LP under Rogers. He also wails convincingly here on accordion. Pete wrote three of the originals on this set while Rogers and Giuffre contributed one each, and Andre Previn arranged *Why*. None of the writing is memorable though *El Yorke* comes closer and also shows Jolly with particular effectiveness.

Those cloudy album notes, by the way, would have been of more value had they given Jolly's biographical background instead of juggling adjectives. This LP is a good example of the excessive haste in which some jazzmen and recording directors have been indulging during the past couple of years in getting new talent to headline a whole LP. Jolly won't be happy with his set five years from now. (Victor 12" LPM-1105)

Frank Morgan

Bernie's Tune; My Old Flame; I'll Remember April; Neil's Blues; The Champ; Chooch; The Nearness of You; Wippet; Milt's Tune; Get Happy

Rating: ★★★

On four numbers, the 22-year-old west coast altoist is supported by Conte Candoli, and from Machito's rhythm section, bassist Robert Rodriguez, bongoi Joe Manguel, congo drummer Rafael Miranda, and timbalist Ubaldo Nieto. There is also an organist listed as "Wild Bill." I assume his last name is Davis. On the six others, Frank's associates are Candoli, the late Wardell Gray, pianist Carl Perkins, guitarist Howard Roberts, bassist Leroy Vinnegar, and drummer Lawrence Marable. According to the notes, these were Gray's last recording sessions. Morgan wrote three originals; *Milt's Tune* is Milt Jackson's, and *The Champ*, of course, is Mr. Gillespie's modern jazz standard.

This set, Morgan's first as a leader, is a partial disappointment in view of the Bird-influenced modernist's striking promise on the earlier Lyle Murphy LP on this label and a Kenny Clarke Savoy LP. On this set there are several places where Morgan's tone is less sure, rather sour at times, and his intonation is occasionally questionable. Also in terms of conception, it sounds

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Howard Roberts



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as if he were nervous or tired on sections of this date. Otherwise, his colleagues are in good form with Roberts outstanding and Candoli swingingly fluent. Pianist Carl Perkins indicates that he deserves more exposure on records. "Wild Bill" swings, too, but that Hammond organ sound plagues me for hours later.

Morgan continues to blow with vitality and emotional urgency. I expect that the less successful aspects of this set just represent an off day for him. He still has exciting potential. (Gene Norman Presents 12" LP Vol. 12)

New Orleans Shufflers

Some Day Sweetheart; Gee Baby, Ain't I Good to You?; Da Da Strain; New Orleans; Tishomingo Blues; See See Rider; Milneberg Joys; Buddy Bolden's Blues

Rating: ★★★

The Shufflers are a combination of jazz veterans Danny Barker, Tony Parenti, trombonist Bob Thomas, and drummer Art Trappier with "revivalists" Jack Fine on cornet, Arny Hyman on bass, and Hank Ross on piano. Ordinarily this would be a two-star record because none of the soloing is distinguished though Parenti is quite competent. The rhythm section, too, is heavier than need be (Barker however, is of considerable help). The neoclassic piano of Ross also strikes me as far too derivative.

But there is another quality on the date that is unique in most recent Dixieland sessions on record—relaxation. Even with Trappier's often too weighty drums (that's what comes of playing with Conrad Janis so long), there is an unusually easeful feeling throughout the LP that makes for surprisingly pleasant listening despite the above-cited shortcomings. This set will not, however, appeal to all tastes so listen fully before purchasing. (Kingway 12" LP KL 700)



A BUSY MAN these days is Chicago deejay Ron Terry, who in addition to his own nightly show on WGN-TV, heads his own show nightly at the Club Hollywood and recently recorded for the newly-formed Kayhill label as a singer. First release is *Monkey Dance* and *Tsatskela*, on which Ron sings with Evie Eraci, above.



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Feather's Nest

By Leonard Feather

THE BIG FEATURE story on George Wein in the August *Esquire* was a welcome and deserved tribute to the unselfish and honest role played by George and the Newport festivals in the furtherance of jazz. The author of the piece clearly shares my enthusiasm for Wein and his work.

I should like to register a respectful dissent, however, from the gratuitous sideswipes taken at Norman Granz in the course of the article.

Pulling his name in from left field, the writer said Wein's assistance to jazz "has been conspicuously more substantial than anything donated by Granz," whom he describes as "opinionated and overbearing." The JATP concerts are disposed of as a "honking din," the entire enormous Clef and Norgan record catalogs are reduced to "a gush of recordings that strike some critics as pretty awful," and Tatum's rescue from obscurity by Granz is summed up as having "succeeded in tearing Tatum to tatters."

IT SEEMS TO ME that the palpable inaccuracy of some of these statements should be obvious even to Wein himself, who has admitted reacting uncomfortably to these portions of the piece.

In attempting to prove that Wein has done more for jazz than Granz, the writer cites the discovery and encouragement by George of such talents as Ruby Braff, a bass player named Jimmy Woode (huh?) and Teddi King, a singer.

I submit that all three together have accomplished, and are likely to accomplish, far less for jazz than, say, Oscar Peterson or any one of a dozen other Granz discoveries.

Granz is "opinionated and overbearing?" Is it because the author himself is one of the most opinionated men ever to discuss jazz that he is such a compelling and provocatively readable writer; the pot is calling the kettle black, provided you agree that "opinionated" and "overbearing" are necessarily derogatory adjectives.

I AM SURE that if Granz hadn't been so opinionated, a lot of great musicians would be forgotten instead of rich and famous today, and if he hadn't been so overbearing, a lot of Jim Crow-minded southerners still would be segregating their audiences at dances and concerts.

The JATP concerts, scenes of the "honking din," have been performed by many of the identical musicians heard at Wein's clubs and festivals, playing the identical tunes.

I often have found fault with some of the music at these concerts, but never without simultaneously accentuating the positive, which has usually included Ella Fitzgerald, the Peterson trio, and some beautiful ballad performances by the various hornmen. I strongly

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ly suspect that the writer has attended very, very few of these concerts.

AS FOR THE "gush of recordings that strike some critics as pretty awful," this kind of mass condemnation is like saying, "That's a stinking bunch of books at the New York Public Library," or "People are very old," or "America has a very warm climate."

In a gigantic catalog such as Granz', no matter what one's tastes, it would be impossible to avoid finding hundreds of gems, including countless LPs by artists featured on Wein promotions. The curt dismissal of the Tatum project is the reductio ad absurdum of this illogic, since every Tatum fan on earth must be everlastingly grateful for the chance Granz gave this neglected genius to play what he liked, as much as he liked, and to give the results an exposure without precedent in Tatum's career.

George Wein is everything that is said about him, except big and successful. He has a couple of clubs that do fair business; he ran two festivals that did a lot of good for jazz, and he has a small record label.

HE IS YEARS younger than Granz, and it is possible that in time he may live up to the extravagant claims made for him here. But I don't like the thought that all over America, persons in dentists' waiting rooms are picking up copies of *Esquire* and learning that George is David and Granz is Goliath.

In case you wondered, I have no ax to grind for Granz; we are not close personal friends—in fact, I am far closer to George, close enough to know that he will take no offense at these objective comments.

But I have respected Norman for his own honesty, in admitting that his main aim is to make money, and for the sincere fight he has waged against Jim Crow.

(In Newport, R. I., one might add. Negroes and Jews are not considered too socially desirable on the 362 days of the year when the festival is not being held.)

Esquire's million readers, ironically, may find my point proved before their eyes in the photographs accompanying the article.

INSTEAD OF Ruby Braff, Jimmy Woode, or Teddi King, jazz is represented pictorially by a full-page photo of Dizzy Gillespie, who records for Granz exclusively and has toured internationally in the JATP unit; and by pictures of Oscar Peterson, who was pounding his piano for a limited audience in Canada until Granz launched him, and of Billie Holiday, whom Granz retrieved from the quagmire of a rhythm and blues label when he began to record her a couple of years ago.

In fact, the only photographic subject named in a caption alongside the Wein story who doesn't have any ties with Norman Granz is Mrs. Louis L. Lorillard, co-sponsor of the festival. And if Norman Granz winds up managing her one of these days, I wouldn't be at all surprised.

