

October 19, 1955

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DOWN BEAT

19th Annual Readers' Poll

Be sure to vote in this year's annual *Down Beat* readers' poll. Your ballot will be found on Page 42.

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Special Feature

Starting on Page 19 is an eight-page high fidelity supplement that brings you news of all the hi-fi world, including new products, tape recording, and a nine-section Buyer's Aid.

On The Cover

This issue's cover subject is the Dave Brubeck quartet, which is starting off the fall jazz season with a tour of the nation's major cities before heading once more for the night club circuit. Members of the group are Paul Desmond, alto sax; Bob Bates, bass, and Joe Dodge, drums.

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The First Chorus

Random Thoughts Dredged Up After a Relaxing Vacation: When is someone going to select the jazz category on The \$64,000 Question?...Most haunting bit of singing I've heard in months is Peggy Lee's Eye, Bye Blackbird on Decca's Pete Kelly's Blues album...Whatever happened to Johnny Bothwell?

Most recent version of the Perez Prado hit goes like this: "It's Cherry Pink and Charlie Applewhite"...I'd like to hear someone beside Ben Webster use That's All as a ballad vehicle. It's a lovely tune that should be heard often... I don't believe it when someone on TV states that 50 or 60 or 70 million persons are watching the show. That would mean that one or more out of every three persons in the entire country are looking in. Impossible.

Pacific Jazz' Dick Bock has a wonderfully humorous idea. Wants to put out an album with Burt Goldblatt's picture on the cover...Have you heard the Oedipus Rex story yet?...I'll bet a TV revival of radio's old Johnny Mercer's Music Shop would be a hit. Mercer has a remarkably winning video personality.

Wonder who thought of the idea of booking Chet Baker into England as a singer?...If the number of persons who are thinking of putting on jazz festivals a la Newport this summer in various sections of the country all go through with them, the resultant bidding for talent is going to resemble one of those closing-out auction sales at a jewelry store... Billy Eckstine has made any number of records superior to I Apologize since it hit, but not one has made it.

Nat Cole achieved the near-impossible when he got management of the Chicago theater to shift show schedules in order that he might see the screening of the Marciano-Moore fight across the street...If Hollywood made a screen story of Artie Shaw's life, who would they get to play Lana Turner and Ava Gardner?... Have you noticed the number of radio and TV commercials lately that utilize jazz-type music?

Rosemary Clooney breathed life into an otherwise-dull opening TV show by Perry Como. Did you note that Como brought along some of his musicians when he switched from CBS to NBC? Spotted were pianist Billy Rowland, drummer Terry Snyder, and bassist Bob Haggart...How come EmArcy doesn't record more of Joe Gordon, the swinging trumpeter from Boston?... How can most newspaper nightlife reviewers and columnists hear music night after night, yet display such an appalling ignorance about it?

--Jack Tracy

unbelievable response



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Strictly Ad Lib

NEW YORK

ONSTAGE: Irving Berlin has been discussing the possibility of the McGuire Sisters appearing in his Broadway revue next season . . . Sy Oliver will orchestrate and conduct *Happily Ever After*, scheduled for a March opening . . . Robert Breen, co-sponsor of *Porgy and Bess*, may revive *The Wizard of Oz*, with music, lyrics, and book by Harold Arlen, E. Y. Harburg, and Fred Saidy . . . Gloria Swanson may do a musical version of *Sunset Boulevard* in England.

ENTERTAINMENT-IN-THE-ROUND: Perez Prado will sue his younger brother, Pantaleon, for using the name of "Prado, Mambo King" on his current European tour . . . Johnnie Ray and Bill Haley's *Comets* will play the Brooklyn Paramount Thanksgiving week . . . Maurice Chevalier starts at the Dunes in Las Vegas Dec. 19 for \$35,000. He plays the Waldorf-Astoria in New York first, following his five weeks at the Lyceum theater. At the Waldorf, he gets \$5,000 a week . . . Sonny Igoe makes a lot of difference in the Les Elgart band at the Statler. Kenny O'Brien is now on bass . . . Dorothy Donegan back at the Embers.

JAZZ: Bud Powell played very well on his return to Birdland for a week. On the same bill, Oscar Pettiford led a first-rate orchestra composed of Osie Johnson, Joe Wilder, Art Farmer, Hank Jones, Eddie Bert, Danny Bank, Gigi Gryce, and Jerome Richardson. It deserves to stay together . . . Gerry Mulligan's sextet now comprises Jon Eardley, Bob Brookmeyer, Zoot Sims, bassist Peck Morrison, and drummer Dave Bailey . . . Doc Evans, the eminent midwest cornetist, is joining Turk Murphy.

John LaPorta has a new album on Debut . . . Hoagi Chaplin, who has studied with Lennie Tristano, is forging a jazz career at clubs in the New York area . . . Trumpeter Herman Autry, formerly with Fats Waller, is playing at the Metropole with Sol Yaged. Trombonist Sonny Russo, a transplanted modernist, is on trombone, with Cozy Cole on drums and Kenny Kersey, piano . . . Bethlehem is about to sign Willis Conover's THE Orchestra of Washington, D. C. . . . Harry Lim of Keynote Records is running Saturday sessions at the Carnival, 50th St. and Eighth Ave. Nat Pierce and a combo started the series.

Benny Green goes into Cafe Bohemia Oct. 6, and Lou Donaldson arrives Oct. 13 . . . Jonah Jones had a swinging quartet at the Embers . . . Dinah Washington and Lester Young are at Birdland. Stan Kenton returns there from Nov. 24 to Dec. 7 . . . George Shearing is at Cafe Society Oct. 21 to 30.

RECORDS, RADIO, TV: Bell, Pocket Book's 39-cent record division, is releasing sides again . . . New record firms: Scope (owned by music publisher Archie Levington); Hallmark (headed by George Bennett of Jaguar), and Bryant (owned by and featuring society bandleader Phil Bennett) . . . The Chordettes no longer are part of CBS-TV's Robert Q. Lewis show. Merv Griffin has been added to the cast . . . Peggy Lee will be on Perry Como's program Oct. 15 . . . Eydie Gorme and Steve Lawrence made their screen debuts in a Universal film short.

CHICAGO

SIX-A-DAY AND THREE-A-NIGHT: Sammy Davis Jr. and June Christy topline the Chez Paree until Oct. 16, when the McGuire Sisters take over for a week. Sophie Tucker and Guy Chorney follow, and Betty Hutton has pacted a December date . . . Julius LaRosa is back at the Chicago theater currently, with Florian Zabach set to headline a fortnighter beginning Oct. 14 . . . Della Reese and Rolly Rolls are at the Black Orchid, and Will Jordan is at the Palmer House.

Casino, Cafe of Tomorrow, has extended its weekend shows to Tuesdays and Thursdays as well . . . Bobby Short is at Mister Kelly's for an indefinite stay, sharing the chores with Audrey Morris and Jimmy Bowman . . . Lee Lind keyboards nightly at the Dearborn House.

(Turn to Page 32)



OFF TO EUROPE last month for a tour of the continent with his quartet was Chet Baker, who will spend six months across the pond. Although the British musicians union prohibits American musicians from playing there, Chet will appear in Great Britain as a singer only, leaving his trumpet in its case.

Frances Wayne In Birdland Comeback

New York—Frances Wayne, former Woody Herman singer, makes her first professional appearance in some three years at Birdland Nov. 3 with the new band led by her husband, Neal Hefti.

Frances is undecided at present as to whether she'll also record again. She does not intend to travel with the band.

"The way it happened," Frances explains, "is that Neal has been looking for a singer, and so far hadn't been satisfied with what he'd heard. So we decided that I'd come back for the Birdland date. As for me, I like to sing, and this will give me a chance to have some fun."

BG Forms Record Firm, Waxes

New York—Benny Goodman has obtained a license from the AFM for his own recording company and has been cutting studio dates in recent weeks. One such session included Ruby Braff, Urbie Green, Steve Jordan, Dave McKenna, Tommy Potter, and Bobby Donaldson. On one number, Benny also sang.

Goodman in addition owns several tapes processed from air checks of the Goodman band dating back to the '30s. Benny also taped several numbers by the small unit he led at Basin Street last summer that included Braff, Teddy Wilson, Paul Quinichette, and Green.

What Goodman intends to do with all this material, both old and new, was unknown at presstime. He already has received several offers from both major companies and independents.

'Porgy, Bess' Expected To Create Moscow Sensation

Washington—Further indication that interest is growing between Russia and the United States in promoting a cultural exchange program is seen in the official Soviet invitation for *Porgy and Bess* to appear in Moscow. The offer was accepted by Robert Breen, director of the production and co-producer with Blevins Davis. Arrangements for the engagement will be handled through the international exchange program of the American National Theater and Academy.

The formal invitation was presented to Breen by Sergei R. Striganov, charge d'affaires of the Soviet embassy here in the interest of the Soviet ministry of culture.

The *Porgy and Bess* troupe, now appearing in South America, will leave for Russia immediately after its appearance in Mexico City on Oct. 22.

Expectations are that the folk opera will create a sensation in the Russian capital, and with this in mind Breen has asked that the engagement be extended longer than the two-week period suggested by Russia. Breen explained that experience with *Porgy and Bess* in other European cities has shown that this short run does not satisfy popular demand.

When the *Porgy and Bess* company performs in Russia, it will be the first American theatrical group to appear there since the Revolution, 38 years ago. It is believed that this showing will open the door for other American productions to visit Russia, and it also is expected that Russian companies may receive permission to tour the United States.

Variety Corp. Adds Miles, Teddy Charles

New York—Lee Kraft of Variety Management Corp. has added Miles Davis and the Teddy Charles quartet. The Charles personnel includes tenor J. R. Montrose, drummer Rudy Nichols, and bassist Nabil Totah.

Kraft also handles singer Helen Merrill and is working on a project that will package the three on an eastern college tour in February.

'Kenton Showcase' To Tour Schools, But Without Stan

Hollywood — Van Tonkins, veteran west coast promoter of everything from standard dance dates to rhythm & blues bashes, enters the jazz field this month for the first time with a touring package to be billed as the "Stan Kenton Jazz Showcase."

Headliners are mainly Kenton alumni such as Shelly Manne, Bud Shank, Milt Bernhart, Conte Candoli and Russ Freeman.

Kenton himself will not appear but will introduce each concert with a taped interview.

Most of the events, first of which is set for Bakersfield Oct. 10, will take place in auditoriums of colleges and junior colleges in smaller California cities where it is ordinarily impossible to hear jazz stars in person. In such cases Tonkins is turning over 15 percent of the gross to designated student funds.

Modern Jazz 4 In Big Concert

New York—The Modern Jazz quartet will be featured in its first Town Hall concert Oct. 9. In addition to the quartet—pianist and music director John Lewis, Milt Jackson, Percy Heath, and Connie Kay—the guest artists will include the J. J. Johnson - Kai Winding quintet, Chris Connor, and Sylvia Syms.

There is also the possibility that Tony Scott may appear at the head of a quartet. Mitch Reel, who conducts the nightly Birdland show on WOR, will comment on the proceedings. His introductions for the Modern Jazz quartet section of the concert will be based partially on notes supplied by Lewis.

Monte Kay and Pete Kameron are producing the concert. It was Kay, incidentally, who presented Charlie Parker and Dizzy Gillespie at Town hall in 1945 in their first concert appearance.

1955 JATP Music Level Tops All Predecessors

By Nat Hentoff

Except for a long, arid stretch by the Gene Krupa quartet at the beginning of the second half, Norman Granz's 15th national edition of JATP sustains a higher musical level than any of its predecessors I can remember hearing. That's the way it sounded, at any rate, at Carnegie Hall, and in view of the consistency of most of the personnel, plus the way the program is arranged, JATP is likely to similarly flip audiences in the other towns they play.

The evening opened with a wonderfully firm rhythm section of Oscar Peterson, Ray Brown, Herb Ellis, and Buddy Rich. The horns were Dizzy Gillespie, Roy Eldridge, Illinois Jacquet, Flip Phillips, and Lester Young. Pres was a last-minute replacement for Stan Getz, seriously ill with double pneumonia as of this writing in a Swedish hospital. Should Getz recover sufficiently to return before the end of the tour, Lester will nonetheless remain, and there'll be a tenor quartet.

Opening a medium tempo blues with swinging piano, Oscar was followed by Flip, who was professional and kept his exhibitionism to a minimum. But when Pres came on immediately afterwards, the contrast was startling. Pres' chorus wasn't a great one, but the phrasing was so much more tasty and swung so much more easefully than Flip's that it presented a striking lesson in the difference between jazz greatness and just proficiency.

Illinois followed with some hard, swinging tenor that unfortunately ended in non-musical noise-making that pleased a vociferous section of the crowd. Dizzy, who blew seriously with no clowning throughout the concert, brought the level up again with a good, well constructed chorus. Roy, however, topped everyone on the first number with a driving, powerfully emotional statement.

GRANZ HAS decided this year to divide the second number into two parts—the first modern, the second swing. The rhythm section remained the same and the modern representatives were Dizzy and Pres (who has been modern since the day he started blowing, probably). The two combined in an attractive middle tempo blues in minor that featured excellent Gillespie; absorbing Pres (the man's conception continues to be one of the marvels of jazz), and vigorous Oscar. The swing session was less impressive only because Flip and Illinois are not musicians of the imaginative stature of Pres, Dizzy, and Roy. Roy, though, was in sharp, bristling form in that swing division and he made it worth remembering.

The ballad medley was next, begun

by a lyrically simple interpretation by Pres of *I Didn't Know What Time It Was* with particularly sensitive background by Buddy Rich. The sellout audience, incidentally, was remarkably quiet throughout not only the soft ballad medley but almost all of the concert. An index of the growing maturity of JATP audiences through the years is the fact that this year the audience itself successfully shushed down the few foot-and-hand clappers who tried to get into the act a couple of times during the concert.

Pres, it should be noted, played very well all through the evening and his ballad especially underlined how expressive he can be through a markedly economical use of notes that are flowingly combined in a phrasing and tone that still keeps him president when he wants to be. Flip played well on *All of Me*, his best of the concert, and Illinois was not at all unpleasant on *Tenderly*. The high point after Pres was Roy's *Willow Weep for Me*, succeeded by an equally—though differently—sensitive performance by Dizzy of *My Old Flame* that was one of the most eloquent Gillespie solos in tone and conception that I've heard in months. The first half ended with a technically dazzling—and musically interesting—drum solo by Buddy Rich.

AFTER INTERMISSION, the musical level dipped sharply for a time due to the Krupa quartet (pianist Bobby Scott, bassist Whitey Mitchell, and tenor-clarinet-trumpet Eddie Shu). Krupa, let it be said first, played better this trip than in previous appearances with a bassless trio because of the rhythmic aid provided by fourth man Mitchell, who was the best musician in the group this night. If Whitey and Gene had had support from their colleagues, the set might have been a good one, but Shu and Scott were badly lacking.

Scott was a major disappointment, since he has displayed in the past a strongly imaginative originality. In this set, however, his conception was similar to background music for a Rory Calhoun movie, his attack on the piano was percussively tasteless, and his beat was rigidly unswinging. Shu was inexcusably bad. On tenor and clarinet, his conception is embarrassing. His brief trumpet fling in *Sing, Sing*,

Sing, Sing was the most amateurish I have ever heard at any jazz concert. His tone on the clarinet, by the way, reminded me painfully of a recent evening I had spent in part listening to Turk Murphy's band.

This astonishing unit performed *'S Wonderful*, *Sleepy Lagoon*, and a tortuous 16-minute *Sing, Sing, Sing* in the kind of "head" arrangements that had me wondering for a time whether they were kidding. I wish I could say they were. But they were deadly serious. In all fairness, let me state that much of the crowd loved them.

Musical taste returned with the Peterson trio which was superb in characteristically creative interplay through *Easy Does It*, *Will You Still Be Mine*, *Sweet Lorraine*, and *I Won't Dance*. The rapport between these three is a rare pleasure to hear. Brown is flawless, the kind of bassist few pianists ever have the illuminating experience of playing with. Ellis is rhythmically sure and conceptually fresh. I would only suggest he lower his amplifier for better acoustical balance between the three. Oscar continues to impress me as a constantly honest artist of unusual capacity to sculpt moods. His *Sweet Lorraine* was touchingly tender while his *Easy, Dance, and Mine* were virilely wailing. All three men never stopped swinging throughout the night.

ELLA FITZGERALD was next, backed by Don Abney, Ellis, Brown, and Rich. Ella kicked off the set with a precision-cooking *This Can't Be Love* followed by *I Get a Kick Out of You*. Ella really began to flower in *Pete Kelly's Blues* (better than the picture) and a pulsating *Hard Hearted Hannah*. Thereafter came the high point of the concert. Ella sang *It Might As Well Be Spring* (a tune she had never sung in concert previously, I believe) more beautifully than it has ever been sung before. That's a brash assumption, but I'll bet against any tapes you have.

Ella breezed warmly through *I Can't Give You Anything But Love* and *Learnin' the Blues*, and capped the set with a rocking version of *I Want You to Be My Baby* that proved again that she can make anything into music.