High Fidelity

DOWN BEAT

By Oliver Berliner

(Ed. Note: This is the second and concluding section of Oliver Berliner's article on the recorder head of the tape recorder.)

THE BIAS FREQUENCY is of extreme importance, for if a low frequency is used, a harmonic or "beat" note may be introduced into the recorded material and show up as an unwanted "whistle" on the tape.

Because of this, the bias frequency should be at least five or six times the highest frequency capable of being recorded. Since Stancil-Hoffman heads are flat to 20,000 cycles, their R-5 uses a bias frequency of 100,000 cycles a second, as does the erase frequency.

The most critical is the playback head,

in that frequency response is directly related to gap width—the smaller the gap, the better the high end response. However, if the gap is too small, the magnetic flux will be practically short-circuited and the output level of the head materially reduced. Experience has shown that a straight gap of .00025 of an inch is the smallest workable size and will permit response beyond the range of hearing at 15 ips.

EQUALIZATION always has been the most controversial subject in tape recorder manufacture. The race for 20-20,000 cps response rages on, with each manufacturer pushing his equalization upward to the brink of saturation and some even on into distortion.

In order to obtain broad frequency response on tape that is inherently non-linear, the electronic signals must be altered; that is, boosted or attenuated methodically.

This is equalization and is similar to that used in the recording and play-

back of disc records. Most companies use both pre-equalization, in the recording circuit, and postequalization, in the playback stages. In the pre-equalization function, the low frequencies are boosted. The advantage of this is that on playback they will require less amplification, which will result in less hum amplification and a better signal-to-hum ratio.

THE MORE EMPHASIS we give a particular frequency, the more we will create distortion. This problem is most apparent in recorders that attempt response to 15,000 cps at 7½ ips.

With the optimum playback head, described above, it is impossible to obtain this response at this speed without tremendous high-frequency boost, with its accompanying distortion on strong musical peaks.

As a result of this, the R-5 recorder has been set at response flat within plus or minus 1 db from 45 to 11,000 cps at 7½ ips speed and to 18,000 cycles at 15 inches a second.

High Fidelity Buyers' Aid

No. 72, 73

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine

SUMMER 1955
File: Amplifier
Type: Control-Power
Size: 16"x7½"x8½"
Manufacturer: Bell Sound Systems Inc.
Address: 555 Marion Rd, Columbus, Ohio

UNIT: "2200C" Control-Power Amplifier
Manufacturer: Bell Sound Systems Inc.
Address: 555 Marion Rd, Columbus, Ohio



TEST DATA
Advertising Claims Laboratory Tests

Power Output: 20 watts... Better than advertised

Non-linear distortion: .3% at 20w... Found to be .3% at 24w

Frequency Response: 20 to 20Kc at ±.2db... Essentially as Advertised

Noise and Hum level: -80 db below output... Found as advertised.

7 inputs, 3 spk. outputs and recording output... Found as advertised
Treble: +18db down to -28db; Bass: +15db to -17db at 40cps... Found as advertised
Loudness control; 5 pos. equalizer; level control... Found as adv/adv.

Laboratory Note: This is a well built unit employing type 6881 tubes in the output circuit. Switchable rumble filter through the phono input system.
Signed as fairly tested in my company
Robert C. Jordan

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine

SUMMER 1955
File: Amplifier
Type: Line/Power
Size: 7"x13½"x8½"
Weight: 25 pounds

UNIT: A-30 Amplifier--Line or Power
Manufacturer: Electro-Voice, Inc.
Address: Buchanan, Michigan



TEST DATA
Advertising Claims Laboratory Tests

Power Output: 30 watts... Found as advertised

Harmonic Distortion: .5% at 30w... Better than advertised

Intermodulation Distortion(SQRT): 1% at 30w... Better than advertised

Freq. Response: ±.25db from 20-50Kc... Essentially as adv.
Hum and Noise Level: -90db below output... Found as adv.
Single high level input... Found as advertised
Outputs: 4, 8, 16 and 600ohm balanced line... Found as adv.
Adjustable damping factor: Found as advertised

Laboratory Note: Built with the usual KV sturdy const., this unit has very good transient response with well designed unity coupled circuits providing fast and controlled rise time. (using pulse test & synchroscope registration)

Signed as fairly tested in my company
Robert C. Jordan

New York—The high fidelity equipment industry will get its first descriptive directory and buyer's guide with the publication in October of *Audio Fair—Hi-Fi, Why, What & Where to Buy*.

The first copy will be sold at the Audio Fair here. Thereafter, it will be sold on newsstands and in hi-fi dealer shops throughout the country.

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Classics

DOWN
BEAT

CONTEMPORARY FORMAL music is having its day on record. Predominating in the current classical issue are opuses by today's composers, who probably are represented in greater numbers on LPs now than they ever have been before.

The standard works of the old masters nearly all have been recorded already, some of them many times, and recording companies are bolstering their libraries with more obscure titles.

Recording execs used to regard modern compositions as prestige items. If they still regard them so, an awful lot

of labels are looking for an awful lot of prestige suddenly.

COLUMBIA, FOR ONE, has created a new series for modern American composers, issuing a minimum of six LPs in the series a year, the works chosen by a committee of American composers serving without pay. These are works not duplicated on other records, and they are recorded presumably by artists of the composer's own choice.

"The field of American music," to quote from the liner notes, "... has hitherto received the least attention from the recording companies." The Columbia series is motivated by a desire to keep contemporary composition in play.

TWO DISCS OF the series are in current release. One contains Carl

Ruggles' *Lilacs* and *Portals* performed adeptly by the Juilliard String orchestra, Frederick Prausnitz conducting; Ruggles' *Evocations* with John Kirkpatrick at piano, and the *Toccata* by Henry Cowell with Kirkpatrick at piano, Carleton Sprague Smith, flute, Alto Parisot, cello, and soprano Helen Boatright (Columbia ML 4986).

The sister disc has the *Hermit Songs* of Samuel Barber sung in the clear and captivating soprano of Leontyne Price with Barber himself at piano, plus Alexei Haieff's *String Quartet No. 1* incisively read by the Juilliard String quartet (Columbia ML 4988).

Not in the Modern American series but also on Columbia are William Schuman's *Symphony No. 6* and Walter Piston's *Symphony No. 4*, both compellingly rendered by Eugene Ormandy and the Philadelphia orchestra (Columbia ML 4992).

DALLAPICCOLA appears again on an LP of the Louisville Commissioning series, on which four contemporary composers are represented. His *Variaciones Per Orchestra* is a further contribution to the growing library of the 12-tone scale, of which Mr. D. is an exponent and theorist.

The work is accompanied by a definitely Mexican short opus entitled *Cambres*, by Jose Pablo Moncayo; *Serenade for Orchestra* by Ulyses Kay, a stirring little symphony; and a brief but stimulating piece by Darius Milhaud called *Ouverture Mediterraneenne*. Robert Whitney and the Louisville orchestra do creditably in the delivery (LOU 545-8).

Marga Richter is solo pianist on an MGM album entitled *Piano Music for Children by Modern Composers*, an LP containing whimsical and simply-structured works by Paul Hindemith, Alan Hovhaness, Erik Satie, Ernst Toch, and Carlos Surinach.


Aiming to familiarize the studying child with the music of his own time, they are charming selections, and Miss Richter plays them competently with a pleasant air. Surface noises and indifferent engineering do little justice to the piano tones, however (MGM E 3161).

A SIMILAR ALBUM, also on MGM, is Hindemith's *Educational Music for Instrumental Ensembles*, only one among the several educational things he has done. This is somewhat better recorded than the piano LP, is not distasteful for listening only, and is nimbly played by the Maurice Levene String Sinfonietta (MGM E 3161).

Also available is an album of Franz Lehar, a modern composer in a vein that is termed *light opera*, in selections from *The Land of Smiles* and *Paganini*. These are sung in German by soloists of the Vienna Light Opera company, conducted by Franz Sandauer, and include the famous *Yours Is My Heart Alone*. (Epic LC 3130). The selections are well done, if you like operetta.

—Les Brown

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Elliott Discovers Three 5-Starrers

By Leonard Feather

Winner of two *Down Beat* awards in the miscellaneous instruments division on the strength of his unique contribution to jazz via the mellophone, Don Elliott is generally considered the most versatile artist in contemporary jazz.