The finale began with an extended exchange between Krupa and Rich. Buddy carved Gene quickly and definitively without extending himself. Pres, Roy, Dizzy, Illinois, Flip, Oscar, Herb, and Ray filed on, and the company leaped into *It Don't Mean a Thing If You Ain't Got That Swing*. Part of this truism turned into an ironic hassel as Krupa lost the beat, but Roy, Pres, Dizzy, Buddy, and the Peterson trio cut through the confusion and saved the end.

Basically, it was a fine, full-spirited evening, and a scalpel-clean separation of the major talents from the less than influential.

Caught In The Act

**Peggy Lee, Joey Bishop; Sands,
Las Vegas**

Praise be the return of Peggy Lee to her frame of dynamic showmanship instead of a rather negative, intensely subjective cycle remembered from previous appearances in Vegas a couple of years ago. Casting the blue and pensive delivery into limbo, she now picks up tempo to scatter sparks with her fine and tasty singing.

This is not meant to imply that Peggy has routined all jump tunes, but rather that she has applied better cafe know-how. There's that kinetic feeling even in romantic or torchy ballads, *The Touch of Your Hand*, *Somebody Loves Me*, and *Learnin' the Blues*. Being a musician, she keeps the beat going to build into terrific climaxes.

This positive factor is evident in her opener, *I Feel a Song Coming On*, the show tune, *Ridin' High*, a wailing *Swing Low, Sweet Chariot*, her first money-maker, *Why Don't You Do Right*, and the more recent bonanza, *Lover*.

She now extends *Lover* several choruses, going wild with some Afro-Cuban chanting aided by Jack Costanza's timbales.

Always present onstage is a contingent of top jazzmen, and no exception is recorded this trip to the Sands with Costanza, Gene deNovi, piano; Bill Pittman, guitar; Larry Bunker, drums; Don Prell, bass, plus some solid assists from Antonio Morelli's house crew.

Joey Bishop provides an excellent prime for Peggy, with his sharp comedy unloosing the palms and bringing in constant yocks. The entire show, including production numbers, curtains in one hour flat, and it seems to move like the old Lunceford *White Heat* all the way.

—bill willard

Barbara Carroll; London House, Chicago

The conversion of the London House — heretofore strictly an ad-man's eatery — to a jazz showcase brings to eight the number of important jazz outlets in the Windy City. It underscores a growing trend, too, for there were no more than half that number of spots here two years ago.

Shows begin early enough in the new room to attract the dinner traffic, and this brings on an inevitable foreground of clattering dishes and silverware. Acoustics are a far cry from perfection besides, so, while the room is comfortable in seating and decor, it is hardly ideal as a musical showcase. It's a restaurant first, a jazz room second. Still, what's offered in music is better than Muzak.

A stylized, low-swinging variety of jazz meets the character of this room, which has more than a touch of New York's Madison Ave. about it. Barbara Carroll fills the order splendidly, despite the peccadilloes of the dining room. Her brisk and breezy piano puts

a distinctive stamp upon a library of "smart" numbers like *Dancing on the Ceiling*, *Love Is a Simple Thing*, and *Mountain Greenery*, which, for one, is ripped off at its quickest clip ever.

There is, however, an evenness to her presentation in the half-hour sets, with a resultant plateau of interest and excitement. This is partly because Barbara does not sing a single note on this gig to avert the 20 percent federal amusement tax. But her unit swings with handsome integration and precision, and drummer Johnny Lee and bassist Joe Shulman are a pair of first-rate rhythm men.

—les



Dinah Washington

**Dinah Washington; Moulin Rouge,
Las Vegas**

Dinah's date in the plush Cafe Rouge room is disappointing from the standpoint of repertoire and the way she delivers. Long have the Washington pipes caressed the meaningful ballads transposed into jazz articulation, and better still have wailed the blues. Here she seems to have gone dicty, projecting most of her songs in cold, not cool, fashion.

Only when she digs into *Birth of the Blues* to close her session does she give out with something of the real Dinah. In this she roves the stage scorning the microphones and belts out the phrases. Even this is a hybrid blues, but she gets into the jazz depths more than in her tossaway opener, *Got You Under My Skin*, and the skimming over of *Oh What a Night*, and *All of Me*. Better feeling comes through in *If It's the Last Thing I Do*, but *I Hear Those Bells* and *Love for Sale* are only sung, nothing more. She has the undeniably solid support of Wynton Kelly, piano; Keter Betts, bass, and John Cobb, drums.

The entire show is weak, having some mild comedy hoofing by the Zephyrs, a mess of horrible tapping on vibes by Jimmy Smith, ridiculous jokes by Willie Lewis, and a couple of fair production numbers by the Moulinettes dance line. Benny Carter not only has to lead the band, but is cast as emcee and straight man for Lewis. At this he's not bad, although it can be stated with certainty that his forte is arranging and conducting.

—bill willard

Ruby Braff Wins 'Pipe Dream' Role

New York — Jazz trumpeter Ruby Braff has won an important break by being selected to both play and act in the new Rodgers and Hammerstein musical, *Pipe Dream*. The show is based on John Steinbeck's novel, *Sweet Thursday*, and Ruby will play the role of Pancho.

Ruby's introduction to the Broadway stage began when composer Richard Rodgers asked John Hammond to recommend some trumpet players who might be able to handle the part.

Hammond played several tracks from the new Braff-Ellis Larkins duet albums, and Rodgers was impressed musically. When Ruby appeared for an audition, Rodgers was equally sold on his appearance, and the deal was set.

Pipe Dream is being financed entirely by Rodgers and Hammerstein themselves. The production opens Oct. 1 in New Haven, Conn., has three weeks in Boston starting Nov. 7, and then arrives at the Shubert in New York Nov. 30.

British Jazz Critic To Dig Blues In U.S.

London—The National Jazz federation is sponsoring a trip to the United States next year by English jazz critic and discographer Albert McCarthy. McCarthy will do research for a book on the blues and intends to track down the early blues singers who are still alive and to tell their stories.

McCarthy is editor of a new English jazz magazine, *Jazz Monthly*, and he edited the jazz discography, *Jazz Directory*, the first five volumes of which are now available. McCarthy is also working on a who's who of jazz that will cover some 4,000 musicians with notes on their life, style, and representative records.

Anyone wishing to contribute material can write McCarthy at *Jazz Monthly*, St. Austell, Cornwall, England.

Shirley To Wax Popular Classics

New York — Pianist Don Shirley of Cadence will record an album of popular classics as his third set for the label. His fourth album for the company probably will consist of his own compositions, one of which is a suite for piano, *Orpheus in the Underground*. The same album may also contain a string quartet by Shirley.

Shirley opens for four weeks at Chicago's London House Oct. 12, then moves into the Rustic Cabin in Detroit for a month in November.

LAS VEGAS, THE land of milk and money, has become something of a promised land for a number of traveling combos, some stationary ones, and several full-scale bands which play the lavish gambling-casino hotels.

At last count, there were a dozen or so such hotels, with at least four more scheduled for completion by or before this time next year.

These establishments have been in the habit recently of shelling out a total of \$3,000,000 a year for lounge entertainment. Not all of this, of course, is completely musical in nature, but enough of it is to make this oasis the newest important area in which to make a buck by making music.

ONCE A UNIT proves to be a definite draw at one of the hotels, it virtually can be assured of signed contracts for many return trips. Currently there are some 1,000 musicians with steady work in Las Vegas, of which some 250 are traveling AFM members.

Jazz, however, is a sometime thing along the Strip, and sidemen who are essentially dance band men are in the minority. For Vegas is a show town—the most important requisite for a musician being an ability to cut scores for shows, some of which are quite intricate.

The bandleaders at the casinos—Cee Davidson, Sahara; Ted Fio Rito, El Rancho Vegas; Al Jahns, Thunderbird; Ray Sinatra, Riviera; Jerry Fielding, Royal Nevada; Carlton Hayes, Desert Inn; Garwood Van, New Frontier; Antonio Morelli, Sands; Teddy Phillips, Flamingo, and Jaye Rubanoff, Dunes—all hire top men for the exacting assignment of playing peak performances for every show.

The same goes for the relief band leaders, Benny Short and Toreris Brand.

THE UP-TEMPO beat in music can be traced to August, 1953, at which time a brisk pace was established in the booking of stratospheric headline names and units in show business. Two years ago there converged on Vegas an amazing collection of star acts, setting a definite razzle-dazzle pace for future bookings.

Along with this, music per se took on a different tempo—it was discovered that lounges and cocktail bars adjacent to casinos played an important role in keeping the tourists on the premises at all hours.

With stars in the big rooms and almost equally important music attractions either paired with them or in adjacent rooms, all under one roof, it was the beginning of a policy that promises to continue for some time.

THE SUMMER OF '53 brought the initial pairing of Louis Armstrong's All-Stars and Metropolitan Opera baritone Robert Merrill in the Sands hotel. That it paid off, but good, is no longer news, but the continuance of the same combination for too more summers in drawing peak throngs is news—good news. However, there are certain restrictions accompanying the Sands August date.

Want Music? Vegas Is

By Bill Willard

Louis is forced to out his time to the point where his act has suffered. He also was not permitted the freedom of the hotel in which he drew a sizable check weekly. It is fortunate for Armstrong and the many Negro entertainers who come to Vegas that the Moulin Rouge has been built. This interracial hotel bars no one from enjoying any of the advantages of a multimillion-dollar luxury hospice.

Merrill also has had to know to a policy which had him warbling a brief program of lighter works heightened by a costumed delivery of the *Prologue to Pagliacci*.

When Eddie Sauter and Bill Finegan blew into Vegas two years ago, the response was terrific. The house count at the Thunderbird—night after night prompted the producer to toss in a couple of after-show concerts. These resulted in turnover business. The two musical explorers were able to display their best merchandise.

THIS AUGUST THE S-F crew returned to its Vegas nest for a month, but so highly competitive had the area become that the going was much tougher. There were four new hotels—Riviera, Royal Nevada, Dunes, and Moulin Rouge—in the spin for coin.

Furthermore, on opening night the maestros failed to satisfy the sundry musical tastes in this not-to-advanced burg by programming few of the familiar works which previously had knocked the customers out.

S-F, however, later more than made up for this lack of perception by ousting the also-rans and returning the sock scores to the stands. They were given the run of the nitery room on four successive Tuesday early morns in which to present concerts. These were, as before, cheered by capacity crowds.

LIONEL HAMPTON arrived upon the Moulin scene last Aug. 9 to find minor chaos bubbling in the hotel's entertainment division. Opening-night troubles caused a few walkouts among the chorus girls, but a combusive ad lib charge led by Hamp overrode these disadvantages.

Then Nat Cole came onstage before the finale to sing birthday greetings to Mrs. Cole and stayed at the keyboard to merge with Hamp and the band for a 20-minute version of *Flying Home* that fractured the audience.

No matter the dubious quality of music elsewhere in his band, Hamp nearly always played tasty ideas with his mallets. His *Midnight Sun* brought big applause, and his introduction of the haunting tune, *The Wine Song*, was a standout.

These then are some of the August, 1955, events making music business history in Las Vegas.

TWO YEARS AGO some history was made, not on the well-publicized nitery stages operated by casinos, but on the raised platforms behind busy bars attached to casinos. Here the bosses had been depending mostly upon unsung combos to provide background music for the avid guzzlers, dice tossers, wheel watchers, card flippers, and slot-machine manipulators. It was ungratifying work, to say the least, performing fugues to this din.

When Bill Miller brought in Jose Mellis at the Sahara to offset some competition from Steve Gibson's Red Caps in the El Rancho Vegas lounge, he started a side entertainment policy that has gained much importance.

Mellis proved a point. He not only could fill the lounge with listeners for six hours nightly, but also could capture enough high-rollers in the casino to make his hefty paycheck a neat investment for Miller.

SINCE THEN, the Sahara's Casbar has booked Red Norvo's trio, Artie Shaw's Grammercy 5, Irving Field's trio, Ving Merlin Strings, Kay Martin & Men, and currently the Louis Prima group with Keely Smith, Bill Ward's Dominoes, Jack Prince & Paupers, and Lenny Herman.

El Rancho, however, is not on the lounge competition merry-go-round these days. After the Red Caps, there were Sharkey Bonano, Charlie Barnet, Matt Dennis, and the Goofers, but since the return of Fio Rito to the helm of the house ork and the remodeling of the off-casino lounge area, the policy has changed.

The hotel now sports a "cabaret" in its theater-restaurant after 2 a.m. with dancing to Fio Rito and the Ralph Gari quartet on a tiny stage at one end of the casino.

While the Thunderbird is being refurbished to compete with other major spots, music is headed by Don Maddilove and various musickers from Local 369. It is believed, however, that upon completion of the new lounge, traveling units will take over.

THE DESERT INN'S perennially packed Lady Luck bar has had Buddy Grover, Lanny Shore and Max Solis, and the Grover-Shore trio since the hotel's opening in 1950. Another fixture is the Bobby Stevenson trio, as well as pianist Henri Rose. The Sky room is due to reopen soon, providing a spot for dance combos.

The third hotel to plunge into heavy spending for lounge entertainment was the Last Frontier, now with its casino area rebuilt and renamed New Frontier. The former management, quick to capitalize on the growing draw of late-hour entertainment, signed the Mary

LOADED

Kaye trio, which built the spot into top contender for predawn roundings. Later, with alternate Mickey Katz, the combination proved to be a potent come-on for the casino from 10 p.m. until 4 a.m.

George Shearing made his Vegas debut in the former Gay 90s room of the Last Frontier, and Gene Krupa had a two-month whack at gambling habitues on the same small stage.

BILLY WILLIAMS' quartet took over on Labor day, and combos spelling Mary Kaye have been headed by Noro Morales, Geri Galian, and Bill Matthews. The Four Jokers relieved Galian who jumped a few paces north where the Gay 90s room had been rebuilt into the Frontier's old-time Silver Slipper Saloon and Gambling hall. His sextet now plays for dancers only in surroundings based upon furnishings of old Barbary Coast bistros.

Louis Jordan was another leader who became showcased both in a Strip hotel's main room and its casino lounge annex. The Tympany 5 was excellent both for the Copa room and Silver Queen bar at the Sands. Like most of the name musicians playing Vegas, Jordan has been signed for some time to come, putting in at least two appearances a year at the Sands.

The Silver Queen bar has had the Barbara Carroll trio, Noro Morales quintet, El Gringo quintet, Marty Napoleon trio, and at deadline was billing Al Belletto, Edo Lubich & Kerry Jarto & ork, Teddy Noell ork, and Ernie Stewart trio.

The Flamingo lounge talent operates from behind a revolving bar. Playing here for many years, Bobby Page & Musical Pages continue as perpetual reminders that gambling regimes may buy in and sell out, but this combo plays on.

HAROLD STERN and his plethora of fiddlers have performed in the big dining room many times but find more intimacy for their gypsy tunes in the bar.

The Johnny-come-latelies are the Riviera, Royal Nevada, Dunes, and Moulin Rouge. Both the Riviera and the Dunes opened earlier this year, and both managements succumbed after a few months of inept operation. They are now in the hands of solid gambling men who tolerate no foolishness that might distract the gamblers.

Leonard Sues blew his trumpet at the Riviera but then suddenly was seen at the Sinbad bar in the Dunes after his previous contract had terminated. The Dunes began with very weak bar entertainment, and learned the hard way to rock around the clock with more solid names.



Energetic rock and roll music is provided by Louis Prima (left) at Las Vegas' Sahara hotel. On sax is New Orleans' Sam Butera, with Little Red James on trombone.

So Sues was hired, as were the Paris Sisters, who had been in the big room previously. Before this, the Malagon Sisters with Fecundo Rivero and Ladd Richards' group featuring Bahama Mama, held forth successfully.

THE ROYAL NEVADA was launched in April with the customary fanfare, having for edification of the hip folk Terry Gibbs' quartet alongside the casino. And then Herb Jeffries went over very well. The biggest draw for this spot up to now, though, has been the Alfred Apuka group.

The Moulin Rouge hit its best jackpot with Earl Hines' quartet in the lounge. It now is bringing in rhythm and blues combos largely.

The Showboat has ditched its main room to concentrate on bar entertainment, using Joe Cappo, singer Garr Nelson, Woody Woodbury, and the Carsons.

The El Cortez Buccaneer bar features Martha Davis & Spouse and the Instrumentalists. The Golden Nugget spotlights Harry Ranch & Gang, Don Tosti's ork, and the Betty & Zoe quartet.

Jazz Stars Mark 'Soupy's' Birthday

Detroit—*Soupy's On*, the WXYZ-TV variety presentation starring Soupy Sales, marked a second birthday with a special half-hour anniversary celebration featuring Marian McPartland, Bud Powell, Charlie Mingus, Elvin Jones, Tex Beneke, Johnny Maddox, and the Kirby Stone four.

Seen on week nights at 11 p.m., the show is produced by Pete Strand and has served as a showcase for musical entertainment since its inauguration Sept. 26, 1953. The first program featured Earl Hines, and in the ensuing years guest appearances represent an imposing list of names from the jazz world, from cool to Dixie. The format comprises comedy and music in the popular idiom, as well as jazz.

Arrau Will Present Mozart Piano Solos

New York—Pianist Claudio Arrau will present a cycle of four recitals this fall devoted entirely to the major solo piano literature of Mozart.

He will perform the 18 complete sonatas as well as all the most important single compositions. The four recitals will be in Town hall Oct. 15 and 29 and Nov. 12 and 19.

Melton On Broadway

New York—James Melton will make his first Broadway appearance early in January in his own show, *Words and Music*. The show will be presented by Melton in co-operation with Charles Wick, Fred Waring's manager, and Harry D. Squires, who is known for discovering Victor Borge's talents as a solo performer.

A New



Art Farmer and Gigi Gryce

By Nat Hentoff

ONE OF THE more significant recent jazz collaborations involves the individualistic skills of trumpeter Art Farmer and writer-reedman Gigi Gryce. They have organized what they hope will be a permanent unit and have several weeks of work into November. If economic conditions permit, theirs could become an unusually important new combo.

As Gryce explains the blueprint for the future . . . "What we've done on records so far is just the nucleus. We want to experiment with different approaches. Above all, we intend to maintain a richness, a beauty of melodic line no matter how odd the harmonies underneath may be. We want our music to be understood.

"Also, everyone in this group is as important as everybody else. It's a team, with each man having an obligation to the group as a whole . . ."

FARMER AND GRyce come from quite different backgrounds, both geographically and academically.

Gryce, born in 1927, was brought up in Hartford, Conn. Around 1946, he started studying clarinet, and he gained facility so quickly that he shortly branched out onto flute and saxophone. He studied at the Hartford School of Music and the Julius Hart School of Music and played his first professional gigs as head of a 23-piece band composed of fellow students, most of whom also were writing or learning to write. The band served as a laboratory for all concerned.

From 1948-51, Gryce attended the Boston conservatory, studying composition with Alan Hovhaness and Mimna Hall, among others. On the side, Gigi began writing arrangements for several Boston bands, such as Sabby Lewis, and made his first contacts

with the wider jazz world in working gigs with Howard McGhee and Thelonious Monk when they came to Boston. His originals then became known through the work of Stan Getz.

Gryce, using some of his original scores, was playing a gig opposite Getz at the Symphony ballroom in Boston. Getz was interested in his work and asked Gryce to bring some of his scores to rehearsal. Getz soon began to record and feature in his club work such as Gryce scores as *Yvette*, *Wildwood*, and *Melody Express*.

GRyce, HOWEVER, no longer was satisfied with those works. He wanted to learn how to express his ideas better so he applied for and won a Fulbright scholarship to study in Paris.

For nearly a year he worked with Nadia Boulanger, who has taught many ranking American composers. Gigi also studied with composer Arthur Honegger.

Now, as then, Gryce belongs to no one school of classical writing. He listens with care to all current directions, but writes his own way with marked melodic and rhythmic strength. He has written piano duets for Hovhaness, and Boston violinist Grace Derran has featured several of Gryce's works for violin and some of his chamber pieces. In addition to chamber music, Gigi has written a symphony and two symphonic tone poems.

Regarding the writing he is doing now for the group with Farmer, however, Gryce is quite positive about the role of formal, classical structures.

"ANY FORMAL STRUCTURES I apply," he said, "will have to fit in with the jazz feeling of the band.

"I don't believe, for example, in superimposing 17th century counterpoint on modern jazz writing. If a jazz original is to be contrapuntal, it

should be contrapuntal within the context of the jazz feeling and improvisational idiom. The same thing is true of the use of tone rows and polytonality. They're all right in jazz only if they're used as part of the jazz language. I prefer keeping classical music classical and jazz music jazz.

"There are several people these days who call themselves experimenters in jazz. But they primarily take things from classical music, and when they use these devices in jazz, they don't use them flexibly and they don't use them in the jazz idiom. As a result, they don't swing and their work lacks force. Anything we do, no matter how experimental, will swing. It'll have to swing to be jazz."

Illness cut short Gigi's stay in France, and he returned to Hartford. After a year at home, Gigi was impatient to return to the music scene, and he came to New York in 1953 where Max Roach asked him to write for his small unit.

GIGI'S FIRST RECORD date was his score for *Glow Worm* on the Roach EP for Debut. McGhee also used a Gryce score for a Blue Note session, and Getz added other Gryce originals like *Expansion*, *Hymn to the Orient*, and *Mosquito Knees* to his book. Gigi's reputation as a gifted writer and alto-flute soloist grew through the year as he participated on several record dates as well as live sessions. In 1953, Gigi joined Tadd Dameron's band and recorded with the group for Prestige. It was about this time that he met Farmer.

Art was born in 1928 and grew up in Phoenix, Ariz. In a church mission marching band, he played bass tuba. After a year of this, he heard schoolmates jamming on trumpet and saxophone so he asked the band instructor for a trumpet. He got one and at the age of 14, began to gig around town.

He said he was attracted to jazz first by the Jimmie Lunceford and Erskine Hawkins bands. "It was especially the trumpet section in the Lunceford band," he said. "I heard them at a dance, and I'd never heard anything like that before in my life."

THE NEXT YEAR, Art and his twin brother, Addison, were in Los Angeles for a summer vacation. After hearing Roy Eldridge and McGhee in clubs as well as listening for the first time to records by Charlie Parker and Dizzy Gillespie, they decided to stay and finish their last year of high school in L.A.

"There was too much going on to go back home," Farmer said, "and since it was wartime, I was able to get some gigs there."

Farmer decided not to study trumpet while in the Los Angeles high

Jazz Corporation—Gryce, Farmer

school because he didn't want to get tied down to any one instrument. He'd been reading music ever since an early experience in Phoenix with the violin and piano. And he did learn some theory from Samuel Brown, his high music instructor in L.A.

Art's first professional job in Los Angeles was as third trumpeter with Horace Henderson. Then came the first trumpet job on a road tour with Johnny Otis. Art tried to blow by strength alone, and after four months, his lip failed, and Otis fired him.

WHILE ON NOTICE, Farmer was advised by the late trumpeter Freddie Webster to consult Maurice Grupp, a New York teacher who had worked with Gillespie and Jonsh Jones and had been commended by Tommy Dorsey and Louis Armstrong.

Grupp told Farmer he shouldn't return to Los Angeles. "You shouldn't go any place," he said, "until you learn something." So Farmer got a job as a janitor and remained in New York a year and a half, studying with Grupp.

In the fall of 1952, Farmer joined Lionel Hampton's band. During all this time, Art was evolving a distinctive style, one influenced though by Gillespie, Miles Davis, Webster, and a trumpeter named Benny Bailey, who Art first heard in California in 1946. And since 1953, Art has also begun to appreciate Louis Armstrong.

"When I was with Hamp, we worked a couple of concerts on which Louis was also featured," he said. "Then this year I heard records he made in 1927. He was really something, especially his work in the middle register. Such beautiful ideas! If he were to start playing now the way he did then, he'd still be president."

HAROLD BAKER has been another inspiration to Farmer. "If I were to want to copy anybody's style it would be his," he said. "He can even take a melody, hold each note straight with not one ad lib note, and it's still beautiful and personal."

Farmer and Gryce met at a record date in 1953 when Gigi did an arrangement for the session of an original of his, *Up in Quincy's Room*. That August, Gryce and Clifford Brown joined Farmer in the Hampton band. Gryce's friendship with Farmer as well as with Brown developed. Gryce and Farmer both maintain that this Hampton band, which toured Europe until November, 1953, was the best **Hamp** ever had.

Back home, Farmer made a Prestige LP with Sonny Rollins, and began gigging around New York. Gigi played with Davis, Roach, Art Blakey, and other groups; wrote for them and others, and continued working on classical compositions. In March, 1954, the

two teamed up at the Tia Juana in Baltimore and used several arrangements by Gigi.

The experience set them to thinking of a unit of their own.

THROUGH THE next fall and winter, Art played for anyone he could get a job with. Gigi did the same and made his basic income by writing all kinds of assignments—from jazz to rhythm and blues to pop singers. They played together in one Town Hall concert in 1954, but it wasn't until last summer that they were able to work much on the idea of having their own band.

The group is planning on expanding a few horizons with its music. "We're not restricting ourselves," Gryce said, as evidence of this, "to the traditional 32-bar choruses. We'll write and play in the framework of any number of bars that will best express our ideas.

"NOR DO WE WANT to be stuck with the usual pattern whereby the piano opens with four or eight bars, then everybody states the theme, followed by each man blowing a chorus on a basic set of changes.

"We'll use different structural approaches. On some numbers, each man's improvisations will be played on a new set of chords in emotional relationship to the tune, but different. If Art, for example, improvises on one set of changes, I'll blow on another set, though they'll be connected by a bridge or interlude.

"There'll be variations of the theme that will grow from the changing chords as well as variations of the rhythm on the same melody. Voicing-wise, we'll include muted trumpet-flute duets, clarinet-bass duets, and sometimes, just the bass, clarinet, and trumpet as well as the full quartet."

Gretsch Spotlight

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Al Caiola and his Gretsch Guitar

AL CAIOLA scores again with sensational recordings of "Hora Staccato", "Ritual Fire Dance", "Martin Kane Theme" and "Anna" in this RCA Victor album, EPA 555. A top CBS guitarist, Al also plays a heavy radio and TV schedule; appears on the Arthur Godfrey show, *Toast of the Town*, etc. Also plays the "Miracle Neck" of his Gretsch Electromatic Guitar (with twin Gretsch-DeArmond built-in pickups) cuts down on the tension of his heavy schedule, keeps his hands fresh for show-time: "Fastest, easiest-playing guitar I've ever handled." Write for information on Gretsch guitars and free, new Gretsch Guitar Album. Address: FRED. GRETSCH, Dept. DB-1055, 60 Broadway, Brooklyn 11, N. Y.

Feather's Nest

By Leonard Feather

IT ISN'T VERY POLITE to bite the hand that types compliments to you. Jack Mabley, in his *Down Beat* review of the CBS show, *Music '55*, suggested that it would be a good idea to put an entire TV show in my hands. While thanking him for the tribute and acknowledging that I'm open to offers, I'd like to take issue with the entire approach of his column, because it raises several important points about the whole concept of music presentation on television.

In the first place, it was clear immediately, from the headline on the story (*The Kenton Show*), and from the remarks about how Stan was used in the show, that the review was based on a false assumption. For this was not the Stan Kenton show. It was a show that had been projected and dis-

cussed at CBS for many weeks before the idea of having Stan as its central figure even entered the picture. It was a show called *Music '55* that aimed at living up to its title. If it had been called *The Stan Kenton Show*, Mabley's criticism would have been justifiable.

In the second place, the review was based on one single show, and obviously Mabley had made no effort to catch the program regularly. As a former radio and TV reviewer I know that in order to get a rounded picture of what any show is aiming at, and of whether it is accomplishing those aims, it is necessary to catch at least three or four full sessions.

THIRDLY, Mabley summed this up as a "television variety show," and implied that it was in the same class as Ed Sullivan's Sunday night extravaganza, and dismissed it airily as just another of those tiresome things.

This of a program that presented on a major network outlet, in 10 short weeks, the talents of Duke Ellington,

Lena Horne, Ella Fitzgerald, Dave Brubeck, Louis Jordan, Carmen McRae, Rosetta Tharpe, Count Basie, Jeri Southern, and a couple of dozen other name guests from jazz and other fields, including Menuhin, Levant, Burl Ives, Vicente Gomez. I wonder whether Mabley can name any other show in the history of network TV to date that has provided a comparable showcase for comparable talents, presented on a musical level. (Bob Bach, the producer, is a former *Down Beat* writer and probably the hippest executive in TV circles.)

Working on this program as script writer was an education in many ways. It brought closer to home the problems that production men have to contend with in presenting, on a primarily visual medium, something as inherently non-visual as music; and in offering to a mass audience (with something as utterly commercial as the Arthur Murray show competing for viewers on the other big network over most stations) such patently uncommercial material as the arrangements of Bill Russo, *et al*—for despite Mabley's curt dismissal of the use of Kenton music on the show, there was at least one item of this type every week.

It seemed to me that the system used, of breaking up the show into three or four widely disparate kinds of music each week, and of using choreography so that people who couldn't understand the music would at least have something interesting to watch, was the wisest of all possible courses. And for those who objected to the dancing—well, the viewer always had the alternative of closing his eyes and just listening.

ONE MIGHT ADD that Stan Kenton himself would have been the first to squawk if he had felt something was intrinsically wrong with the approach; yet throughout the whole series, Stan was the most genially cooperative and least temperamental of people, flying in every week from a back-breaking tour of one-iters and working hard and sincerely to attain a new arm for his reputation in his first video series.

Sure, there were things that were wrong with the show; things that I didn't dig musically, and, I'm sure, many things that Stan didn't dig, either. But by and large—which means not on the basis of a single show, or on the assumption that Stan was being robbed by not being handed 30 network minutes to himself on a silver platter—it seemed to me that *Music '55* set a few valuable precedents, broke down a few barriers and deserved encouragement, above all, from *Down Beat*, in whose very pages so many complaints had been raised about the lack of basically musical shows on network TV.

Oh, and about that Ed Sullivan comparison—if Mabley can point out one, repeat one trampoline act or magician or ventriloquist or juggler that appeared on *Music '55* during its entire summer season, I'll join the *New Yorker's* hungry critics and eat my hat.

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Perspectives

By Ralph J. Gleason

TOWARD THE END of the University of California summer session, the school's committee on drama, lectures, and music presented a jazz concert.

Fantasy Records, which had been mulling over renting a hall and offering free admission in order to get a live audience, instead of a dead wall, for an LP session, picked up the tab for the event.

It was most successful, and it may herald a new era in jazz at the University of California.

TO BEGIN WITH, at the Sunday matinee price of \$1 admission, there was no scarcity of customers. The musicians participating, aside from Cal Tjader and Brew Moore, had no name value to speak of, so it must be assumed that those who attended the show came there to hear jazz more than they came to see or hear a widely publicized jazz artist.

Mort Sahl, the jazz comic currently at the Blue Angel in New York (and don't miss him) emceed the show. It was a delight from start to finish.

Among other musicians appearing were Jack Minger, Vince Cottalica, Norman Bates, Mickey Walsh, Eddie Duran, Bobby White, Vince Guaraldi, Dean Riley, and Bob Collins.

Not all of them blew up a storm, but it was swinging all the way, and Tjader and Moore, the latter particularly for his solo on *Fools Rush In*, brought down the house.

The thing about it that I liked, though; was the casual way in which the university people, the audience and the musicians accepted the whole thing.

IT WASN'T SO long ago 'hat it would have been almost impossible to do this. Now it's routine. And it's good, too. If we can have more presentation of jazz under less frantic surroundings with less high pressure, perhaps Leonard Bernstein's concept of a circuit of "chamber music jazz" halls, a la the classical booking circuits, will come into being. That would be a fine idea.

Jazz Over World Part Of N. Y. Fete

New York—A world jazz festival was presented by clarinetist Owen Engel in Central park last month as part of the New York Summer festival music series sponsored by the Music Performance Trust fund.

The musical group, headed by Engel, was composed of Eddie Bert, trombone; Art Farmer, trumpet; Selden Powell, tenor; Marty Flax, baritone; John Quara, guitar; Harvey Leonard, piano; Wendell Marshall, bass, and Bill Bradley, drums.

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Barry Ulanov

FOR SEVERAL YEARS now I've been waiting at the turntable for a young tenorman to turn up, someone with a tone and taste and a gift for the kind of sweet and sinuous melodic line which is the property, properly speaking, of the tenor saxophone.

I think maybe now, finally, one has turned up.

He's a kid, you might say, still in his early 20s. Name of Seldon Powell. I don't know whether he will travel or not, and I'm not at all sure that he owns a dinner jacket, but the boy can blow, and what he blows is tenor, not all sweet but most of it a melodic yard long.

To the best of my knowledge, Seldon has made just two record appearances, one with Louie Bellson for Norman Granz, and now an extended presentation of his own substantial talents for Jack Hooke's Roost label. This outing, which is what particularly concerns me here, is with Tony Aless and a swinging band of name musicians in Tony's *Long Island Suite*. That's as it should be, since young Powell used to be a student of Tony's at the New York Conservatory of Modern Music when

the tenorman was very much a boy, just after the war, and Tony wasn't so long in long pants himself.

THEY HAVE something in common, the pianist-composer-arranger-teacher, Signor Aless, and the tenor saxophonist, Master Powell. Mostly, it's that they like to swing and because they do they both seem to enjoy finding the catchy phrases that just naturally lift up and leap, even at a moderate or a slow tempo. A simple enough achievement? Not anymore, it isn't, not today.

Time was when a tank outfit, a jazz group just this side of a cheese band, could usually be found mouthpiece-deep in swinging tenormen. Week after week at the Apollo theater in Harlem and the Savoy ballroom in the same jumping part of town, a band led by two guys or one named Teddy or Freddy or Willie or Moe would offer nothing much of anything until one, two, or three tenormen would up and give the rest of the band battle. Then all jazz would break loose. It helped enliven those dull years between the peak of the swing era and the beginnings of bop—considerably.

IT WAS ALSO true of the late '30s and early '40s that tenormen knew what to do with a ballad. You could play it as Louis Armstrong or Billie Holiday or Ella Fitzgerald or Mildred Bailey sang it—almost straight, but with an unmistakable beat and a dis-

tingtive, sometimes a distinguished, jazz sound.