Since it was impossible to obtain any comments from him on records of other mellophone players (for the simplest of all reasons: no other mellophone players), I used the French horn as the most reasonable facsimile available, playing him several records featuring this instrument, as well as his two other main instrumental identifications, the trumpet and the vibraharp.

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



Don Elliott

The Records

1. **Dizzy Gillespie. Cool Eyes (Norgran).** Lucky Thompson, tenor; J. J. Johnson, trombone.

Well, it sure gives you the impression that it's a Basie kick, all right. Like the old *9:20 Special*; and I'm pretty sure it's Dizzy on trumpet. Must be Dizzy's orchestra, because I can't ever remember Dizzy cutting with Count. It sure had that swingy feeling all right.

Sounded like J. J. on trombone on the last chorus. Dizzy played lead on the last chorus, I noticed, even though he's not recognized as a lead man. I've never heard him lead a section before. Don't know the tenor; maybe it's Coltrane.

The balance wasn't bad, but it's that tubby feeling, a kind of flat balance that Diz has always had when I've heard the band; but because of that swinging feeling, I'd give it four.

2. **Lee Mocco. Stan's Invention (Blue Note).** Mocco, guitar; Vinnie Burke, bass; Jack Hitchcock, vibes; comp. & arr. Stan Pardy.

I liked that one. The presence I liked very much. At first I thought it might be Red and Tal. After the soloing and feeding, I think it's Teddy Charles. Guitarist might be Garcia; I haven't heard Dick in a long time. Might be Charlie Mingus on bass.

I especially like the last 16 bars, the counterpoints, plus guitar and vibes ensemble; changes were very nice. I guess I'd give that a five. Can't see anything wrong with that.

3. **Julius Weikins. Loote (Blue Note).** Oscar Pettiford, bass; Weikins, French horn, comp. & arr.; Frank Foster, tenor; Perry Lopez, guitar. I guess O.P.'s cello gave that away.

Probably it's Oscar's group. When I first heard the ensemble, I didn't know whether it would be Graas or Julius. That's the best French horn I've heard yet. Julius sure has nice conception. I still say, it's hard to get conception and complete freedom on a French horn. He sure came awfully close. Matter of fact, I can picture Julius playing trumpet or another brass instrument which would give him more complete freedom.

O. P. is my boy; bass or cello, he's very clean, and he swings. I liked the arrangement because the changes aren't that far out and yet they're very interesting. I can't imagine who arranged it. I know that Oscar does some arranging for himself.

That guitar gets me . . . I liked both tenor and guitar. I don't know who they are, though. I see no reason for not giving that a five, too.

4. **Urbie Green. Metatles (Bethlehem).** Comp. & arr. Marion Evans; Al Cohn, bass clarinet.

I don't know whether this is cheating or not; I've heard a couple of numbers out of this LP, although not this one; anyhow, I know it's Urbie Green. I guess it was trumpet, clary, trombone, bass clarinet, and a bass line going with the ensemble, which is again interesting.

I've heard of Marion Evans' work, but not too much except for a couple of tunes in the album; I like the blend very much. It's hard, obviously, to get a blend with woodwinds. I had to take a guess on that bass clarinet solo.

I used Al Cohn in my album for a Bethlehem vocal album, and he took a solo on tenor and it sure sounds like Al's conception on the bass clarinet, I imagine. I'm very impressed with that bass line on the ensemble. The balance was good, the recording was good;

solos were good. Personally, I don't know whether I like the changes, for my hearing taste. I'd give it five again.

5. **Milt Buckner and Terry Gibbs. Traped (Brunswick).** Bernie Mackey, electroharp.

First of all, that's not my taste in music. Guess you have to make a living somehow . . . I think Milt Buckner is a very warm fellow, and we became very good friends during my stay at the Band Box.

This must be that *Jazz on the Air* album on Brunswick. Of course, after hearing Terry, I know it must have been cut that night; this must be the album. Terry I'd know anywhere. Wonder who did the arranging? (That's a joke!) Sounded kind of ad libby to me.

Well, for a live broadcast, they picked up pretty well. They picked up a lot of distortion there, too; I can't make the electroharp. Not at all. Because of Terry being linked with it, and let's say for remembrance's sake, I'd give it two stars.

6. **Lionel Hampton. Red Ribboa (Em-Arcy).** Nat Adderly, trumpet (Harm-mun mute); B. Mullin, trumpet (cup mute); Maurice Mounier, clarinet; Ross Urtrager, piano; Guy Pederson, bass; MacKae, drums; Dave Amram, French horn. Recorded in Paris.

Wow, I don't know where to start. First of all, it's too long. I couldn't see any reason why they had to repeat the same instruments on solos. If somebody isn't trying to fool the listener, I heard the groaning and it must be Hamp; recorded very nicely, I think.

It showed a lot of technique.

You can tell because of his facility, naturally, his technique . . . he shows a knowledge of the usual, or the standard inversions of chords, but no creativeness. I'm surprised, because I've heard Hamp play with a lot of modern conception, but on this one he just seems to play a lot of the 16ths, 32nds, and you keep multiplying.

I know Hamp's been on the coast a lot and I hear the French horn—no comment on that. As compared to the first solo I heard before—Julius Watkins—this solo on French horn could be Johnny. I liked the clarinet player . . . Because I've heard Pres play clarinet once before (I'm not saying it's Pres) and heard a certain thing in the vibrato, I'm almost positive that this clarinet player is not just a clarinet player.

I'd say he's probably a tenor man. (Ed. Note: Yes). I liked the solo . . . very tasty. Also tasty was the piano—I don't know who he was; nice conception. I liked the trumpet, too, I have special preference for the trum-

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pet with the Harmon mute; I like to use that when I record, too. There might have been two trumpet men. I couldn't tell—they play alike.

The first was trumpet Harmon, and the second was trumpet cup. The first one, whether they were the same or not, he came out stronger. I liked the bass man a lot. The drums had sort of average presence, but it should have been louder because of the bass being so strong. About three stars.

7. **John Graes. My Buddy (Decca).**
Graes, French horn; Gerry Mulligan, baritone; Red Mitchell, bass.

It might have been Gerry on bary, but whoever the leader is, he's trying to get the Mulligan sound, and it didn't leave me with any stimulation at all. The only thing tasty in it was the bary solo, and I don't know whether that might have been Bud Shank or Gerry.

The sound of the bass wasn't full, but the intonation was nice. It's what I mentioned before about getting a feeling out of the French horn. It's very hard, because I tried doing it once before myself. Well, so far, I'll say, I haven't heard it done yet . . . Well, I'd give it two because of the bary solo.

Joe Morello

(Jumped from Page 13)

ally for little more than three, he already has made remarkable strides in that direction.

And if the number of times his name keeps popping up in musicians' conversation about drummers is any indication, he will not be long in reaching his goal.

—tracy

Strictly Ad Lib

(Jumped from Page 7)

Green's Show Biz Oct. 9 . . . Look for NBC radio's Monitor to expand into a daily 10 a.m. to noon strip.

Chicago

SIX - A - DAY AND THREE - A - NIGHT: The Chicago theater is loading up a glittering talent display for the fall. Current is the annual record artist package, assembled and emceed by deejay Howard Miller, who is probably the town's hottest, listing Felicia Sanders, Pat Boone, Della Reese, Lenny Dee, the Hi-Los and Yonely. Coming are Patti Page Sept. 2 and Nat Cole Sept. 16, both for two-week engagements . . . The Regal theater uncorks an r&b format Sept. 2 with the Buddy Johnson ork, LaVerne Baker, the Four Nutmegs, the Four Cardinals, and Ella Johnson.

At the Chez Paree, Patti Andrews and Jimmy Nelson are co-headlining, filling a cancellation by Ann Sothern . . . At the Blue Angel is Voodoo Calypso, with Obu'ba, Venita, Vivi Vel-

asco, and the Shange Dancers . . . Lisa Kirk tops the present Palmer House show, with the usual late summer revue set to open the first week in September. It'll star Will Jordan.