If you were especially inspired, you listened long and hard to Coleman Hawkins, to Ben Webster, and to Chu Berry, and even if you copied their choruses note for note, you managed to convey conviction and to move your audience—occasionally, in the process, achieving real originality and some depth of musical insight.

It's been a long time since that felicitous combination of beat and ballad tenderness has been heard in jazz. Or at least heard very widely. Webster has been blowing as beautifully as ever, and there is one superb 12-inch LP of his available on one of the Granz labels, but I haven't heard much talk about it or him—except Norman's and mine and Tony Scott's.

Georgie Auld can still weld the two skills together, but he's so surrounded on records, when he makes them, with voices and strings and things, that it's not easy to realize that that fine old tenor is still there. In a different category, Lester Young is carrying on, brilliantly, and in still another slot, Warne Marsh is a joy to hear on this horn. But let's face it, in spite of these few exceptions, the tenor just ain't what it used to be.

NOW HERE'S a new kid, and he apparently thinks it still can be done. On the basis of what I have heard, I think so, too. Furthermore, I'll be quite content if Seldon Powell does nothing more than restore the tenor sax to its rightful solo place in the jazz setting, warm, limpid, swinging, all of those things, and easy to hear for the present-day listener because played in modern time, sitting comfortably beside an up-to-date rhythm section.

Don't misunderstand me: I'm happy that we had our cool tenors; they contributed some lovely measures to modern jazz. Unfortunately, in doing so, they also took the instrument and buried it in dry ice, and I'm just young enough and impuriat enough not to be content with a tenorless jazz. Why, there are some days when my nostalgia for the horn is so great that I can listen to an old Freddy Martin record with gratitude!

We don't need three-tenor society bands again, however, to bring back the mood and the texture and the taste of which I'm talking. A little more consciousness, a greater awareness, in this as in so much else in jazz, would do it. Here's a major resource almost dried up from lack of use, a deep spring emptying before our very ears. Get out that battered copy of Hawk's *Body and Soul*; listen to Chu's *Ghost of a Chance* again; play over that LP of Uncle Benny's that I mentioned above, or run through some of his exquisite solos with Duke. Those sides will help convince you of what I mean.

So will the Tony Aless suite in which Seldon Powell proves that the tenor really isn't sour in spite of all the vinegary evidence of recent years.

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Counterpoint

By Nat Hentoff

NO MATTER HOW tasty a pudding may be, sighed Irish poet James Stephens, there are always lumps in it. The current jazz pudding, for example, is being made increasingly appetizing by more recording, more widespread an audience, and more national attention than jazz has ever received. Yet there are lumps in it.

Several of these negative aspects have been commented on recently in this and other columns in the jazz press—the lack of really steady gigs in a productive atmosphere for all but a relative few of the better jazzmen; the audience difficulties frustrating the “swing era” musicians; the continuing presence of several Jim Crow jazz clubs; the immaturity of large sections of jazz listeners; the confused state of too much jazz criticism, and several other ingredients that the pudding could so well do without.

But few persons have commented on the newest lump, an unfortunate and unnecessary outgrowth of the public interest in jazz in the last few years.

THE EXTENT OF that interest can be measured by the unprecedented number of national magazines and newspapers that covered the Newport Jazz festivals. Several of these publications—and others that previously ignored jazz—have gone on to cover a few other jazz events in the course of the year. The lump is caused by the manner in which these journals cover jazz.

In one respect, all this new attention to jazz in *Time*, *Life*, *The New Yorker*, *The New York Times*, *Newsweek* is a great break for jazz. The more publicity jazzmen receive, the better their economic status is likely to become.

Several harmful effects can result, however, when that coverage is slipshod and uninformed, as it almost always has been so far.

Most writers assigned to cover jazz by the larger journals have been assigned apparently with little thought on the part of their editors to the writers' qualifications.

AS A RESULT, some astonishingly unintelligent and imperceptive articles have been written that inevitably have helped to create a further distorted picture of the nature of jazz, jazz musicians, and the jazz environment for readers of these large-circulation publications.

I am thinking of Lillian Ross' account of last year's Newport festival in *The New Yorker*; Look's piece on the Dorsey Brothers that contained Tommy's reactions without rebuttal to “modern jazz”; the serious errors of emphasis in *Time*'s cover story on Brubeck (where Bird was ignored in the historical background section of the piece); *Esquire*'s recent printing of some very unfunny cartoons-and-captions on modern jazz as well as sections of a piece by George Frazier that gra-

tuitously and unfairly maligned Norman Granz; *Time*'s insulting opening paragraphs on this year's Newport festival; *Life*'s Eliot Elisofon jazz photograph section in which the musicians were viewed more as eerie creatures in a sideshow than as human beings, and several more examples.

But the prize goof so far was what happened when *The New York Times* decided to cover the Newport festival this year. Music editor Howard Taubman, who had gone the first year, assigned Harold Schonberg this summer. Schonberg is one of the more respected classical critics on the *Time*'s staff, but his knowledge of jazz is exceedingly minute.

SCHONBERG'S GENERAL coverage of the music at the festival, like Taubman's the year before, was cursory, unilluminating, and obviously uninformed. (Contrast it, for example with Whitney Balliett's excellent and obviously informed report in *The Saturday Review*, another publication aimed at an essentially non-jazz audience.)

One dispatch particularly exposed Schonberg's inadequacies as a reporter on jazz, and it is precisely this kind of incredible ignorance in the growing coverage of jazz that I'm protesting. In reviewing Erroll Garner, Schonberg described Garner's work:

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has as his stock in trade descending double thirds—not too fast and not too clean—with which he gets involved in vague impressionist ramblings of a Cyril Scott nature. It's not good music—or good piano playing for that matter—and it certainly isn't jazz."

THE QUESTION OF the state of Erroll's double thirds that *particular* night is a matter Schonberg is competent to deal with, but his comparison of Garner's playing to Cyril Scott-like "vague impressionist ramblings" is absurd for at least a dozen reasons involving Erroll's polyrhythms, tone-coloration, the melodic structure of his improvisations, his phrasing, etc, etc.

But to state further that Erroll "isn't jazz" is the critical clinker of the jazz year. If there is any one thing—aside from the importance of Bird—that all contemporary jazz musicians and writers agree on, it is the fact that Erroll is the very prototype of swinging jazz piano. To my ear, he is not up to Tatum or Bud Powell in the range or depth of his conception, but if gradations of measurement were possible, there is no one more jazz than Garner as far as the jazz basics are concerned. This is so axiomatic it is hardly any longer within the realm of subjective opinion.

As a result of the Schonberg review, according to a Garner spokesman, Erroll lost an important concert booking. This ordinarily wouldn't be a relevant point because a music critic can only be concerned with the music at hand and not with the economic consequences of what he writes.

But it is relevant if the critic is unqualified to make a sound judgment. My point, then, is whether Schonberg has the ethical right to criticize a jazz performance—*anybody's* jazz performance—when he has so very minute a background of listening to jazz.

EQUALLY PERTINENT is whether Taubman was not unfaithful to his responsibilities as an editor in assigning a man to cover a jazz festival who had no orientation in the subject.

When questioned about this in a letter from a protesting reader, Taubman blandly replied in the matter of this particular Schonberg review: "He may not have written as you would have liked him to write, but he was expressing an honest opinion and one founded upon considerable knowledge."

Knowledge of what? Classical music, certainly. But I think Schonberg himself would readily admit his almost total lack of background knowledge of jazz. The two arts, he must certainly know, are vastly different, and the jazz critic requires fully as much specialized knowledge and listening experience as the classical critic.

Why, then, did Schonberg accept the assignment? Why was the assignment given him? The only reason I can imagine is that he, his editor, and the editors of most large-circulation publications regard jazz as something anybody on the staff can handle—from a sportswriter to a classical critic who thinks Erroll Garner isn't jazz.

Popular Records **DOWN BEAT**

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 reviews are discussed at length.

Five-Star Discs

- NO OTHER ARMS/AT MY FRONT DOOR**—Pat Boone (Dot 45-15422)
- ALL THIS IS MINE/A Little Voice**—Roy Hamilton (Epic 5-9118)
- I'M A SINNER/Beginner's Luck**—Betty Johnson (Victor 47-6268)
- BLACK DENIM TROUSERS AND MOTORCYCLE BOOTS/All By Myself**—Vaughn Monroe (Victor 47-6260)
- SONG OF THE PEARL FISHERS/Vieni Vieni**—Werner Muller ork (Decca 9-29670)
- WHEN ALL THE STREETS ARE DARK/PRETTY BABY**—Somethin' Smith and the Redheads (Epic 5-9119)

Four-Star Discs

- TROUBLES/Hello Everybody**—Harry Belafonte (Victor 47-6249)
- TELL ME THAT YOU LOVE ME/How Can I Replace You**—Toni Ben-

- nett (Columbia 4-40667)
- BLACK DENIM TROUSERS AND MOTORCYCLE BOOTS/The \$64,000 Question**—Jackie Brooks (Decca 9-29684)
- LORD, I CAN'T COME NOW/I've Got So Many Million Years**—Martha Carson and Stuart Hamblen (Victor 47-6250)
- POR FAVOR/Impossible**—Helene Dixon (Epic 5-9121)
- IMPOSSIBLE/While You're Away**—The Four Joes (MGM K12053)
- SONG OF THE PEARL FISHERS/Letter to Virginia**—Laurie Johnson ork (MGM K 12069)
- LOVIN' BUG ITCH/On Account of You**—Roberta Lee ("X" 4X-0166)
- HONEYMOON/Back Track**—Malcolm Lockyer (Wing W-90026 X45)
- I LIKE THEM ALL/In Napoli**—Dean Martin (Capitol F3238)
- SUDDENLY THERE'S A VALLEY/Gum Drop**—Mills Brothers (Decca 9-29686)
- LIES/Hey There**—Jack Pleis Ork (Decca 9-29664)
- DUST ON THE MOON/After I Say I'm Sorry**—Pablo Beltran Ruiz (Victor 47-6254)
- NO ARMS CAN EVER HOLD YOU/Look to Your Heart**—Georgie Shaw (Decca 9-29679)
- YES SIR, THAT'S MY BABY/Your Way**—Arthur Smith (MGM K 12064)
- LEARNING TO LOVE/Just A Little**

Bit More—Billy Williams Quartet (Coral 9-61498)

Three-Star Discs

- HOW CAN I FORGET/At Last We're Alone**—Rush Adams (MGM K 12051)
- WHAT'S THE DIFFERENCE WHAT THEY SAY/Understand**—Bob Anderson (Wing W-90025X45)
- SUDDENLY THERE'S A VALLEY/Booga-Da-Woog**—Patti Andrews (Capitol F3228)
- MY HAWAIIAN SOUVENIRS/Rainbow of Hawaii**—Alfred Apaka Ork (Decca 9-29651)
- THE \$64,000 QUESTION/I Am So Glad**—The Burton Sisters (Victor 47-6265)
- GREENER PASTURES/Oudt Comes Oom-Pa-Pa**—Jeannie Carson (Victor 47-6248)
- AUTUMN LEAVES/Early Autumn**—Ray Charles Singers (MGM K 12068)
- MAMBO CALYPSO/Song of the Islands**—Dick Contino (Mercury 70709)
- HAPPY MUSIC POLKA/Wishing Well Polka**—Georgie Cook ork (Decca 9-29657)
- WHAT A SHAME/Hush Hush Love Affair**—The Coquettes (Victor 47-6262)
- SABRE DANCE/Happy Little Lovers**—The Encores (MGM K 12067)

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Jazz Reviews

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

Julian Adderley

Spontaneous Combustion; Still Talkin' to Ya; A Little Taste; Caribbean Cutie; Flamingo

Rating: ★★★★★

Presenting Cannonball is that forceful altoist's first LP under his own name. His associates are his brother, Nat Adderley, cornet, and a full-swinging rhythm section of Hank Jones, Paul Chambers, and Kenny Clarke. The brothers Adderley collaborated on two of the originals while the other brace are by Julian himself. The starting lines aren't much on any of the four, but there's plenty of room for blowing. I would be curious, however, to hear more full-scaled examples of the brothers' writing.

Solowise, there is a series of good Hank Jones choruses, and additional stimulating proof of the unusual ability of 20-year-old bassist Paul Chambers. Nat Adderley's solos could do without his habit of occasionally interpolating fragments from other tunes. Otherwise, he had a penetrating, emotionally driven style and interesting conception. Several of his choruses though could be more cohesive.

Julian Adderley is marked by the emotional power that fires his horn. He swings hard, has a strong attack not unlike a tenor, and plays with generally good conception. But as in the case of his brother, some of his solos could be better organized and better interrelated. Both are at their best on the blues, *Still Talkin' To Ya* (which also has quite a bowed solo by Chambers). I think both Adderleys need more work and experience playing with the better jazzmen, but even now, they're emotionally rewarding to hear. (Savoy 12" LP MG-12018)

Sidney Bechet

Buddy Bolden Stomp; Temperamental; Riverboat Shuffle; Halle Hallelujah; As-Tu Le Cafard

Rating: ★★★★★

This is the first of two LPs taken from a concert at the Olympia in Paris in 1954. Bechet's unquenchable soprano is backed by Claude Luter, clarinet; Pierre Dervaux and Gil Thibaut, trumpets; Benny Vasseur, trombone; Yanick St. Gery, piano; Claude Phillippe, banjo; Roland Bianchini, bass, and Marcel Blanche, drums. Recording quality is fairly good, all things considered. All four originals are by Bechet. The background (with the horns rough and largely derivative and the rhythm stolid) isn't much help, but fortunately, Bechet is pretty much

his own rhythm section, and nothing is able to dampen his soaring, passionate soprano.

It's true Bechet has a wide vibrato, and his ideas sometimes are repetitious, but I continue to feel he's one of the most exciting soloists in traditional jazz. He communicates an immense amount of warmth and power, he swings always, and he has a fantastic amount of musical energy. The set is recommended for Bechetphiles. The rating would be higher for Bechet alone, but his colleagues lose the set a star. The notes are by Robert S. Greene, who is apparently Blue Note's equivalent of Shirley Hoskins Collins and Bill Zeitung. This, by the way, is no less than Blue Note's 12th Bechet L.P. (Blue Note BLP 7029)

Ruby Braff

When You're Smiling; Easy Living; Pullin' Thru; You're a Lucky Guy; Flowers for a Lady; Foolin' Myself; I'll Be Around; It's Easy to Blame the Weather

Rating: ★★★★★

You Can Depend on Me; Auld Lang Syne; I'm Gonna Sit Down and Write Myself a Letter; Rosetta; Sometimes I'm Happy

Rating: ★★★★★

Only a Blues; I'll Never Be the Same; In the Shade of the Old Apple Tree; Deep River; I'm Shooting High; Between the Devil and the Deep Blue Sea; Lonesome Road; 'Deed I Do; Flakey; Love Me or Leave Me

Rating: ★★★★★

The first two, *Holiday in Braff and Ball at Bethlehem*, are Bethlehem 10-inchers, and the third is a Jazztone Society 12-incher. Number one is a tribute to Billie Holiday in that six of the songs are Ruby's favorite Billie Holiday-identified tunes; one is a probably lovely Braff-Bob Wilber original dedicated to Billie (*Flowers for a Lady*); and the eighth, Alec Wilder's *I'll Be Around*, is a song Ruby feels Billie should sing. Hymie Schertzer (of the old Goodman band) leads a reed section composed of Wilber, Al Klink, Boomie Richman, and Sol Schlinger. The rhythm section has Bobby Donaldson, Ellis Larkins, Walter Page, and guitarists Mundell Lowe and Arthur Ryerson.

Ruby has almost all the solo space except for tasty bits by Larkins and competent but undistinctive tenor by Wilber. All the arrangements are by Wilber. The writing could be considerably fresher and it comes very close to bringing the rating down, but Braff's driving warmth raises the set to a definitely recommendable level. It would have been much better with just Ruby and a rhythm section. (Bethlehem LP BCP-1032)

The second set is a partial record of a party Bethlehem gave last New Year's Eve. In addition to the background noise of the guests, you can hear Ruby, tenor Sammy Margolis, (Turn to Page 27)

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Down Beat, October 19, 1955

Part Two



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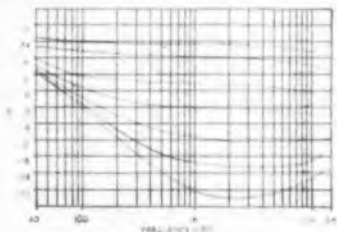


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How Quality Of Old Discs Is Brought Up In Standard

(Editor's note: Rudy Van Gelder, regarded as one of the most skilled jazz recording engineers in the east, has been engaged in re-processing older jazz masters as well as cutting new live sessions. Several companies have decided to try to bring some of their older catalog items as close as possible to current high fidelity standards. In this article, Van Gelder describes how he brings pre-hi-fi jazz to renewed life.)

When I first receive a remastering assignment, I request, whenever possible, the original recordings, the 16" lacquered 33 $\frac{1}{3}$ discs that were used by the companies as source material in those days in the middle and late '40s before the advent of recording on tape.

The practice at that time was for the companies to pick the good takes from all the material originally recorded on the 16" discs and make their masters from those takes.

Of course, there were other times when the original recording was made on 78 rpm, and that same 78 record served as a master. In other words, the 78 itself was plated instead of a dubbing from the 16" "safety" disc. When that's the case, I work with the metal parts made from that original 78 recording.

Plays Back Original

Because of the improvements that have been made in disc reproduction equipment in recent years, I can first of all, play back those original discs—whether on 33 $\frac{1}{3}$ or 78—with greater fidelity today than on the day they were originally recorded. The first step, then, in the actual remastering is to rerecord those original discs onto tape. At this point, as I've pointed out, we begin to have more fidelity because of the better playback equipment we can use in the re-recording.

In this process of rerecording onto tape, I have available many filters and equalizers which enable me to enhance the original character of the records. I'm not talking about balance here, but I do mean that we can get more top and more bottom into the record.

Because of the wider frequency range available to us these days, we can emphasize different ends of the sound spectrum if necessary. I can add bass or attenuate it or if the sound is boomy, I can fix that to some extent when rerecording. The same thing applies to the highs. For example, on many of the original records, you can rarely hear the drums well because of the limited high frequency response at the time they were recorded. Now you can recover the sounds of the drums.

I do have a problem though. Should I alter the original sound at all?

Most of these were great records. My first impulse is to change them as little as possible. Yet recording standards have changed greatly in the last 10 years, and persons are slowly becoming adjusted to hearing wide-range sound reproduction although there are still some older listeners who claim they miss the "groovy, mellow" sound of the older recording techniques, a sound that resulted from the fact that it wasn't possible then to get the top and bottom ends of the spectrum fully.

Take the Charlie Parker sides. When played back with the newly recovered high frequencies, his sound takes on a slight harshness which was impossible to hear on the records as originally released. Yet this was his sound as it actually existed in the studio when he recorded and in his "live" performances.

The persons who only heard him on records never were aware of that in those days. The result, therefore, when we remaster the original, is not necessarily flattering, but it is finally accurate. To me this is not necessarily an improvement, yet this same remastering situation *does* permit us to hear the drums, cymbals, brushes, etc., which were practically inaudible before.

Compromises Necessary

It seems to me, therefore, that a series of compromises are necessary in the remastering process if you want to be faithful both to the sound and the music. For example, what do I do about noise on the discs that I'm remastering? Now this noise can have come from turntable rumble from the original recording tables. That noise I always filter out.

There are also noises of high frequency—hisses, clicks, pops, etc. Those usually happened in the storage situation or were caused by subsequent handling of the discs after they were originally recorded. That kind of noise is usually edited out after I make the tape. It is possible to filter out in one way or another practically all the noises accumulated through the years on both ends of the spectrum.

Yet—and here's where the problem lies—there is a point where you also filter out some of the music along with the noise. This is where I compromise, and I compromise always in favor of the music. I would rather hear what happened on the date than have a perfectly quiet record.

Occasionally, as I mentioned, it is impossible for the client to furnish

Hi-Fi 'Reader' New Book For Beginners

New York—The newest book for the newcomer interested in high fidelity is *The High Fidelity Reader*, edited by Roy Hoopes Jr. and published by Hanover House (\$3.50, 254 pp.).

Composed of 26 articles previously published in *High Fidelity* magazine, the book covers a variety of problems and offers several solutions. Among the authors are Charles Fowler, Peter Bartok, Emory Cook, Fernando Valenti, and F. A. Kuttner. Also included is an audio lexicon by Roy F. Allison.

me with the original lacquer 16" 33 $\frac{1}{3}$ discs, and I must work with the metal parts from which the 78 records were made. This part is called a mold or a mother. It looks somewhat like a record, but it's made of metal. Here the problem of the playback stylus point arises. I use diamonds of various tip radii, and I select the one which gets the most from the record.

All Factors Considered

So, considering all these factors, I copy the disc onto tape. Then the tapes are edited in exactly the same way as the tape of a new date would be. After the editing, I cut a new master from the tape, and it is processed as a new release would be. Incidentally, these remastered recordings should be played back with the same reproduction curve as any new records. In my case, I use the standard RIAA curve.

They also ask if these remastered recordings can be called "high fidelity," as some companies mark remastered LPs with a hi-fi label. Well, if the questioner is talking in terms of distortion, these are not hi-fi. The reason is that inevitably some of the distortion in the original remains. If they're talking in terms of noise, these are not entirely hi-fi.

As I mentioned, in remastering I make compromises in the filtering out of noise in order not to filter out any of the music at the same time. If they're talking in terms of balance, these remastered records sometimes could be called hi-fi. It depends on what happened balance-wise on the original date.

But, if these listeners are interested more in the music than in the actual technical quality, then these remastered records are certainly worth their interest because rarely is a record remastered if it is not important musically.

The vital thing, in any case, is the music itself, and the importance of the remastering process is that it allows us to recover as much of the original music as possible. In fact, it gives us more of that music than was available on the recordings as originally issued.

A Survey Of Recorded Tape

Down Beat's last full-scale survey of the brave new world of music on tape (Aug. 11, 1954) reported that "the future for prerecorded tape looks more and more bright." More than a year later that prediction proves to have been a marked understatement.

According to the Magnetic Recording Industry association, more than 5,366,000,000 feet of tape were sold in 1954, and there's every indication of a substantial increase for 1955. Contrast that figure with 3,351,000,000 feet in 1953 and 2,593,000,000 in 1952, and you can see how rapidly the public's demand for tape is rising.

That public demand is measured, too, by the increase in the sale of tape recording machines. In 1954, 225,000 tape recording machines priced less than \$300 were sold, along with 10,041 higher-priced models.

The association has recommended using the term "recorded tapes" rather than "prerecorded tapes" so the former term will be used hereafter.

The background of the swift growth of the recorded tape industry has been succinctly sketched in a statement by a spokesman for the Livingston Electronic Corp., one of the important firms in the field. "Until a few years ago," Livingston's spokesman points out, "what was an exciting and flexible tool in the hands of professionals was little more than a party novelty in the average home."

Regarded primarily as an amusing accessory, the home tape recorder seemed innocently incapable of exerting any significant influence on the multimillion-dollar industrial giant, the recording business. Yet today, after a quietly dramatic two years of accelerated engineering development, techniques which were hitherto confined to the recording and broadcasting circles are available across the counter of your local store for reproduction in the home.

"Today a few hundred dollars buys a tape recorder that compares favorably with one which costs several thousand dollars a few years ago."

"Today's market shows at least 55 low-priced home tape recorders available, of which an encouraging percentage lend themselves well to the reproduction of music on tape. As integral parts of high fidelity systems, amazing results have been obtained from relatively inexpensive units when used as a program source in conjunction with high fidelity equipment."

"Many units are so designed that they are in themselves the nucleus of a high fidelity system. Simultaneous-

(Turn to Page 26)

search no further for CONCERT-HALL REALISM in your home!



SHURE

Music Lovers

CARTRIDGE

The "MUSIC LOVERS" Cartridge is a new, 3-speed, dual-needle ceramic cartridge, designed to enhance the quality of all the popular high fidelity equipment in use today. Mechanically interchangeable with magnetic pickups in practically all

record changers and transcription arms. Equipped for direct connection to magnetic inputs of amplifiers not yet provided with constant displacement ceramic inputs, thus allowing the full advantages of compensation circuits.

- * Eliminates induced hum
- * Eliminates cartridge "drag" caused by magnetic attraction to steel turntables
- * Increases record and needle life
- * Provides higher output
- * Response not affected by load resistance
- * 10-second needle replacement
- * Individual needle compliance eliminates needle interaction

FREE! COMPARATIVE ANALYSIS BOOKLET ON THE "MUSIC LOVERS" CARTRIDGE

SHURE BROTHERS, INC., 225 W. HURON ST., CHICAGO 10, ILLINOIS

Please send analysis booklet on your "MUSIC LOVERS" Cartridge

Name.....

Address.....City.....

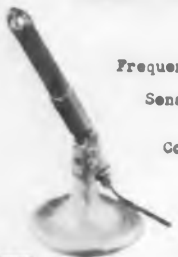
High Fidelity Buyers' Aid

Nos. 742

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine

UNIT: EL 6040 Microphone (Philips)
Manufacturer: Philips of The Netherlands
U.S.A. Distributor: Duotone Co. Inc
Address: Keyport, New Jersey.

FALL 1955
File: Microphone
Type: Non-directional
Dynamic
Size: 10 1/2" x 1" diameter
Weight: 3/4 pound



EL 6040

TEST DATA

Advertising Claims
Frequency Response: 40 to 20,000cps

Sensitivity: -56.5 db (25,000 ohms)

Construction: Moving coil, non oxidizing plastic diaphragm

Impedances: 50,500, 25K ohms

Laboratory Tests
Found as advertised, with extremely uniform response.
Found as advertised (with respect to 1 volt ac -56.5db equals 1.5mv/micrebar)
Found as advertised (withstood heat and humidity test exceptionally well)
Found as advertised

Laboratory Note: This microphone, an extremely rugged unit compared favorably with a good quality condenser microphone. Good for outdoor use and stand applications.

Signed as fairly tested in my company laboratory:

Robert Oakes Jordan

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine

UNIT: Model D131 Loudspeaker
Manufacturer: James D. Lansing Sound.
Address: 2439 Fletcher Drive
Los Angeles 39, California.

FALL 1955
File: Loudspeaker
Type: Permanent Magnet
Size: 12" dia. x 5" deep
Weight: 14 pounds



Model D131

TEST DATA

Advertising Claims
Power Capacity: 25 watts

Frequency Response: 30 to 17kc +/-5db.

Cone Resonance: 37 cps

Voice Coil Impedance: 16 ohms (4" dia)

Speaker Frame Depth: 5 inches.

Magnet Weight: 3 1/2 pounds

Laboratory Tests
(all "free" field tests)
Found as advertised

Found essentially as advertised (down slightly at high end)

Found as advertised

Found as advertised

Found as advertised

Computed as advertised

Signed as fairly tested in my company laboratory:

Robert Oakes Jordan

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine

UNIT: Model 240 Preamplifier
Manufacturer: Fairchild Recording Equip.
Address: 10th Avenue and 154th Street
Whitestone, New York.

FALL 1955
File: Amplifier
Type: Control/pre-amplifier
Size: 13 1/2" x 7" x 3 1/2" high
Weight: 7 pounds



FAIRCHILD 240

TEST DATA

Advertising Claims
Frequency Response: Normal pos., 20 to 20,000cps +/-1db.

Voltage: Phono input: 68db
Gain: Radio input: 20db (1000cps)
Aux. inputs: 20db (extra 20db if needed)

Inputs: 3 hi-level; 1 lo-level
Outputs: 1 cathode follower; 1 lo-imp. tape output.

Equalization Positions: RIAA, AES, LF, RCA, COL, FFR, FFR(oid), & EUR.

Harmonic Distortion: .1% at 1 volt
Noise Level: -64db at 10mv input. -77db at .5v input.

Laboratory Tests
Found as advertised, extremely "clean" response. All rating found exactly as listed in the advertising.

Found as advertised

Found as advertised (accurately calib.)

Better than advertised
Found as advertised
Better than adver.

Signed as fairly tested in my company laboratory:

Robert Oakes Jordan

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine

UNIT: Model 281A Transcription Arm
Manufacturer: Fairchild Recording Equip.
Address: 10th Avenue and 154th Street
Whitestone, New York.



FAIRCHILD
280 Series
Transcription
Arm

Signed as fairly tested in my company laboratory:

Robert Oakes Jordan

TEST DATA

Laboratory Tests
The Model 281A arm is necessary for an accurate test in tracking and producing the use of the arm. The test using the ridge arm instrument is low in fundamental frequency system. The microphone stands up. The microphone is a good

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine

UNIT: Model D123 (ultra-shallow) Speaker
Manufacturer: James B. Lansing Sound.
Address: 2439 Fletcher Drive
Los Angeles 39, California.



Lansing
Model D123

TEST DATA

Advertising Claims
Power Capacity: 15 watts

Frequency Response: 30 to 15kc +/-5db.

Cone Resonance: 37 cps

Voice Coil Impedance: 16 ohms (3" dia.)

Speaker Frame Depth: 5/8"

Magnet weight: 3 1/2 pounds
Laboratory Note: speaker is, making

Signed as fairly tested in my company laboratory:

Robert Oakes Jordan

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine

UNIT: "Music Lover's" Cartridge
Manufacturer: Shure Bros. Inc.
Address: 225 West Huron, Chicago, Ill.



THE "MUSIC LOVER'S" CARTRIDGE

Signed as fairly tested in my company laboratory:

Robert Oakes Jordan

TEST DATA

Advertising Claims
Laboratory Tests

The new Music Lover's excellent use of phonograph cartridge is a forward looking type and makes a price of \$11.95. The so designed it is a replacement for the network output of input. And it does not print claims bought this on the interest in creating it has an the rest in metal, etc, and

s. 742

By Robert Oakes Jordan & James Cunningham

BUYER'S AID
 Down Beat Magazine
 UNIT: Model 255 Feser Amplifier
 Manufacturer: Fairchild Recording Equip.
 Address: 10th Avenue and 154th Street
 Whitestone, New York

SUPPLEMENTAL BUYER'S AID
 Down Beat Magazine

FALL 1955
 File: Amplifier
 Type: Audio, power
 Size: 9 1/2"x8 1/2"x7"
 Weight: 17 pounds

TEST DATA

Laboratory Tests
 The tests for tone arms such as the 1961 are complicated and not so necessary an arm of this quality. The tests on this arm will be reported in touring quality. What the arm produces the user is of greatest importance. This arm with the standard test using the new Fairchild 220 cartridge arm mounted according to the instructions A-10968. The arm has a very low fundamental resonance due to its unusual system of arm pivots. The offset head has correct tracking of the groove. The arm receives any magnetic cartridge of standard. The metal arm construction prevents vertical cross arm resonance. This is a good high fidelity purchase.



The Fairchild 255

Signed as fairly tested in my company Laboratory:

Robert Oakes Jordan

TEST DATA

Advertising Claims Laboratory Tests

Power Output: 25 watts Found as advertised
 Frequency Response: 40,-0.5db from 20 to 20,000cps. Found exactly as advertised
 Input Level: .9volts for 25w. Found as advertised
 Harmonic Distortion: 2% at 25w. Better than advertised
 Intermodulation Distortion (sweep): 1% at 25watts. Better than advertised
 Transient Response: No claim. Exceptional
 Damping Factor: 12 No test, lacking procedure of Fairchild Company.

Laboratory Note: This amplifier was a pleasure to test. It is a fine example of good design, modest advertising claims with exceptional performance.

BUYER'S AID
 Down Beat Magazine
 UNIT: Model 404 Tape Recorder
 Manufacturer: Crestwood/Daystrom Mfg.
 Address: 753 Main St. Poughkeepsie, N.Y.

SUPPLEMENTAL BUYER'S AID
 Down Beat Magazine

FALL 1955
 File: Recorder (half track)
 Type: Magnetic Tape
 Size: 12"x15"x11"
 Weight: 25 pounds

TEST DATA

Laboratory Tests
 (all "free" field tests)
 Frequency Response: to 15kc. Found essentially as advertised (down at hi end)
 Resonance: as. Found as advertised (38+ops)
 Coil Impedance: 16 ohms. Found as advertised (1/2" dia.)
 Ker Frame Dia: 3/8 inches. Found as advertised
 Laboratory Note: speaker has an unusually shallow baffle, making it adaptable to limited mounting and baffling spaces.



Crestwood 404

Signed as fairly tested in my company Laboratory:

Robert Oakes Jordan

TEST DATA

Advertising Claims **Laboratory Tests**
 Frequency Response: 3.75ips: No claim Found to be 50 to 6kc, +/-3db
 Response: 7.5ips: 30 to 15kc Found to be 40 to 12kc, +/-6db
 Signal to Noise Ratio: No claim 45 db (with little dropoff at 50 ops)
 Harmonic Distortion: Less than Found as advertised

Wow and Flutter: 2% (peak reading) Found to be .3prms
 Inputs: 1 low level magnetic Found as advertised
 2 high level (tuner, etc) Found as advertised
 Outputs: phone/meter monitor, amplifier. Found as advertised
 Indicator: Recording level "magic eye". Found as advertised
 Laboratory Note: If succeeding models (sensitive and accurate) by Daystrom improve as much as this accurate.) has over the 401, they will have a professional machine. This unit is a fine moderately priced device, well built and easy to operate.

BUYER'S AID
 Down Beat Magazine
 UNIT: Model 620F Amplifier-Speaker
 Manufacturer: Impex Corporation
 Address: Redwood City, California.

SUPPLEMENTAL BUYER'S AID
 Down Beat Magazine

FALL 1955
 File: Speaker/amplifier
 Type: Audio
 Size: 21"x11"x9 1/2"
 Weight: 25 pounds

TEST DATA

Laboratory Tests

Laboratory Tests
 The new Shure S-55c "Music Lover's" cartridge is an excellent use of the new art of ceramic type phonograph diaphragm elements. The quality of this unit is a forward into less temperamental cartridges of this type. It is worth listening to and makes a priced high quality addition to a Hi-Fi system. The "Music Lover's" cartridge is so designed it fits any type of arm where a replacement is warranted. With the provided network it can be made to fit any type of input, and it to be a sound buy. We did not print "claims" and "tests" since we bought this on the open market, due to the interest it created in the replacement field. It has an all replace dual stylus, obtainable in metal, steel, and diamonds.