JAZZ, CHICAGO-STYLE: Barbara Carroll debuts the new low-swinging jazz policy at the London House Sept. 14. She's to be followed by Don Shirley Oct. 12 for four weeks . . . The Dukes of Dixieland are held over at the Preview until Oct. 16 . . . Count Basie is the attraction at the Blue Note until Sept. 7 . . . The Salty Dogs are playing weekends at Dynell Springs, on the southwest side.

At the Brass Rail, Art Hodes' quintet alternates with the groups of Jimmy Nuzzo and Bobby Laine. Hodes' combo has Muggsy Dawson, cornet; John Welch, trombone; Jimmy Granato, clarinet; Hap Gormley, drums, and himself on piano . . . Fred Kaz is soloing at the Easy Street keyboard.

HEREABOUTS: Ray Kenyon, pianist-arranger with the Frank York orchestra in the Sherman hotel, died of a fractured skull on Aug. 1 after a brutal beating by two men over a traffic dispute. Kenyon was 35, had played with York at intervals for the last two years, and was on his way to work at the time of the incident . . . Chet Roble has left the Sherman hotel's Well of the Sea, where he had worked for many years, to go on staff at ABC. He also plays the Studs Terkel television show on Sunday nights . . . Dardanelle, who has also been working the Sherman, has taken time off to have a baby.

Marvin Moss, acts agent for the MCA bureau here, transferred to the company's television department in Beverly Hills, Calif. . . . Mimi Benzell is starring in the strawhat version of *By the Beautiful Sea* at the Highland Park Music theater . . . George Rank's ork takes over the Melody Mill ballroom Sept. 5.

Hollywood

TELENOTES: Radio-television actors' union is cracking down on platter pitchmen who have been talking name singers into taping trademarks for them for free . . . CBS hopes to out-Disney Walt by financing United Productions of America (Mr. Magoo, et al) to the tune of \$1,500,000 for a series of cartoon comedy telefilms . . . Billy May was music director for Bob Crosby's *One Night Stand* TV show that reunited so many of his former bandsmen—Gil Rodin, Eddie Miller, Matty Matlock, Bobby Haggart, Nappy Lamare, Billy Butterfield, Charlie Teagarden, and Warren Smith. That was Jack Sperling in the role of Ray Bauduc, who was unable to make the show . . . Speaking of Lawrence Welk's falling out with KTLA Topper Klaus Landsberg, a Vine St. character said, "Just another case of Klaustrophobia."

JAZZ JOTTINGS: Billie Holiday, an added starter on Leonard Bernstein's jazz symposium at Hollywood Bowl, doubled with her first Sunset Strip

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Rayner

stand with a run at the Crescendo ... Jimmy Giuffre, Shorty Rogers, Shelly Manne, and Ellis Kohs (one of the Coast's top music scholars) will comprise a four-man seminar this fall for USC's new jazz lab course ... The new and widely hailed Chico Hamilton quintet, currently at the Stroller's on Long Beach, debuts on record with a 12" LP for Pacific Jazz.

L. Armstrong & Co. announced for Aug. 26 opening at Crescendo ... Joe Burton trio back from Phoenix to take stand at Castle restaurant, recently vacated by Mel Henke unit ... L. A. contingent of Jazz International now holding weekly meetings on Thursday nights hosted by Howard Rumsey's All-Stars at Lighthouse. Rumsey and J. I.'s Howard Lucraft planning a west coast jazz fest for next spring that will outdo Newport's.

ADDED NOTES: The Merry Macs (remember?), now composed of Judd and Ted McMichael, Dick Baldwin, and Louanne Hogan—one brother died some years ago and another retired—is reactivated with date at Hollywood's Bar of Music this typing ... Bobby Troup trio enlivening Pasadena's very staid Huntington Hotel ... Listing from radio log of *Hollywood Citizen-News*: KFWB—9:00 p.m., jazz; 9:30 p.m. music.

San Francisco

Burt Bales, who has been playing for several months at the Pier 23, is forming a band with Vince Cattollica, Cus Cousineau, Skip Morr, and others for a new show this fall on KSan-TV ... Charlie Barnet played a one-niter Aug. 19 at the Civic auditorium ... Joe Mooney in town from Reno, where he's with the Vagabonds, for a couple of days, may play the Black Hawk later this summer ... Tito Puente gassed everybody at the Macumba. Cal Tjader followed, and his Fantasy records are now out selling Dave Brubeck in California.

Bob Mielke's Bearcats still going strong at the Larks club in Berkeley ... Bob Scobey, with both Lizzie Miles and Clancy Hayes on vocals, is at the Showboat in Oakland ... Chris Connor drew packed houses at the Black Hawk, though she goofed the disc jockey route badly.

Lionel Hampton made his first Bay Area appearance in years Aug. 7 at the Oakland auditorium ... Dr. S. I. Hayakawa drew a packed house to the San Jose State college when he lectured on jazz with live illustrations by Don Ewell, Bob Scobey, Clancy Hayes, and Lizzie Miles.

—ralph j. gleason

Las Vegas

Bypassing the Sands, where he usually holds forth, Billy Eckstine takes a month at the New Frontier starting Labor Day ... Such a hassle at the Riviera when Piaf and Kathryn Grayson were booked to headline same show. Miss Grayson was felled by the virus



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bug, Piaf held out for full loot, pay or play, and new owners came in at this dramatic moment with Spike Jones & Co. who kept up the mood of tumult and mayhem for a month . . . Tony Pastor set for Cloud 9 lounge of New Frontier Nov. 1.

Micki Marlo thrushing at El Rancho Vegas while Joe E. Lewis vroom-vrooms . . . Lena Horne carries on the Sands' "Ziegfeld Follies" with Satchmo and Robert Merrill exit . . . Howard Keel hops into the Dunes come November . . . And Horace Heidt wants to rebuild his Hotel Shamrock here from its one-story rambling design into an eight-story resort hotel.

Pearl Bailey steps into vacated top-line spot of Gisele MacKenzie at the Flamingo Aug. 28 . . . Alfred Alpaka group at Royal Nevada lounge doing sensational biz . . . Billy Williams quartet floats into New Frontier's Cloud 9 lounge when Mary Kaye trio waft out Labor Day . . . Al Jahns crew vacationing as Sauter-Finegan ork has a three-weeker at the Thunderbird . . . But the biggest news in Vegas is the nitery debut of Guys and Dolls at the Royal Nevada, with Robert Alda, Vivian Blaine, Sam Levene, Stubby Kaye, B. S. Pully, and original Broadway cast sans Isabel Bigley.

—bill willard

Detroit

The Kenny Burrell quartet is doing a fairly steady stand at Rouge lounge, being billed opposite out-of-town names, which adds up to continuous entertainment. Burrell has Tommy Flannagan, piano; Paul Chambers, bass; Frank Gant, drums. Art Blakey's Jazz Messengers held the spot July 26-31 and were followed by the Don Elliott quartet Aug. 2-7. Elliott was featured on vibes, mellophone, trumpet, and bongos. The Chet Baker quartet played there Aug. 9-14. Burrell was on the stand again Aug. 16-21 with the Australian Jazz quartet, and Stan Getz was scheduled Aug. 23-28. Terry Gibbs was due in Aug. 30.

Lively sessions at Bluebird inn on Friday, Saturday, and Sunday with Alvin Jackson, bass; Barry Harris, piano; Donald Bird, trumpet; Yusef Lateef, tenor and flute; Bernard McKinney, baritone and trombone, and Art Mardigan, drums . . . The Sonny Stitt date at Crystal fell through. Teddy Charles opened Aug. 9 featuring Charlie Mingus, bass, and Elvin Jones, drums. Originally booked for July 28, Muddy Waters' quartet took over Aug. 16 . . . T-Bone Walker closed at the Flame Aug. 25, and Ivory Joe Hunter was to do business Aug. 26-Sept. 8 . . . Frankie Castro did two weeks at the Falcon.

The Dorothy Donegan date at Baker's ended Aug. 27, instead of two weeks later, because of a Las Vegas commitment. Baker reports standing room only on the recent Jimmy and Marian McPartland gig. McPartlands are booked for a return in January . . . Pee Wee Hunt playing to full houses at the



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Filmland Up Beat

DOWN BEAT

By Hal Holly

Along with others, who, I like to think, were selected representatives of the press, I was invited by MGM music head man Johnny Green to advance showings, or rather hearings, of the voice Susan Hayward is about to spring on film audiences with the release of *I'll Cry Tomorrow*, the Lillian Roth biofilm.