IMPEX 620 F

Signed as fairly tested in my company Laboratory:

Robert Oakes Jordan

TEST DATA

Advertising Claims **Laboratory Tests**
 Frequency Response: +/- .25db, 20 to 20kc. Found as advertised (amplifier)
 Frequency Response: +/- .2db, 40 to 15kc. Found as advertised (system)

Harmonic Distortion: 1% at 10watts. Better than advertised
 Power Output: 10 watts Found as advertised
 Hum-Noise Level: 70db below full 10 watt output Found as advertised
 Input: 20,000ohms Found as advertised
 Output: 12 ohms (for external speaker) Found as advertised
 Laboratory Note: This speaker and amplifier will have to be heard to believe the fine quality of reproduction. It is especially effective in conjunction with the 612 Stereophonic Tape Phonograph.

ATTENTION**Tape Recorder Owners**

We are the newest and largest company operating exclusively in the widening field of High Fidelity monaural and binaural recorded tapes. Below is a partial listing of titles available from us:

5" Dual Track	Inside SAUTER-FINEGAN Sauter-Finegan Orchestra	\$8.95
JT-4003	DIXIELAND SPECIAL Pete Daily's Chicagoans	\$6.95
5" Dual Track	JOHNNY LUCAS Blueblowers	
JT-4008	NEW ORLEANS Kid Ory's Creole	\$6.95
5" Dual Track	Send Lizzie Miles	
FT-2	GERRY MULLIGAN QUARTET Featuring Chef Baker	\$5.95
5" Dual Track	JAZZ AT OBERLIN Dave Brubeck	\$5.95
FT-3	Featuring Paul Desmond	
5" Dual Track	JAZZ AT THE COLLEGE OF THE PACIFIC	\$5.95
FT-4	Dave Brubeck	
5" Dual Track	Featuring Paul Desmond	

The above tapes are recorded at 7 1/2 ips. All prices include postage and packing. We also carry a complete line of releases from the following leading tape libraries: ALPHA-TAPE, AMERTAPE, ATLANTIC, AUDIOSPHERE, A-V, BOSTON, BURDETT, CONNOISSEUR, EMC, EMPIRICAL, ESOTERIC, FANTASY, HACK SWAIN, HITTAPE, HWY (English), JAZZTAPE, LIVINGSTON, LYRICHORD, MUSTAPE, NATIONAL, OCEANIC, OMEGATAPE, PENTRON, PHONOTAPE, RCA VICTOR, RIVERSIDE, TAPE OF THE MONTH, TICO, WEB, and WECOR.

Send for our complete catalog

NEU TAPE CENTER
2233 W. Roosevelt Dr., Milwaukee 9, Wis.



Combination
TAPE
and 45 rpm
RECORD
RACK

New STACK-A-RACK holds over thirty 5" and 7" recorded tape boxes or 45 rpm album boxes. Accommodates over 225 single 45's or 160 extended-play albums. "Expansion Design" enables stacking one rack upon another as your collection grows using sockets supplied. Top shelf holds tape machine or record player. Completely assembled 22" x 14" x 9" with rubber tips. \$6.95 in black \$8.95 in brass, postpaid. Please remit with order. Money Back Guarantee! Positively not sold in stores! Ask about our Long Play Record Rack.

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EXCITING HIGH FIDELITY
From your HOME TAPE RECORDER

FROM \$19.95 COMPLETE

30 thru 12,000 cycles at 7.5 I.P.S. Input to Home Musician

DYNAMÜ
CONVERSION KIT
FOR YOUR Pentron, Revere, RCA, Wilcox Gay, Knight, Concertone, etc.

Write: DYNAMÜ, Marco Bldg., Minneapolis, Minn.

New Products! High Fidelity



Fairchild 260 50-Watt Amplifier

Redesigned version of the Fairchild Model 260 50-watt power amplifier has been announced by Fairchild Recording Equipment Company, White-stone, N. Y. The amplifier uses 1614 output tubes in a stable circuit which the firm states is guaranteed not to ring regardless of load impedance. Added feature includes a distortion-canceling adjustment for dynamic balancing of the output tubes. Styled by Raymond Loewy, the 260 is enclosed in an attractive gray and beige case.



Stromberg-Carlson's Model RF-165 Coaxial Speaker

New concept of speaker construction and low price are features of a new 15-inch coaxial loudspeaker now being made by Stromberg-Carlson, Rochester, New York. The new speaker, Model RF-165 is said to reproduce the full range of audible sound, from 30 to 20,000 cps, without distortion. A 3/4-inch aluminum "voicing ring" replaces the conventional voice coil and voice coil leads in the tweeter. Because of its unusual characteristics, the speaker is equipped with its own "Brilliance Control" to supplement other tone controls in the amplifying system. The RF-165 has a power handling capacity of 35 watts and an angle of coverage that exceeds 90 degrees.

for faultless playback of pre-recorded tape!



PROVIDING
FULL FIDELITY
PERFORMANCE—
40-14,000
CPS at 7.5"

\$59.95

USER NET



- Meets broadcast requirements for minimum distortion, flutter, and wow.
- The Viking innovation of a belt-driven capstan eliminates vibration and flutter—*tape speed is constant!*
- The basic monaural unit pictured can be easily converted to full fidelity binaural playback or erase-record playback, ideal for tape duplicating.
- Check Viking's coordinated line of NARTB standard pre-amps, erase bias oscillators, record/playback amplifiers.



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PROVIDING
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40-14,000
CPS at 7.5"

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At Home to Studio Sound

THAT wonderful "just right" quality you've heard in broadcast and recording studios . . . or maybe attributed to the perfect acoustics of your favorite music hall — that sound most likely was achieved with a Stephens Speaker System.

You can enjoy a similar system in your home high fidelity installation. For instance, start with a full two-way Stephens System No. II. This includes the finest 15 inch low frequency driver on the market today, the Stephens 103LX, which features larger than usual spider assembly and edge damping . . . reproduces low fundamental tones with unsurpassed realism; a 216 tweeter, with Alnico V magnet and Dural diaphragm; the 824H horn and 800X crossover network with high frequency attenuator — both quality matched to the rest of the system.

Audiophile Net \$201.75

If at sometime you want a three-way system with still higher highs, simply add a Stephens *ultra* high frequency driver, 214, and corresponding Model 5000X network. Or, if you prefer greater emphasis on bass response, another 103LX woofer can easily be added.



Hear it now! For name of dealer nearest you, write to

STEPHENS TRU-SONIC

Stephens Manufacturing Corp.
8538 Warner Drive, Culver City, Calif.
Cable Address: Mufinco
Export Address: 138 Broadway, N. Y. 10013



The Fredorec record sponge.

From London, England, comes a new development in long playing record care, the **Fredorec** sponge which cleans, protects and preserves fine hi-fi records. The **Fredorec** sponge is a specially treated soft plastic formulation which remains moist in its own chemically treated bag. Its high rate of absorption keeps it continually moist, but without the record damaging drops of water common to ordinary dampened cloths and sponges. Further information may be obtained by writing Fredorec-American Co., 195 Claremont Avenue, New York 27, New York.



Shure Micro-Gap Recording and Erase heads.

Shure Brothers Inc., Chicago, announces the availability of four new professional quality magnetic recording heads. The Micro-Gap series is comprised of models TR30 and TR-35 recording heads and their companion erase heads, models TE30 and TE35. According to Shure, the new heads provide excellent response, ease of adjustment, hum shielding, and stability. The small size of the Micro-Gap heads make them ideal for miniaturization application. Write **Shure Bros.**, at 225 West Huron St., Chicago 10, for further information.

Allied Radio Corporation, Chicago, distributors of electronic parts and equipment, recently announced the release of their 1956 general catalog. The 324-page catalog lists over 26,000 items. Write the firm at 100 North Western Avenue.



"I had a terrible night last night dreamt we were out of **JENSEN NEEDLES.**"

STEREOPHONIC TAPE RECORDS by CONCERTAPES, INC.

Presenting a varied library of musical masterpieces performed by outstanding American artists, recorded in superb **STEREOPHONIC SOUND**

Available with IN-LINE or OFFSET head spacing.

Also available in FULL-TRACK MONAURAL
7 1/2" speed on 7" reel. \$12.00

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SPECIAL RELEASE "SOUND IN THE ROUND"

(recorded by James Cunningham and Robert Oakes Jordan)

A spectacular demonstration of **STEREOPHONIC SOUND**

7 1/2" speed on 5" reel. \$8.00

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400 Jackson Ave. Glencoe, Ill.
Please send me the latest **CONCERTAPES** catalogue.

Name.....
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Here's A Look At Prerecorded Tapes

(Jumped from Page 21)

ly, at least 10 tape libraries are actively supplying material and adding to their libraries, with several of the majors poised and ready to release their material on tape."

One of the majors, RCA Victor, already has begun.

The most illuminating way of measuring the range and variety of music on tape now available is to summarize the output of some of the leading tape libraries. Livingston, for example, has available through its sales network a steadily increasing number of tapes by several independent recording labels.

Atlantic In Act

Atlantic Records, for one, is represented by tapes of such artists as Erroll Garner, Mary Lou Williams, Jimmy Yancey, Barbara Carroll, Sylvia Syms, Dizzy Gillespie, Wilbur DeParis, Mabel Mercer, Mae Barnes, and Vernon Duke. Empirical Records has a tape library—duplicated and distributed by Livingston—that is devoted to Dixieland by bands such as the Dixieland Rhythm Kings and the Red Onion Jazz Band.

Esoteric Records' Livingston tapes range from English medieval Christmas carols to an album of African tribal music and dances and a set of 18th century music with harpist Ni-

canor Zabaleta. Livingston also has available Oceanic tapes of works by Beethoven, Saint-Saens, and Bizet as well as "melody cruises to Italy, Paris, Latin America, Israel, etc."

The jazz label, Riverside, is also part of the Livingston family with releases comprising Fats Waller solos, rare Bix Beiderbecke recordings, and even central Africa tribal music. There is also the Audiosphere tape library, available through Livingston, that covers a classical Florence May festival series along with volumes of *Voices from Vienna*, *Orchestral Gems*, and other varied catalogue items. Livingston itself has its own popular series with Erskine Butterfield, Barbara Carroll, Lenny Herman, and Josh White.

Recently, Livingston added several more recording companies to its recorded tape pacts—Boston Records, Lyrichord, and Polymusic. Boston and Lyrichord will retain their own labels on the tape issues, but Polymusic Records will be issued on Livingston's Connoisseur label.

The famed Hack Swain Library of Musikon Tape programs is a further addition to the lines to be duplicated and distributed by Livingston.

Marketed under the trade name of *Swain-a-Fonic Musikon Tape*, the Swain library has more than 50 half-

hour programs and features a dozen recording artists. Included are Swain's unique "multee-track" performances, by which—with the use of one pair of hands on one organ or piano—he reproduces sounds resembling four pianos or four organs played by eight hands simultaneously.

Livingston's prices include 5" dual-track tapes at \$6, 7" binaural tapes at \$10, 7" full-track tapes at \$10, and 7" dual-track tapes at \$12. The speeds are 7½ inches a second.

(Part One of a Series)

Westminster Discs Enters Tape Field

New York — Westminster Records made its entry into the prerecorded tape field this month via releases issued by Sonotape, Inc., a new company which is the first mail order firm on the tape scene.

Sonotape released 12 reels of Westminster material, with all but one set consisting of works formerly released on LP. The reels, all 7½ ips on a dual track, are priced at \$7.95 and \$11.95, according to the amount of playing time.

Artists featured on the releases include conductors Hermann Scherchen and Adrian Boult.

wait 'till you hear mel tormé

on **BETHLEHEM**



Jazz Reviews

(Jumped from Page 18)

trombonist Eddie Hubble, and a rhythm section of Dick Katz, Gene Ramey, and drummer-painter-photographer Izzy Sklar. There are rough sections: the balance, though generally good for the circumstances, could be better, and Kats had to struggle with a weary, out-of-tune piano. Again, Ruby is easily the outstanding soloist. It is his swinging exultancy that makes the record worth hearing in spite of the LP's aforementioned negative aspects (as well as occasionally heavy drumming). In fact, even with all of its spotty sections and the lower rating, in some ways this is a better record than the first because Ruby is freer and more exciting without the sax section and the relatively unimaginative writing to get in his way. Braff, it is true, points no new directions as do Miles or Thad Jones, but he is a strong, important jazz voice nonetheless. His is the kind of full-bodied individual power and imagination that can never become dated. He's become a valuable part of the mainstream. (Bethlehem LP BCP-1034)

The last set has Ruby heading Margolis, Billy Byers, Marty Napoleon, Milt Hinton, and Jo Jones. The notes err by giving no writer credits, but I assume the two originals are by Ruby. The good and uncredited "heads" are apparently by Braff and Margolis. This is the best LP of the three with every-

one swinging hard all the way. The Pres-Bud Freeman-influenced Margolis plays very well here, better than on the preceding album; Byers proves to be an eloquent, warmly imaginative trombonist, and the rhythm section is a gas with the rhythmically wailing Napoleon on piano and characteristic performances from Milt and Jo. Ruby plays beautifully on the ballads and with explosive force on the up tempos. With the right support, Ruby can almost always make five stars. (Jazztone Society 12" LP J-1210)

Eddie Condon

At the Jazz Band Ball; Of Man River; I'll Be a Friend with Pleasure; Singin' the Blues; Fidgety Feet; From Monday On; I'm Comin' Virginia; Royal Garden Blues; Louisiana; Jazz Me Blues

Rating: ★★

The title of the set, recorded this past April, is *Bixieland*. As Condon points out carefully in his first rate notes (if he'd only write for Hearst more often the way he did this liner): "These sides were not made to imitate Bix. Nobody could do that. They were made . . . to catch his spirit . . . Bix needs no imitators." The titles, of course, are all tunes associated with Bix. The playing is by Cutty Cutshall, trombone; Dick Carey, alto horn; Edmond Hall, clarinet; Gene Schroeder, piano; Walter Page, bass; George Wettling, drums; Eddie Condon, guitar; and on

five numbers, Wild Bill Davison, cornet. On the other five, the trumpet is listed as Pete Pesci, a man who is in charge, as it happens, of Mr. Condon's night time indoor carnival in the Village. Lest future discographies become additionally clouded, it is best to point out that the trumpet behind the Pesci name is better known as Bobby Hackett, affianced to another label and hence disguised here.

The music is a ball with particular credit due Davison, Hackett, Hall, and Wettling, though all the others cook, too. (I'd be curious, incidentally, to hear Schroeder on his own LP in selections and in a style of his own choosing.) Recording is excellent, and there is a Hugh Bell cover portrait of Condon that makes Eddie look like he's on the verge of accepting the Pulitzer Prize. The set is thoroughly recommended for lovers of the loosely knit and vigorously uninhibited pleasures of the Condon brand of jazz. (Columbia 12" LP CL 719)

Herbie Harper

Anything Goes; I'm Old-Fashioned; Topsy; How Deep is the Ocean; Now You Know; Angus

Rating: ★★

The 35-year-old trombonist Harper has worked with Krupa, Spivak, Barnet, Goodman, Norvo, Jimmy Dorsey, David Rose, and since 1950, Hollywood radio and TV shows. His associates here are Corky Hale; harp; Charlie

AMERICA'S GREATEST JAZZ COMBO

GEORGE WALLINGTON QUINTET

"AT THE BOHEMIA"

featuring the Peck
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Snakes

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The Peck

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PROGRESSIVE RECORDS

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Two Outstanding

12" Long Playing

Jazz Records

AMERICA'S NEWEST YOUNG JAZZ STARS

HAL STEIN WARREN FITZGERALD

Hal Stein — Alto & Tenor Sax
Warren Fitzgerald — Trumpet
Alphonso Cotton — Bass
Bob Dorough — Piano
Paul Motian — Drums

playing

The Sarong Is New
Zounds

Have You Heard?

Medley:

You Go To My Head; Goodbye

Choice Derby

Nan De Mo Nai

Do You Really Care?

Twonky

PROGRESSIVE

High Fidelity PLP 1002

\$3.98

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Mariano, alto; Jimmy Giuffre, tenor, baritone, clarinet; Paul Sarmiento, tuba; Jimmy Rowles, piano; Harry Basbin, bass; and Irv Cottler, drums.

Harper has the large part of the solo terrain, and while he plays competently—sometimes quite lyrically—his work here is rather medium-scaled in feeling and in forceful swing. The whole date is miniaturish, as a matter of fact. It's like a polite garden party with no one coming close to really wailing except for Harper in John Graas' *Angus*. Corky has some pleasant harp passages, and is discreetly and beautifully effective in the background as well.

The other soloists, in their brief appearances, are good, particularly Giuffre on clarinet in *Topsy*. *Topsy* is the best track, but it sounds as if it's being played by the Vassar lacrosse team in comparison with the original Basie record. (Bethlehem LP BCP 1025)

Pete Kelly's Blues

Smiles; I'm Gonna Meet My Sweetie Now; What Can I Say After I Say I'm Sorry; Breesin' Along with the Breeze; Oh, Didn't He Ramble; Sugar; I Never Knew; Somebody Loves Me; Hard Hearted Hannah; Bye, Bye, Blackbird; Pete Kelly's Blues

Rating: ★★★★★

Pete Kelly's Blues; Smiles; Sugar; After I Say I'm Sorry; I'm Gonna Meet My Sweetie Now; Somebody Loves Me; He Needs Me; Breesin' Along with the Breeze; Hard Hearted Hannah; Bye, Bye, Blackbird; Oh, Didn't He Ramble; I Never Knew

Rating: ★★★

Oh, Didn't He Ramble; Sugar; Somebody Loves Me; I'm Gonna Meet My Sweetie Now; I Never Knew; Bye, Bye, Blackbird; What Can I Say After I Say I'm Sorry; Hard Hearted Hannah; Ella Hums the Blues; He Needs Me; Sing a Rainbow; Pete Kelly's Blues

Rating: ★★★★★

The first is Victor and the second Columbia. Both feature the small band that scored the jazz sequences in the picture—Dick Cathcart, cornet; Matty Matlock, clarinet; Eddie Miller, tenor; Elmer (Moe) Schneider, trombone; Nick Fatool, drums; George Van Eps, guitar; Ray Sherman, piano, and Jud DeNaut, bass. The Victor set also has a series of short introductions to each number by Sgt. Friday. Although the Columbia has better recorded sound, the Victor is preferable because Columbia saw fit to include four tracks of the lush Warner Brothers orchestra with strings conducted by Ray Heindorf. Victor, therefore, has more jazz. On both, the small combo blows crisp, swinging Dixieland. I'd suggest you especially dig the excellent unamplified guitar of George Van Eps. (Columbia 12" LP CL 690; Victor 12" LP LPM 1126)

The third set, on Decca, has Peggy Lee in nine tracks and Ella Fitzgerald in the other three. (The Fitzgerald EP from this LP has already been re-

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viewed here.) Ella is superb, as always, and Peggy has rarely been so emotionally moving and so convincing a jazz singer. Harold Mooney's background behind Peggy is unobtrusive. It could, however, have been creatively more than that. Eddie Miller and friends help a lot though in several places on Peggy's numbers. Ella's quartet accompaniment is unidentified. Firstrate singing throughout. (Decca 12" LP DL 8166)

George Lewis

Mahogany Hall Stomp; See See Rider Blues; When You Wore a Tulip; Gettysburg March; Bucket Got a Hole in It; Walking with the King

Rating: ★★ ★ ★

This is the first of two volumes cut by George Lewis and his New Orleans Stompers earlier this year when the band was playing Childs. The set is called Vol. 3, however, because there are two previous Lewis albums on Blue Note. The personnel is: Avery (Kid) Howard, trumpet; Jim Robinson, trombone; George Lewis, clarinet; Alton Purnell, piano; George Guesnon, banjo; Alcide (Slow Drag) Pavageau, bass; and Joe Watkins, drums. There are vocals by Purnell, Watkins, and Howard. This is one of the better recorded examples of march-based New Orleans style with its rough polyphony, singing horns and communal excitement.

Outstanding are Lewis' swirling clarinet and the big, rugged trombone of Robinson. The vocals are also effective. Rudy Van Gelder's engineering gives the Lewis assemblage about the best recorded sound a New Orleans group has ever received. How any one can listen to music like this and still feel Turk Murphy is of any value in jazz escapes me entirely. Very close to five stars. (Blue Note LP 7027)

Gil Melle

Five Impressions of Color: (Spectrum Violet, Sea Green, Royal Blue, Ebony, Spectrum Red); Life Begins at Midnight; Night Train to Wildwood; Threadneedle Street


Rating: ★ ★ ★

Gil Melle's fourth Blue Note LP enlists Lou Mecca, guitar; Billy Phillips, bass; Vinnie Thomas, drums, and the remarkable Don Butterfield, who can make a tuba speak more fluently than anyone I've heard, and in the jazz idiom yet. All the compositions are by Melle, and the entire first side is devoted to his five-part color impressions.

Though I have an antipathy to programmatic titles and "heard" none of the colors he labels the music with, the work is rather intriguing in an impressionistic, diffuse way. Its emotional power is less than urgent to this listener, and it hardly appears to be the kind of work that will reveal new subtleties with many hearings, but it has a rather interesting play of sonorities.

The last three originals swing mildly

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(I rather think that rhythmically and emotionally, Melle would be more at home in the west coast scene). There's additional surprising tuba by Butterfield and very good Mecca guitar. Melle's baritone work is clean, full-bodied, and frequently quite imaginative in conception, but he lacks so far the fire and force of personality of a Mulligan. The whole scene, in short, is somewhat too bland. Melle obviously has a large amount of potential. But he needs to become less inhibited emotionally. Excellent recorded sound.

Leonard Feather's able notes put up a good case for Melle, and Leonard may be right. I just don't hear that much here. (Blue Note BLP 5063)

Jon Thielemans

On the Alamo; Don't Be That Way; I'm Putting All My Eggs in One Basket; Sophisticated Lady; Scotch on the Rocks; I Let a Song Go Out of My Heart; Stars Fell on Alabama; Diga Diga Doo; So Rare; Skylark; Sonny Boy; Cocktails for Two

Rating: ★★★

The Sound, the album's title, refers to the unusual jazz impact of the harmonica of Belgian-born Jon (Toots) Thielemans. Toots has been in the rather subdued George Shearing ranks since 1953, where his chances to wail are limited. Here he has 12 inches to illuminate how much forceful jazz he can produce from a harmonica. He also plays swinging guitar on the date, dubbed under via tape. On the four most free-wheeling numbers, he's backed only by pianist Ray Bryant, bassist Wendell Marshall, and drummer Bill Clark.

On four others, Toots has a sax section of Toots Mondello, Artie Beck, Carl Prager, and George Berg with rhythm by Oscar Pettiford, Tony Motola, and Cliff Leeman. On another four, the just cited rhythm section remains and Lou McGarity, Al Godlis, Billy Rauch, and Jack Satterfield appear on trombones. (The personnel listings on the envelope are somewhat confused. Some of the songs listed as having sax section background have trombones, and the other way around.) It's an exhilarating exhibition. Toots swings hard, has tasteful conception, and is much touched by Pres. One of the best examples of how hot he can cook is *Scotch on the Rocks*. (Columbia 12" LP Cl. 658)

Arlen Sings Own Songs

New York — Walden Records has released a unique two-record album featuring famed composer Harold Arlen singing 12 of his songs to his own piano accompaniment. The other artists in the set include Louise Carlyle, Bob Shaver, Warren Galjour, Miriam Burton, and June Ericson. There are copious notes detailing the backgrounds of each song.

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(Jumped from Page 4)

JAZZ, CHICAGO-STYLE: George Shearing is at the Blue Note with his quintet, to be followed on Oct. 19 by Turk Murphy. Muggsy Spanier is due Nov. 2, then Sarah Vaughan Nov. 16 . . . Clifford Brown and Max Roach with their quintet reinvaded the Beehive for a six-weeker starting Sept. 29 . . . Don Shirley trails Barbara Carroll into the London House Oct. 12. Set to follow are Marian McPartland and, a month later, Ralph Sutton. Johnnie Pate's trio plays off nights.

Tenor Sandy Moose working the Key lounge, and T-Bone Walker is singing the blues at the Crown Propellor . . . The Stage lounge has added Monday night jam sessions . . . Clarinetist Harold Cooper and pianist Stanley Mendelsohn arrived from New Orleans to join the Dukes of Dixieland at the Preview . . . Drummer Doc Cenardo has joined Jimmy Ille's band at the Brass Rail, and Bob Cousins, formerly of the Salt City Five, now on tubs with Johnny Lane at the Red Arrow.

Cloister Inn has started a series of Sunday afternoon concerts with Dick Marx, Johnny Frigo, and a different vocalist each week . . . Chubby Jackson recorded four big band sides for Scope Records. Arrangements were by Chubby and localite Bart Demming . . . Jazz at the Phil did two shows at the Civic Opera House Oct. 2 . . . Eddie Petan trio, with Jimmy Gourley on guitar, working Wednesdays, Saturdays, Sundays at Bowler's club, on W. Madison.

INSTRUMENTAL INCIDENTALS: Ernie Rudy rounds out a lengthy Aragon engagement on Oct. 16, when he's followed by the Chuck Foster ork . . . Russ Carlyle played to 4,100 people at the Oh Henry ballroom recently and broke a 20-year boxoffice record there. Russ is on tour for the rest of the year . . . Blue Barron starts four weeks at the Melody Mill on Oct. 26 . . . The Trianon ballroom is resorting to wrestling matches once a week.

HOLLYWOOD

JAZZ JOTTINGS: Zardi's, out to rate title of Hollywood's No. 1 house of jazz, will have seating capacity double that now (some 200) when alterations are completed. Shorty Rogers, now minus Shelly Manne, to hold spot until Oscar Peterson arrival Nov. 4 . . . Red Norvo, still on indefinite holdover at Captain's Table, planning to expand trio into quintet, but instrumentation not settled this deadline . . . Red Nichols crew into Zebra room of very, very de luxe Town House, with old pals Benny Goodman, J. Dorsey, P. Whiteman, Gene Krupa, et al. promised for appearance at his Sept. 29 opening.

Minor Hall, drums, now is the only original member of Kid Ory band from his Orson Wells radio show days. Dead are Jimmy Noone, Mutt Carey. Bud (Turn to Page 34)



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Sammy Speaks—Harshly, Kindly

By Leonard Feather

A couple of years ago, when Sammy Davis Jr. took his first *Blindfold Test*, he revealed a degree of perception rarely found among artists whose interests and activities have been polarized by the glittering magnet of Broadway show business.

This came as a surprise to some but not to those who had observed the hefty trunkfuls of jazz LPs without which Sammy never travels.

On a recent return to town he expressed keen interest in subjecting himself to another record reviewing session. As usual, he was given no information, either before or during the test, about the records played.

The Records

1. **Pete Jolly. *Jolly Jumps In* (Victor). Jolly, accordion.**

I don't know who it is, I don't know any of the people involved, but I think it's just adorable. I loved everything about it, including the wonderful humor. The accordionist swings . . . It's unbelievable!

And if I'm not mistaken, they don't have a piano. There's a couple of apcts where you'd expect a piano to fill in, but it didn't. But the wonderful thing with the tambourine and the c te harmonics and everything—it's all just delightful, and I wish you'd tell me who it is so that I can buy it right away! I'd give it five stars.

2. **George Wallington. *My Funny Valentine* (Norgran). Arr. Sonny Lawrence.**

I think it's just a horrible record. who the arranger was, but he should be lined up against a wall and taught harmonics and not to change a thing that's as beautifully written as *Funny Valentine*. How come he didn't like the chords that Richard Rodgers wrote?

In the first chorus, he changed the channel completely for the strings. This is an example of an arranger taking too big a liberty. And the pianist—I didn't like anything he did. I think it's just a horrible record. I think the company that put it out should be ashamed, and I give it absolutely no stars at all.

3. **Clifford Brown-Max Roach. *Downhead* (EmArcy). Harold Land, tenor; Richie Powell, piano.**

I think that's Max and Clifford—I was convinced after the solo by Max, because he has a roll thing he does, with beats around the toms, and the snare, and back and forth. It's just a



Sammy Davis Jr.

wonderful bouyant, bubbly record; I get the impression that when you play it you have to hold it down because it's liable to jump right off the turntable. It's beautiful.

All the solos are well constructed, and they really go; none of the guys seem to be fumbling for what to do. The pianist, the saxophonist, Clifford—everything he plays is so well constructed. Five stars.

4. **Ella Fitzgerald. *A Satisfied Mind* (Decca). Camerata Ork.**

Naturally it's Ella, and anything she does I'd have to give four or five stars to; the only thing that stops me from giving this five is the song, which I didn't care for too much. But the arrangement is good, and Ella is always great; I don't think there's anything I could say about her that hasn't been said before, and much better, so I'll just say she always gives a five-star performance but because of the song this is a four-star record.

5. **Buddy Rich. *Sweet's Opus No. 1* (Norgran). Harry Edison, trumpet.**

That second trumpet solo sounded like it could have been Charlie Shavers. And the drummer has hands like Buddy. On the other hand, I'm not so sure that Buddy would have done the thing that the drummer did on the last part. But it has a loose feeling like one of those all-star sessions used to have. I'd give it three stars. No, on second thought, I'd give it four, because the guys were having a ball playing; at least it sounded that way.

6. **Sammy Price. *Please Don't Talk About Me When I'm Gone* (Jazztone). Vic Dickenson, trombone; Price, piano, vocal.**

Ha! I'd have to give that four stars because it's a long time since I've heard a record that made me laugh like that. It's wonderful to hear a record that a guy gets that funny on. "I gotta go back and play the piano," he says—I've never heard anything on a record like that!

I don't know who the vocalist was, but, of course, I know Vic Dickenson. I love him. This particular song is one he made before, years ago, when he was with Eddie Heywood, remember? That was one of the finest things I ever heard. And this is a wonderful thing—I'll give it four stars, because of Vic, and the very humorous vocal.

7. **Stan Kenton. *The Opener* (Capitol). Frank Rosolino, trombone; Bill Holman, comp.; Charlie Mariano, alto; Sam Noto, trumpet. Drummer not identified.**

Sounded like a Frank Rosolino trombone solo. I'm not familiar with the band; possibly it's an all-star thing. I didn't like the composition, but I did like the solos. The thing that disturbed me about this was that the drummer had a sound—that ringing cymbal sound, like *shhhhhhhhh*, that goes all over whatever harmonics the band is playing. I'm a guy that likes a crisp cymbal sound.

The composition sounded like an imitation of something that Gerry Mulligan might write. I don't think it was Mulligan, though, because his would have been a little more definite in harmonics. For the soloists, though, this one is worth three stars.

Afterthoughts by Sammy

I'm very happy to see how jazz-conscious the big record companies have become in the past six months. They're giving opportunities to a lot of young guys who deserve a break. And, of course, to a lot of others who are not ready for it. I think Kenton has done a wonderful thing with the *Kenton Presents* series on Capitol.

I only hope that the companies don't let his become a trend to the point where they'll sign up anybody who can play a chorus of jazz. This should only be for the people who have a talent that needs proper showcasing.

The truly great things always stand up. The early Mulligans are just as exciting to listen to today as when they first came out. And Dizzy—despite all the clowning—when he puts that horn to his mouth, look out!

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Guy Lombardo



Strictly Ad Lib

(Jumped from Page 32)

Scott, Buster Wilson. Ory holds at Beverly Cavern until expected return of George Lewis.

Vibesman Johnny White back from long run in Vegas and organizing new trio for Hangover club date. Bob Higgins two-beaters continue as extra weekend attraction . . . Carmen McRae, here recently for Jazz City date, stayed over for Oct. 6 date on Steve Allen show, then back to N. Y. . . . The Dickie Wells who heads regular combo at Californian is not the sliphorn Wells. This one plays tenor. Conte Candoli and Dex Gordon continue to headline the spot's Monday (off-nite) sessions . . . Vet jazzman Johnny St. Cyr, guesting on George Barclay's Saturday KFI show, announced Hollywood now is his permanent home and that he is putting together new combo.

ADDED NOTES: Marvin Brown, new trumpet man with Perez Prado, current at Palladium, is dittoing Bill Regis solo on Cherry Pink. And Prado says the Regis solo was note for note from his original recording of the piece (under title of Seresa Rosa) on RCA's International label . . . L. Welk's Aragon fans practically mobbed him on his return after two weeks' tour of midwest. And his ABC net TV show was still blacked out (this writing) in L. A. area by legal hassel with KTLA . . . Calypso Mac unit, including dancer Caya (billed as "weird, uninhibited, and sexual"), in return date at Court & Leo's . . . Eartha Kitt to Hollywood for Oct. 9 date on NBC-TV's "Color Spread" show, with R. Clooney, Beatrice Kay, and Dennis Day also on vocal lineup . . . Liberace planning nationwide chain of piano studios a la Arthur Murray dance school operation . . . King Sisters out of retirement again to headline new show this month at Cocoanut Grove.

San Francisco

Singer Faith Winthrop signed a year's contract with owner Enrico Bاندucci of the Other room . . . Kitty White opened in mid-August at the Hollow Egg on North Beach . . . pianist Bob Skinner doubling between the Hungry i and the Sir Francis Drake . . . Stan Getz opens at the Black Hawk Nov. 4 for three weeks, followed by Oscar Peterson. Erroll Garner and Dave Brubeck were booked into the Black Hawk for the same weekend—Sept. 17-18.

Jazz City, a new Market St. club, opened Sept. 12 with Jack Teagarden's band . . . Earl Hines, with a band consisting of Joe Watkins, drums; Darnell Howard, clarinet; Jimmy Archey, trombone, and Eddie Garland, bass, opened Sept. 5 at the Hangover with Joe Sullivan on intermission piano . . . Wally Rose took over at the Tin Angel for Turk Murphy, and Bob Scobey,



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Clancy Hayes, Lizzie Miles, and company returned to the Showboat in Oakland.