In his presentation, Green demonstrated that in addition to running the music department of one of the biggest movie plants, he is one of MGM's, and the industry's, best public relations men.

Since I do not take stenographic notes (on the theory anything you can't remember isn't worth writing about) this account of how Johnny "broke" the story is only approximate:

"We were about to engage a vocal double for Miss Hayward, who, up to this time, had never sung a note except in her shower. As usual, I had her drop into my office, where I have a piano, to talk, so that I could get an idea of the sound of her voice for matching purposes.

"To do this, I always ask the subject to sing, or at least hum, a few notes. Susan was so shy I had difficulty in getting her to try anything. Finally, after we just talked . . . she said, 'Well, here goes. You asked for it!' and let go.

"I almost fell off the piano bench. I said, 'You are going to do your own singing.' She laughed in my face, and refused.

"We engaged a vocal double and started prerecording to get her off-guard. Then I started all over again on Susan. I was determined to help her discover her own voice. It took weeks, during which I finally succeeded in getting her to do some work with our vocal coaches, before we could get her into the recording studio."

Then followed the trying sessions of prerecordings. Green recalls, She, like all singers, had good days and bad days—her suicide attempt happened during this period.

The hardest part, he said, was getting her own stamp of approval on the recordings.

After this buildup, a letdown with the actual running of the soundtracks might have been expected. Most of those present, however, were bowled over.

Miss Hayward does not have a great voice, but she injects plenty of drama into her songs, which is far more important in this story of Miss Roth's dramatic victory over alcoholism.

ONLY-IN-HOLLYWOOD ITEM: Although Ziggy Elman declined to soundtrack his famous *Angels Sing* solo for *The Benny Goodman Story*, and Manny Klein was borrowed from the Columbia staff to do a note-for-note duplication, Ziggy finally agreed to appear visually in the Carnegie hall concert sequence, playing himself—to Manny's soundtrack.

ON AND OFF THE BEAT: Pearl Bailey will co-star with Bob Hope, Eva Marie Saint, and George Sanders in Paramount's *King of Hearts* . . . Dick Cathcart, who played cornet for J. Webb in *Pete Kelly's Blues*, doing visual and musical role as navy bandleader in Columbia's upcoming *Battle Stations* . . . Lena Horne returning to films to do some songs in *Viva Las Vegas* for MGM, the lot Lena once ankle because they gave her only songs to sing . . . Kim Novak signed for role of Marjorie Oelrichs, feminine lead in *The Eddy Duchin Story*.

New Minneapolis Jazz Society

Minneapolis—Six local musicians, headed by Dick and Don Maw, have formed the Twin Cities Jazz society. The club has already sponsored a jazz workshop and plans to have regular listening sessions—devoted to records and to local bands—at no admission charge.

Radio And Video

THE RAREST THING on radio is a program with a lot of good music and not much advertising. I have been immensely enjoying two such shows lately—until both of them got bumped off the air by NBC's *Monitor*, the weekend monstrosity that goes places and does things. The chief thing it does is ruin local programming, which, by my standard is the backbone of any radio station.

My two victims of *Monitor* were the Sunday morning *Masters of Rhythm* from WTMJ, Milwaukee, to which I have listened regularly since, I think, even before the war, and a Saturday afternoon program on WMAQ, Chicago, which intermixed a live orchestra with excellent recordings, including some jazz, and dished up the whole thing with binaural sound, using both FM and AM units.



Mabley

This essay isn't intended as a lament for these two particular shows, but I imagine that the same thing is happening in other parts of the country where *Monitor* has grabbed all the time from early Saturday until late Sunday.

MONITOR IS ONE OF THOSE pieces of Big, Big BIG thinking at Sylvester Weaver's network, and is supposed to be the savior of network radio. Well, who wants network radio, except the networks? I'd much rather have local radio, local news, local names, even local disc jockeys.

If your radio listening habits are like mine, you have the box on while you're in the car and around the house to keep you company in projects such as my current job, painting the dirty name garage.

The good listening time—the time when you pay attention—is given to television. Or maybe if you're antitelevision, to FM radio, or to hi-fi. Anyway, radio fits in as strictly secondary, and not primary, diversion.

WHILE SLOPPING THE BRUSH around the wall, I have heard on *Monitor* Bob and Ray and some pretty good discussions and some news pickups and parts of many records and a female trying to sound sexy while giving temperature readings. She's pretty gruesome.

One night I caught 14 minutes of Dave Brubeck in a pickup from the Newport jazz festival. But most of the widely advertised quality of *Monitor* has eluded me. I'll stick with it 15 or 30 minutes, until something dull comes on, and then switch to another station for eight or 10 minutes, or until the first playing of a record by the Crew-Cuts, and then turn the darned machine off.

All of this sounds as if the man just doesn't like commercial radio. Well, he did like parts of it, until *Monitor* came along and ruined Saturday afternoon and Sunday morning.

LET'S GET TO TELEVISION. This season has seen the usual amount of second guessing on the failure of certain TV shows to make the grade. More than two dozen shows which were network headliners are either off the air or shifted around to different time slots this fall in a last-ditch effort to pump life into their ratings.

The Ray Bolger show was a simple case of a great star in a very ordinary situation comedy. *Halls of Ivy* didn't move. *I Married Joan* was regarded as a successful commercial show and probably would still be up there if *Disneyland* hadn't bulldozed into the time spot in competition.

My Favorite Husband had real charm and humor and ratings, too. I'll take as the reason for its troubles the piece of gossip I read in one of the papers—some personal differences in the cast.

RED BUTTONS—too much of the same thing, and watch out George Gobel. Mr. Peepers, same story. Imogene Coca is not the situation comedy kind. *Life with Father* was a wonderful family show, and I wish it would stay on the air. Horace Heidt's *Show Wagon*—the mystery is how it got on in the first place.

Won't Play Goodman As A Comedian, Allen Asserts

By Charles Emge

With *The Benny Goodman Story* well into its final shooting stages, it seems a proper time to check up on just how our old friend, Steve Allen, is making out before—and behind—the cameras in his first important role as a movie actor. We trust that by now readers know that Allen is playing the title role and that his co-star is Donna Reed in the role of Alice Hammond—now Mrs. Goodman.

On our most recent visit to Universal-International studios in Hollywood, we caught him between shots on the set where they were filming portions of the famous Carnegie ball concert of 1938.

Appropriately enough (to the beat of our knowledge) he was wearing white tie and tails and looked right at home. But he didn't look quite like the Steve Allen you see on television.

HE HAD TAKEN on a surprising resemblance to Benny Goodman—surprising because in actuality there is about as much physical resemblance between Steve Allen and Benny Goodman as between Jimmy Stewart and the late Glenn Miller. A studio spokesman had some comment on this:

"We don't try to make him look like Benny's twin brother if he had one. As in the Miller picture, our make-up men use a few tricks to bring about a general similarity, to catch something of Goodman's over-all appearance.

"They put that little twist in his hair, and changed the way he parts it, put glasses on him like Benny's (Allen in real life wears dark heavy rims; Benny's are light).

"That, plus the great job Steve is doing in simulating Benny's familiar mannerism, especially on the clarinet solos, is what makes people who know Goodman closely feel that they are seeing the real Benny Goodman . . ."

STEVE ALLEN, so glib and ready with the answers in radio and television, is somewhat retiring, reticent, even a bit shy with interviewers.

The interviewers on this occasion included not only your *Down Beat* reporter, but also scribes from radio and TV fan magazines and Hollywood staffers from the major wire services.

Steve doesn't have too much to say under these circumstances, mostly the usual answers to the usual questions. Or maybe he feels, understandably, that he should save his material for the shows on which he gets paid.

HE IS JUST a bit tired of explaining how he happened to be selected to play the role of Goodman, particularly when the query is put in a way that implies that he is an "unknown" receiving his first big break. But he remains affable about it:

"It wasn't quite the same as if I were the grocer's boy, signed and elevated to stardom in my first picture.



Steve Allen

"Anyway," he continued, "quite a number of my friends and well-wishers among musicians, including Benny himself, thought that I would be the logical person for the role and passed the suggestion to Aaron Rosenberg, the producer.

"**HE RAN SOME** things from those shorts I made, a bit I did in a picture some years ago, talked it over with me. I told him I would like to do the part, and that was it.

"Because I have been doing comedy in radio and television, your readers will probably want to know that the role of Benny Goodman, as written for the picture, is very 'straight,' and I am playing it that way. We are not trying to turn Benny Goodman into a comedian. A few laughs here and there, of course."

We moved out to the set and watched Allen do the next scene, in which Goodman, with the quartet (recorded and played with Allen in the sequence by Lionel Hampton, Gene Krupa, and Teddy Wilson), plays *Memories of You*, obviously playing it principally for the benefit of the future Mrs. Goodman, who, arriving late at the concert, has just come in and taken a seat down near the front.

ALLEN PICKED UP his clarinet and while waiting for them to line up the shot, started playing away very creditably on *Stardust*. We queried Sol Yaged, who has been coaching Steve

Landsberg Drops Welk Video Show

Hollywood — The friction between the Lawrence Welk camp and KTLA chief Klaus Landsberg, the television impresario who lays claim to having made Welk bandom's biggest TV attraction, has finally broken into open battle.

Landsberg summarily dropped Welk's Friday night show from his station and shifted his new Orrin Tucker show into the time slot formerly held by Welk. Landsberg says Welk refused to abide by terms of his contract.

Back of the scrap is the fact that Welk's show, now on the ABC-TV network, has been blocked from local release by his commitment to KTLA and Welk has been trying to get out of his contract.

But Landsberg appears to have won the first round. A spokesman for the ABC net said they "couldn't take a chance" on releasing the Welk show locally until the Welk vs. Landsberg hassle "was legally settled." So just how long it will be before Welk's local TV fans see him again is unknown.

EmArcy Signs Terry Gibbs 4

New York—Terry Gibbs has signed an exclusive recording contract with Emarc. Gibbs' debut on the Mercury subsidiary will mark his first recordings since he left the Brunswick label some months ago.

The vibraphonist's quartet was temporarily disbanded at presstime while Terry Pollard, pianist with the group, took a brief leave of absence to visit her home in Detroit.

Bleyer Records Danish Trumpeter's Band, Singer

Copenhagen, Denmark—While in Europe, Archie Bleyer recorded the Danish band of trumpeter Ernie Englund. Also cut were four sides by vocalist Chris Dane, a baritone who last May was an Arthur Godfrey *Talent Scouts* winner. Englund played with the Les Brown band about two years ago but since has been touring Scandinavian countries.

for the musical part of his role, and he said:

"Steve wasn't satisfied with just learning the fingering to go with Benny's soundtrack. He decided he really had to play some clarinet—and he does. Says he is going to continue studying the instrument seriously.

"And since this guy can do just about anything he turns to, I say he's liable to be a fine clarinet player."

Strictly Ad Lib

(Jumped from Page 7)

Crest. Jam sessions on Monday . . . The Alamo featured Don Shirley with Richard Davis on bass Aug. 1-13 . . . The Dave Heard combo at Klein's featuring jam sessions on Monday . . . Big band package at the Graystone Aug. 29 had Stan Kenton and Count Basie billed . . . The Commanders at Walled Lake casino Aug. 27, and Billy May was to do a one-niter at Jefferson Beach on the same date.

—azalea thorpe

Cincinnati

Stan Kenton is due to close the 83rd season of free park concerts Aug. 28 . . . Club Ebony came up with a welcome surprise by booking Miles Davis for three days . . . Recent attractions at Buckeye Lake park included the bands of Sauter-Finegan and Les Brown . . . Pearl Bailey in at Beverly Hills for two weeks.

Greystone ballroom rocked to the music of Louis Jordan . . . Although business was excellent, the Mike Schiffer trio was given notice at Benny's, leaving the city with no regular jazz club.

The Third Herd of Woody Herman, crippled by the loss of many key men, still sounded as good as ever. In fact, they set an all-time attendance record by drawing some 2,000 paid admissions to LeSourdsville lake . . . Jazz fans were dealt a blow last month when disc jockey George White of WCIN was forced to drop two of his jazz shows and change the third to a "more commercial type." He had been one of the leaders in the modern music movement, having more jazz air time than any other disc jockey in southwestern Ohio.

—dick schaefer

Toronto

Town Tavern added the Joe Roland group to its summer line-up . . . Local trumpet star Herbie Spanier is working in New York with pianist Paul Bley. Plans include Monday nights at Bird-

Sorry

Inadvertently omitted from the personnel of the group Charlie Mingus led at the Newport Festival on Sunday afternoon, was vibist Teddy Charles, whose playing and composition (*The Emperor*) were important contributions to the afternoon session.

land and a record session with EmArcy . . . Former Bostonian Joey Masters, who had made Toronto and the Mercury club his home for the last few years, has moved to New York. He is working with a trio at the Cafe 59.

Canadian National exhibition grandstand show, running Aug. 26-Sept. 10, has Ed Sullivan as emcee. Show features Four Lads; slapstick comedians Willie West, and McGinty; dancers Allan and Blanch Lund; comedian David Broadfoot, and others, all tied together by production numbers with a Canadian theme. Finale has Lake Ontario and English Channel conqueror Marilyn Bell. Choir, orchestra, and dancers do a Howard Cable-Jackie Rae production. *The Lady of the Lake* as she is presented.

—roger feather

Montreal

The Bix Belair orchestra and the Buddy Clayton quartet continue at the Bellevue Casino . . . The "Jazz at Its Best All-Stars" recording date, originally set for August, has been delayed one month. That program's critics panel recently selected Stan Getz, the late Charlie Parker, and Miles Davis as the three best and most requested recording artists during 1955 . . . Steve Garrick's band a possible consideration for the Kenton Presents label if Abby Smollan can swing it.

Herman Appel's quartet is at the Castle des Monts in Ste. Agathe during August . . . The seventh edition of *Fun in the Sun* was held at the Roost, north of Ste. Agathe in the Laurentian mountain holiday resort area. Jan Bart, Jackie Kahané, and the Perry Carman trio took part . . . Blake Sewell's band has returned to the town of Mount Royal town hall to begin another season of Saturday night dances.

—henry f. whiston

Sends Acts Overseas

New York — WOR Artist Bureau's head, Nat Abramson, is donating a group of American acts for overseas duty, as a replacement for the now defunct USO camp shows. All costs (fees, insurance, and welfare payments) to talent, with the exception of transportation and billeting, which will be provided by the U. S. government, through the armed forces professional entertainment bureau, will be paid for by Abramson.

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Band Review

Orrin Tucker, Roberta Linn;
Palladium, Hollywood

Tucker, the veteran bandleader who did right well for himself right through the peak of the swing era with a strictly commercial band, is back in business with a band generally similar in format to that of his *Oh, Johnny* hit period (brass, reeds, rhythm, and strings) but now topped off with a new feature.

This is the addition of a flock of percussion instruments, for the operation of which Tucker carries one extra drummer for his regular dance stint and two for the television show on KTLA on Fridays.

Elmer Schmidt is spotlighted as soloist on xylophone and vibes, and all arrangements are touched up with chimes, bells, and various other percussion effects.

To some extent, there's a Sauter-Finegan influence, with a notable difference—whereas the Sauter-Finegan unit is only incidentally, or occasionally, a dance band, the new Tucker band is first, foremost, and always a dance band.

Arrangements, tunes and tempos—nothing too slow, nothing too fast—are strictly for dancers. Even Tucker's star pianist Jack Melick, who gets pretty fancy on the TV show, is essentially a member of the rhythm section on the dance job. Tucker himself does most the vocals. Roberta Linn, who gets star billing, is on the stand only for radio and telecasts.

—emge

George Handy; Birdland, NYC

AN EVENT of real potential importance to jazz took place last month when George Handy, best known as the arranger for the great Boyd Raeburn band of the 1940s but absent from the modern jazz scene in recent years, made his first public appearance as a leader.

During his two-week stint at Birdland, he directed a group in which the instrumentation varied as a result of some protean doubling.

The men were Gene Orloff, trumpet and violin; Dick Sherman, trumpet; Billy Byers, trombone; Ray Beckenstein, flute and alto; Tommy Mace, tenor and oboe; Dave Schildkraut, alto; Danny Bank, baritone; Handy, piano; Teddy Kotick, bass, and Osie Johnson, drums.

THOSE WHO CAME thinking they had a rendezvous with the man who wrote a casual set of light swingers for the LP on Label "X" were surprised to meet a very different Handy here.

This unit, which will be represented by a later LP on the same label, has a whole library of Handy originals which he introduces as tone poems. Some of

the titles are *Maretet, Tender Touch, Knobby Knees, Gossamer Sheen, Pulse*.

The intricately woven orchestrations reflect many classical influences in the arranged passages, and some moments suggest Bartok, Stravinsky, and others. But improvisation never is discounted, and there are three frequently featured soloists—Sherman, Byers, and Schildkraut—whose contributions prevent the whole from losing contact with jazz.

Despite tempo changes and a great deal of complexity in the writing, the music often swings. The violin is ingeniously used, usually playing a theme while one or two other lines are juxtaposed against it contrapuntally.

THERE WERE TIMES when the rhythm seemed logy and the musicians were too obviously working at reading the music rather than feeling, interpreting, and shading it; this clearly

could be ascribed to the newness of the group, which certainly could have loosened up considerably had it been together a little longer.

It speaks well for this music that although Handy was alternating with Basie on the Birdstand, he managed to command the audience's interested attention and earn substantial applause after each number.

Since most his sidemen are the non-ambulatory type of Manhattan freelancers, it will be almost impossible for Handy to go out of town with a group of this kind except perhaps for an occasional concert date.

Possibly the appearance of an LP featuring this unusual and thought-provoking library may enable him to assemble a similar group at least for a few jazz club dates in other cities.

—Leonard Feather



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Albert, Abbey (Berkeley Carteret) Asbury Park, N. J., h; (Statler) Boston, 9/26-11/19, h
Anthony, Ray (On Tour—South Dakota, Utah) GAC
Back, Will (Utah) Salt Lake City, Utah, h
Bair, Buddy (Dutch Mill) Lake Delavan, Wis., Out 9/28, h; (On Tour—Midwest) GAC
Barron, Blue (On Tour) MCA
Basie, Count (On Tour—Midwest) WA; (Pepe) Philadelphia, Pa., 9/5-18, nc; (Birdland) NYC, 9/23-10/5, nc
Beneke, Tex (On Tour—West Coast) MCA
Borr, Mischa (Waldorf-Astoria) NYC, h
Bothie, Russ (Merry Garden) Chicago, h
Brandwynne, Nat (Malibu Surf) Lido Beach, L. I., Out 9/5, nc; (Waldorf-Astoria) NYC, In 9/28, h
Brown, Les (On Tour—Midwest) ABC
Campo, Fugi (Malibu Surf) Lido Beach, L. I., 9/2-6, nc
Carle, Frankie (Spokane Interstate Fair) Spokane, Wash., 8/26-28
Cavallaro, Carmen (On Tour—West Coast) MCA
Carroll, David (Roosevelt) New Orleans, La., 9/15-16/13, h
Los Chavales (Waldorf-Astoria) NYC, In 10/27, h
Commanders (On Tour—Midwest) WA
Crom, Bob (St. Anthony) San Antonio, Texas, h
Cugat, Xavier (Waldorf-Astoria) NYC, 9/2-28, h
Dorsey, Tommy, Jimmy (Bolero) Wildwood, N. J., Out 9/29, nc
Eliart, Les (Steel Pier) Atlantic City, N. J., 9/26-9/7, h; (Statler) NYC, 9/9-11/3, h
Ferguson, Danny (Robert Driscoll) Corpus Christi, Texas, h
Flak, Charlie (Palmer House) Chicago, h
Fitzpatrick, Eddie (Mapes) Reno, Nev., h
Flanagan, Ralph, Chippewa Lake, Ohio, 9/26-9/7; (On Tour—East) GAC
Foster, Chuck (Peabody) Memphis, Tenn., 8/29-10/9, h
Gardner, Joe (On Tour—Midwest) GAC
George, Chuck (Officers Club) Ellsworth Air Force Base, Rapid City, S. D., Out 9/11, pc
Gilmore, Stiles (Weekapaug Inn) Weekapaug, R. I., h
Hampton, Lionel (Moulin Rouge) Las Vegas, Nev., Out 9/29, nc
Harris, Ken (El Rancho) Sacramento, Calif., Out 9/5, nc; (Statler) Buffalo, N. Y., 9/20-11/20, h
Hefti, Neal (On Tour) WA
Herman, Woody (On Tour) ABC
Howard, Eddy (Aragon) Chicago, Out 9/11, h; (Roosevelt) NYC, 9/26-11/3, h
Hudson, Dean (Cavalier) Virginia Beach, Va., 9/26-9/8, h; (On Tour—Texas) 9/10-10/1, MCA
Hunt, Pee Wee (Crest) Detroit, Mich., Out 9/28, cl; (On Tour—Midwest) GAC
Jerome, Henry (Edison) NYC, h
Jurgens, Dick (Eltch's Garden) Denver, Colo., Out 9/5
Kaye, Sammy (Colosseum Exhibition Hall) Quebec City, Canada, 9/3-19
Kenton, Stan (On Tour—East) GAC
Kinley, Steve (Statler) Detroit, Mich., 9/12-11/10, h
Laine, Buddy (Dutch Mill) Delavan, Wis., Out 9/28, h
LaSalle, Dick (Statler) Washington, D. C., 9/22-11/19, h
Lewis, Ted (Desert Inn) Las Vegas, Nev., Out 9/29, nc; (Riverside) Reno, Nev., 9/1-12, h
Lombardo, Guy (Desert Inn) Las Vegas, Nev., In 9/27, nc
Long, Johnny (Steel Pier) Atlantic City, N. J., 9/6-11, h
McCanna, Don (Radison) Minneapolis, Minn., h
McIntyre, Hal (Roosevelt) New Orleans, La., Out 9/14, h
McKinley, Ray (On Tour—East) GAC
Martoris, Ralph (Steel Pier) Atlantic City, N. J., 9/2-5, h; (Meadowbrook) Cedar Grove, N. J., 9/10-11, h

Martin, Freddy (Mitchell Corn Palace) Mitchell, S. D., 9/13-24
Masters, Frankie (Conrad Hilton) Chicago, h
May Band, Billy; Sam Donahue, Dir. (On Tour—Midwest) GAC
Melba, Stanley (Pierre) NYC, h
Mooney, Art (On Tour—East) GAC
Moreno, Buddy (Riviera) Lake Geneva, Wis., Out 9/4, nc
Morgan, Russ (On Tour—Midwest) GAC
Morrow, Buddy (On Tour—Midwest) GAC
Moxian, Roger King (On Tour—East) GAC
Neighbors, Paul (Shamrock) Houston, Texas, In 9/15, h
Noble, Ray (On Tour—England) MCA
Pastor, Tony (On Tour—Midwest) GAC
Peepor, Leo, Lake Delavan, Wis., 9/20-9/4
Phillips, Teddy (Flamingo) Las Vegas, Nev., h
Prima, Louis (Sahara) Las Vegas, Nev., h
Purcell, Tommy (Roosevelt) NYC, In 9/28, h
Reed, Tommy (Mushlebach) Kansas City, Mo., h
Regis, Billy (Beverly Hills) Los Angeles, Out 11/12, h
Rudy, Ernie (On Tour—Midwest) GAC; (Aragon) Chicago, In 9/10, h
Seater-Finegas (On Tour) WA
Sonn, Larry (On Tour—New York Territory) MCA
Spitainy, Phil (Steel Pier) Atlantic City, N. J., Out 9/27, h; (State Fair) Syracuse, N. Y., 9/3-10
Spivack, Charlie (On Tour—Chicago Territory) MCA
Straeter, Ted (Plaza) NYC, In 9/15, h
Sudy, Joseph (Statler) Hartford, Conn., In 9/28, h
Thornhill, Claude (On Tour—East) GAC
Waples, Buddy (Tower Club) Hot Springs, Ark., nc
Watkins, Sammy (Statler) Detroit, Mich., Out 9/11, h; (Statler) Cleveland, Ohio, In 9/12, h
Weems, Ted (Indiana State Fair) Indianapolis, Ind., 9/3-9; (On Tour—Texas) 9/12-30, MCA
Weik, Lawrence (Aragon) Ocean Park, Calif., Out 1/5/57, h
Williams, Billy (Pleasure Pier) Galveston, Texas, h
York, Frank (Sherman) Chicago, h

Combos

Allen, Henry "Red" (Metropole) NYC
Armstrong, Louis (Mocambo) San Francisco, Calif., 8/26-9/1, nc; (Crescendo) Hollywood, Calif., 9/2-9, nc
Australian Jazz Quartet (Basin Street) NYC, 8/26-9/4, nc
Bel-Aires (Polaris) Fairbanks, Alaska cl
Blaker, Art (Beehive) Chicago, 9/3-15, nc
Bonnomere (Paradise) Atlantic City, N. J., Out 9/5, nc
Boyd, Bobby (Beachcomber) Wildwood, N. J., Out 9/10, nc
Brown, Charles (On Tour) 9/1-11, SAC; (Gleason's) Cleveland, Ohio, 9/12-18, nc
Brubeck, Dave (Basin Street) NYC, 8/26-9/4, nc
Cadillac (On Tour) SAC
Campbell, Choker, Idlewild, Mich., Out 9/5
Candido (Mac's Mambo Inn) Atlantic City, N. J., Out 9/5, nc
Carroll, Barbara (Town Tavern) Toronto, Canada, 8/29-9/10, nc
Cavanaugh, Page (Congress) St. Louis, Mo., 9/2-24, h
Charles, Ray (Palms) Hallandale, Fla., 9/5-18, nc; (On Tour—South) SAC
Charley & Ray (On Tour) SAC
Charms (On Tour) SAC
Clark, Billy (On Tour—South) SAC; (Palms) Hallandale, Fla., In 9/18, nc
Clovers (On Tour) SAC
Cola, Cozy (Metropole) NYC
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; (Zanzibar) Buffalo, N. Y., 9/27-10-1, nc
Davis, Eddie (Zanzibar) Buffalo, N. Y., 9/13-19, nc
Davis, Johnny (Officers Club) Chateau Lamotho, France, pc
Davis, Miles (Blue Note) Philadelphia, Pa., 9/5-10, nc
Dixon, Floyd (On Tour—South) SAC; (Gleason's) Cleveland, Ohio, 9/13-18, nc
Dorsett, Bill (On Tour) SAC
Domino, Fats (Showboat) Philadelphia, Pa., 9/5-10, nc; (On Tour—South) SAC
Dominos (Surf) Wildwood, N. J., Out 9/10, nc
Fields, Herbie (Surf) Wildwood, N. J., Out 9/10, nc
Five Keys (Gleason's) Cleveland, Ohio, 9/31-9-5, nc
Four of Clubs (Chanute Air Force Base) Rantoul, Ill., Out 9/5, pc; (Berghoff Gardens) Ft. Wayne, Ind., 9/5-19, nc
Four Tunes (El Cortes) Las Vegas, Nev., 9/26-9/21, nc
Gardner, Don (Beachcomber) Seaside Heights, N. J., nc
Gardner, Lynn (Embassy Club) Binghamton, N. Y., Out 9/28, rh
Gardner, Erroll (Zard's) Hollywood, Calif., Out 9/5, nc
Getz, Stan (Olivier's) Washington, D. C., 9/5-10, nc
Gibbs, Terry (Rouge Lounge) River Rouge, Mich., 8/29-9/5, cl
Gillespie, Dizzy (Tia Juana) Baltimore, Md., Out 9/28, nc; (On Tour—JATP) 9/15-10/1, SAC
Guitar Slim (Gleason's) Cleveland, Ohio, 9/19-25, nc
Herman, Lenny (Sahara) Las Vegas, Nev., Out 9/19, nc
Holmes, Alan (Roosevelt) NYC, h
Hope, Lynn (Esquire) Wildwood, N. J., Out 9/7, nc; (Showboat) Philadelphia, Pa., 9/13-24, nc
Howard, Phil (Beck's) Hagerstown, Md., r
Iverson, Hal (Delavan Gardens) Delavan, Wis., Out 9/5, b; (Club Normandy) Mishawaka, Ind., In 9/8, rh
Johnny & Joyce (Manor House) Terre Haute, Ind., h
J. J. Johnson-Kal Winding (Birdland) NYC, Out 9/31, nc; (Cotton) Cleveland, Ohio, 9/5-11, nc
Jordan, Louis (On Tour—Texas) GAC
Kerry Pipers (Tony Mart's Lounge) Somers Point, N. J., Out 9/11, cl
Lund, Nanny (Trading Post) Houston, Texas, Out 9/20, pc
McLawler, Sarah (Flamingo) Pittsburgh, Pa., In 9/13, nc
Mayo, Frank (Manor) Wildwood, N. J., Out 9/5, h
Milburn, Amos (On Tour—South) SAC; (Palms) Hallandale, Fla., 9/19-25, nc
Modern Jazz Quartet (Blue Note) Philadelphia, Pa., 9/12-17, nc
Monte, Mark (Plaza) NYC, In 9/15, h
Moonglows (On Tour—East) SAC
Mulligan, Gerry (Loop) Cleveland, Ohio, 8/29-9/4, cl; (Storyville) Boston, Mass., 9/7-18, nc
Narcarnes (Roosevelt) NYC, h
Parker, Howard (Owl Cafe) Glasswood Springs, Colo., nc
Peri, Bill (Pump Club) Pensacola, Fla., nc
Quinichette, Paul (Zanzibar) Buffalo, N. Y., 9/13-19, nc
Reitman, Willie (Rainbow Room) York, Pa., 9/12-17, nc
Rez, Alvin (Harrab's) Lake Tahoe, Nev., Out 9/20, nc
Rico, George (Stage Coach) Elko, Nev., nc
Roach, Max-Clifford Brown (Loop) Cleveland, Ohio, 9/12-18, cl
Rocco, Buddy (Hoffman Beach House) Point Pleasant Beach, N. J., nc
Roth, Don (Shawnee Inn) Shawnee-on-Deleware, Pa., Out 9/11, h
Salt City Five (Club Al-Jo) Mt. Ephraim, N. J., 9/27-10/9, nc
Schaff, Murray (Bolero) Wildwood, N. J., Out 9/5, nc
Sharon, Ralph (Congress) St. Louis, Mo., 9/27-10/2, h
Shearink, George (Embers) NYC, Out 9/2, nc; (Colonial Tavern) Toronto, Canada, 9/12-17, nc
Sibries, Don (Colonial Tavern) Toronto, Canada, Out 9/27, nc
Smith, Johnny (Blue Note) Chicago, 9/14-26, nc
Smith, Somethin' (Three Rivers Inn) Syracuse, N. Y., 9/29-9/4, nc
Spence, Twins (1042 Club) Anchorage, Alaska, Out 9/15, nc
Stevens, Mammy (Ches Jay) Estes Park, Colo., Out 9/5, nc
Stitt, Sonny (Beehive) Chicago, 9/16-28, nc
Sutton, Ralph (Grand View) Columbus, Ohio, 9/27-9/13, nc
Taylor, Billy (Hickory House) NYC, Out 9/18, cl

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Grant Johannesen, Pianist

MUSSORGSKY

Night on Bald Mountain
Netherlands Philharmonic Orch., Walter Goehr, Conducting

VIVALDI

Concerto in C for Two Trumpets and Orchestra
H. Sevenster and F. Hausdörfer, Trumpeters,
Netherlands Philharmonic Orch., Otto Ackermann, Cond.

BERLIOZ

The Roman Carnival
Netherlands Philharmonic, Walter Goehr, Cond.

WAGNER

Die Meistersinger, Prelude, Act 1
Zurich Tonhalle Orch., Ackermann, Cond.

DUKAS

Sorcerer's Apprentice
Utrecht Symphony, Hupperts, Cond.

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