Lionel Hampton booked into the Macumba for a quick week in mid-September with a possibility that Count Basie and Bill Haley will follow later this year . . . The Drifters laid a bomb at Sweet's ballroom Labor day weekend. Fewer than 600 persons attended.
—ralph j. gleason

Las Vegas

Norman Granz cased all the lounges on the Strip for a JATP unit later on this year or first part of '56. He's pleased about the Ella Fitzgerald booking at the Flamingo Nov. 3. Her first return in over five years . . . Woody Herman's thinned-out Third Herd in for 11 weeks at the Riviera's Starlight lounge, spotting Dick Collins, Richie Kamucka, Cy Touff, Monte Budwig, and Chuck Flores among the octet . . . Art (Cow-Eyes) Engler perking up the Royal Nevada lounge with his sextet.

Teddy Phillips alternates between coast-to-coast and Pacific coast network broadcast of his Flamingo band nightly . . . When Jack Entratter and Sands bosses took over the Dunes, the only old contracts honored were for Cab Calloway and Howard Keel. Cab brings in his combo in the middle of the month . . . The Andrew Sisters were supposed to merge again for a Riviera stanza between the Ames Bros. and Milton Berle late November and early December, but no dice.
—bill willard

Philadelphia

Miles Davis' group was the Blue Note attraction in mid-September. The next week Helen Merrill made her first appearance in the Quaker City along with the Ahmad Jamal group. The Australian Jazz quartet took over on the 26th. During the current week, the spot's fifth anniversary, owner Jack Fields lined up Sonny Stitt, Kai Windling, J. J. Johnson, and Candido as features with a host of other names slated for individual night's appearances during the week.

Gerry Mulligan's sextet just completed a week at the Showboat. Mulligan will be one of the headliners for a concert presentation in the Academy of Music Nov. 7. Dave Brubeck, the Australian Jazz quartet, and Johnny Smith are included in the package . . . Ruth Brown followed Count Basie's two-week stint at Pep's . . . A new series of Monday night sessions debuted at Andy's Log Cabin in Gloucester, N. J. The weekly Jazz in Jersey sessions will highlight one or two names as well as several local groups. At the opening was Hal McKusick with a group featuring Ossie Johnson and Milt Hinton. Localities included the Norman Baker quintet, Terry Morel, and Tony Luis. Sam Most and Herbie Mann are slated for early October.

The Latin Quarter reopened for the fall with the McGuire Sisters featured.

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Scheduled for fall bookings are Billy Eckstine, Nat Cole, and Sophie Tucker . . . Chubby's is back to normal operation with Hilltoppers as opening feature.

—harvey husten

Detroit

Max Roach and Clifford Brown drew rave notices on their September date at the Rouge lounge. They were followed by Johnny Smith and then by Cal Tjader. Erroll Garner takes over Oct. 11 . . . The Al Belletto sextet opens at Crystal Show bar Oct. 14, for two weeks . . . Rustic Cabins signed seven weeks with a Kenny Burrell combo using Tommy Flanagan, Jimmy Richardson, and Elvin Jones. Jones will take a one-week break to fulfill a commitment in Toronto with Bud Powell . . . Jazz concert scheduled in the Masonic auditorium Oct. 8 with Ella Fitzgerald, Gene Krupa, Buddy Rich, Stan Getz, Dizzy Gillespie, Oscar Peterson, Flip Phillips, Roy Eldridge, Bay Brown, Don Abney, Eddie Shu, and Hrb Ellis.

Stan Kenton did a week at Club Gay Haven, closing Oct. 9. June Havock in the spot Oct. 10 followed by Denise Lore on Oct. 17 . . . Nelson Eddy at Elmwood Casino Oct. 10-15 followed by a two-week shindig with Sammy Davis Jr. opening Oct. 17 . . . New Music society sessions on Tuesday evenings in the World Stage theater and on Wednesday evenings in Bluebird inn. Regular entertainment at the Bluebird has been upped from three to five nights weekly.

Current at Baker's Keyboard lounge are the Tuttleales . . . Two weeks at the Falcon for the Chuckles, Sept. 30-Oct. 13 . . . The Modern Jazz Quartet was cancelled at the Madison. Ruth Brown does a one-niter there Oct. 10 . . . Frank Brown r&b package scheduled at the Graystone Oct. 17 . . . Grande ballroom is switching to house band policy with the Dave Martin orchestra with Jan Wynn, Betty Brown, and the Playmates on vocals.

—azalea thorpe

Montreal

Josephine Baker is booked to open the new Oasis room at the El Morocco . . . The Four Aces are at the Seville theater . . . Eddy Home's trio is at the Astor . . . Dorothy Claire, Bobby Ramson, Herby Sella, and Ann Brooks are at the Chez Paree . . . The Down Beat show featured Bob Chambers, Nanci Wells, Dino Vale, Roberta Carlin, Bob Harrington's band, and the Perry Carman mambo group during September . . . Huguette at the Penthouse along with Barry Ross . . . Fernanda Martel opened the fall season at the Ritz café.

Oscar Peterson fulfilled numerous radio and television commitments here prior to his departure to join the JATP troupe. Since this is his home he was exploited to the maximum, with CBC-TV using him several times both to play and for interviews.

—henry f. whiston

Down Beat

Pell Mell

By Dave Pell

(Ed. Note: One of the most active musicians on the west coast is Dave Pell, tenor saxist with the Les Brown orchestra and leader in his own right of an octet that works and records on the coast. Because of his almost continuing presence on the west coast jazz scene, we have asked him to regularly contribute a column to these pages. This is the first.)

IT WOULD BE almost impossible to write about west coast jazz, and all the inside stories behind records, without first dedicating this initial effort to Bob Gordon. Unfortunately, this fine musician lost his life recently in an automobile accident near San Diego.

Bob was a very serious guy about his music, and at the time of his untimely death, was the top jazz baritone sax star on the coast. I first heard of Bob when he was playing with Alvino Rey's small band of several years ago. The next time, Bob came to attention was when he was with the George Redman group working around Los Angeles in small clubs where the jazz groups also played for dancing. Herbie Harper used to sit in with the group a few nights a week and enjoyed playing with Bob so much that he asked him to do an album with him for Nocturne Records. This was the start of what was the busiest time of his recording career.

Soon after, Bob recorded an album on his own for Pacific Jazz called *Meet Mr. Gordon*, which showed off his big sound and hard swinging qualities. I imagine that this album, because of it being the only one under his name, will flourish as some of the Charlie Parker things did after his death.

BOB SEEMED to hit his stride at that time, and was the busiest boy in town. He recorded with Chet Baker, Pete Rugolo, *Saxes in 12 Tones* for Gene Norman, Marty Paich, *Jazz Studio 4* for Decca, on Atlantic and Pacific Jazz, with Don Fagerquist's small group on Capitol, George Redman's group, and lots more. On my most recent octet album for Atlantic, Bob fit well with the group, even though he had never played with any of us before. I also used Bob on the *Les Brown All-stars* album for Capitol because of his ability to help the whole group swing.

Enough great things of this fine musician are on record, but his is still a great loss to the music world. Bob and Jack Montrose were thinking of going on the road with their own group, and I feel that it could have been one of the outstanding jazz combos in the country. Gordon has made his niche in west coast jazz circles, and will be remembered always.

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By Jack Mabley

By Hal Holly

As readers of this department know, Hollywood is on something of a biographical binge, giving heavy emphasis to movies based on personalities associated with the entertainment and music worlds—particularly the latter.

Most of them, as they have ground through the various stages of rumor, talk, tentative script, casting, and actual shooting, have been mentioned here, but the number of inquiries I'm getting indicate that a recap on the situation is in order. It follows:

The Benny Goodman Story (Universal-International), with Steve Allen in the title role and soundtrack by Goodman; Donna Reed as Alice Hammond (Mrs. Goodman). It's now being edited, but release is unlikely before early 1956 because of bottleneck in Technicolor processing.

The Eddy Duchin Story (Columbia), with Tyrone Power as the pianist and soundtrack by Carmen Cavallaro; Kim Novak as Marjorie Oelrichs (the first Mrs. Duchin). It's now being shot, but release is unlikely before mid-1956. This is a top-bracket production, receiving the best Columbia can give it.

The script, from what I have seen of it, adheres closely to the story of Duchin, with all the tragic overtones. I predict it will be one of the best of the biofilms to date.

The Red Nichols Story (Paramount), with Danny Kaye as Nichols and soundtrack by Red himself. It should be shooting in October with release early in 1956. Though it will contain plenty of jazz interest and many old-timers, such as Joe Venuti, Jimmy Dorsey, Artie Schutt, and others associated with Nichols, will be seen and heard, story emphasis will be on the serious side, centering on the almost miraculous recovery of Nichols' daughter from the crippling attack of polio which struck her when she was 14 years old.

I'll Cry Tomorrow (MGM), with Susan Hayward as the actress-singer whose battle with the bottle made her autobiography a best-seller. It will mark Susan's debut as a singer with her own voice (*Down Beat*, Sept. 7). Like MGM's Ruth Etting opus, *Love Me or Leave Me*, it will delve into the seamier side of the lives of its principals.

I've seen some shots of Susan as a skid row drunk. Pretty scary. The film is now in the final shooting stage. Because MGM officials figure they have a sure Academy award nomination for Miss Hayward here, they are pushing it for December release.

The Magic Fire (Republic), the Richard Wagner story, with Allan Badel, prominent English actor, as the cantankerous genius; Yvonne De Carlo as the center of his lively love life, and Carlos Thompson as Franz Liszt. Filmed entirely in Europe against authentic backgrounds, with music recorded by excellent European symphony orchestras and soloists under the supervision of Erich Wolfgang Korngold, this seems certain to be the picture of the year in sympho circles.

It also could be a very good movie. The producer and director is William Dieterle, who, it might be recalled, made a rough stab at a "jazz picture" around 1940 with his *Syncope*, in which Jackie Cooper played trumpet with soundtrack by the late Bunny Berigan. *The Magic Fire* should be in release before the end of this year.

There you have the facts. Among "probables," meaning films likely to be in production during 1956, are these musical subjects:

Stories on *Rum Columbo*, a Maurice Duke production for Republic release; Buddy Clark, Columbia release; Helen Morgan, Arwin production (Marty Melcher) with Doris Day, for Warner release; Doris Day (tentative title: *Rhythm & Blues*), ditto production and release; *Frans Liszt*, Columbia release; *Mozart*, Dieterle production for

MINUTE REVIEWS:

MUSIC '55: I tried it again the other night to see if I was wrong the first time. Harold (And Then I Wrote) Arlen tore into some of his compositions with all the polish of a Miss America candidate in the talent division. His eyes rolled and his arms flapped and the songs died and the set went off.



Mabley

PERRY COMO: Judging from the way he handled his television chores in the last two years, Como should be providing Saturday night viewers with one of the most pleasant, musical, and on-key hours on the air.

FRONT ROW CENTER: The hour-long, Wednesday night drama has sets and directional skill that make the techniques of even a year ago seem archaic. But they still need writing to match the technical advances. A piece a few weeks ago with Mercedes McCambridge and James Daly was brilliantly produced and well performed, but the adaptation of an F. Scott Fitzgerald story was just so-so. The networks are working on getting better scripts.

SID CAESAR: This is one of the few shows we missed over the summer. One of the marks of greatness of Caesar's comedy is its appeal to nearly every class of viewer. His intelligence has upgraded his competitors. And as much as we liked Imogene Coca, Nanette Fabray is the girl for Sid. She is unequalled as a television comedienne.

ABC'S BRITISH MOVIES: If you saw *Brief Encounter* or *Tight Little Island* during their rounds of the movie houses, you'll know why ABC is going to murder Ed Sullivan and the *Variety Hour* on Sunday nights with these feature films. The two films mentioned above are among the best in ABC's three dozen, but most of the films are far better than anything yet shown on television.

ARTHUR GODFREY: Al Capp has been running a devastating caricature of Godfrey in his *Abbie and Slats* strip lately. If the great man reads the comics, he may get an idea of how the ordinary slob is coming to regard him.

WHAT'S MY LINE, I'VE GOT A SECRET: What keeps those women panelists going? The only ones who weren't nauseating after three shows were on *Down You Go*, and that died. Why? Or are my tastes in females all turned around?

PERSON TO PERSON: It is disappointing that Ed Murrow has gone in so heavily for theatrical celebrities to goose the ratings, but even so this is one of the most entertaining programs on the air. An interesting pastime during the show is trying to guess whether the couples are really like they appear, or like *Confidential* says they are.

TONIGHT: My admiration for Steve Allen is bowing before my disgust at the flood of commercials. Maybe it's because I like to watch Friday night, or the way the commercials are timed, but it seems Allen can never get anything under way before we slam into a message about hair oil or auto polish.

THE WORLD SERIES: Best show on television. This is written before Brooklyn's 4-2 win over the American league representative.

OMNIBUS: Won't somebody please move this program into evening time? This is my personal, perpetual campaign, and it is losing ground fast.

Republic. And there may be half a dozen more by the time this appears.

ON AND OFF THE BEAT: Elmer Bernstein, no relation to Leonard, draws a scoring plum—Cecil B. DeMille's remake of *The Ten Commandments*. . . Frank Sinatra comes up with another fat role an Oscar potential in *The Man with the Golden Arm*, a narcotics story in which he co-stars with Eleanor Parker and Kim Novak.

Ex-BG Sidemen Evince Mixed Emotions At Biofilm Selections

Original members of Benny Goodman's history-making "Palomar band" of 1935, only two of whom were engaged to participate in the making of *The Benny Goodman Story*, are watching the project with what might be called mixed emotions. Their reactions range from unconcealed bitterness to polite interest, and even a degree of good will, depending, of course, on circumstances.

Of the surviving members, seven make their homes here and all except two are still active as musicians. But only one of those living here in Hollywood or close by, guitarist Allan Reuss, was engaged to play in the band assembled to record for the film.

Ralph Muzzillo, trumpet, at this writing had just concluded a long run with Bob Snyder's house band at the Moulin Rouge theater-restaurant here. He said: "No, Benny didn't call me, but I'm not mad. I couldn't have made it anyway, as I was quoted (restricted from film recording by union regulations). But I think he could have used more of the old bunch than he did."

PIANIST JESS STACY, now a fixture here as a soloist in the classier cocktail lounge circuit, was outspokenly disgruntled. Said Jess (censorable adjectives deleted):

"Benny—or rather one of his underlings—called me and asked me to do some recording as a favor. So I get out there and discover that they have given most of the things I did with the band to Teddy Wilson, who was never actually a member of the band. And I was supposed to do just some little thing on one number—for flat scale for one session. Then Benny, trying to be funny, said I was playing like I needed a blood transfusion. I told him —, and walked out."

RED BALLARD, trombone, was active here in radio and studio work until recently, but is now a building contractor. He said:

"I had to give up playing because, although I still get calls, I can't find the time for it—couldn't keep up my lip. I wouldn't have been available for any work in the picture even if I'd been asked. I always got along fine with Benny — the only sideman who did, maybe. I wish him luck."

Dick Clark, the tenor man fired by Benny in 1936 to make way for Vido Musso, was for years a successful Hollywood studio and radio musician. He now operates a pet shop and breeds dogs. Clark's comment:

"I've no ill will for Benny. The picture? Oh, the hell with it. I don't care one way or another. But he should have given Jess Stacy a better deal. I just can't see this movie without Jess."

VIDO MUSSO, currently heading his combo at Hollywood's Peacock Lane,

couldn't be reached for comment. But friends close to him were willing to talk. One said:

"Vido was the biggest tenor star Benny ever had and was with him right up to and after the Carnegie Hall concert. Goodman's greatest period. He was one of the big features. Vido was very hurt that Benny didn't use him in the concert sequence. For a lot of people the picture just won't be anything without Vido. And Stan Getz playing his solos! That's a laugh."

Bill Depew, second alto in Goodman's original band, is now with Spike Jones and was on tour. The other alto man, Hymie Shertzer, was among the "originals" brought to Hollywood from New York by Goodman for the band assembled to record for the film. Other original members who were reunited for the film band, as previously reported, are Gene Krupa and Reuss.

Notes on the others:

Bunny Berigan, star trumpet player, died in 1942.

Joe Harris, trombone, was killed in an auto accident some years ago.

Nate Kazebier, trumpet, is still in music and was reported playing in Reno.

Jack Lacy, trombone, and Art Rollini, tenor, were reportedly doing radio and TV shows in New York.

Benny's brother, Harry who played bass manages some of Goodman's publishing interests.

Helen Ward, the singer, is married and in retirement in New York, according to available information.

—smg

5 More Liebman Spectaculars Due

New York—Max Liebman has prepared five more musical comedies for presentation as part of his series of NBC-TV spectaculars. *Heidi*—with Jeannie Carson, Wally Cox, Elsa Lanchester, Pinky Lee, and the Baird puppets—was televised Oct. 1.

The five others are *The Great Waltz*, with Patrice Munsel and Keith Andes, Nov. 5; *Dearest Enemy*, Anne Jeffreys and Robert Sterling, Nov. 26; *Babes in Toyland*, Miss Carson, Cox, Dennis Day, and the Bairds, Dec. 24; *The Cat and the Fiddle* by Jerome Kern, Feb. 18, and Victor Herbert's *Sweethearts*, March 17.

Two other productions still are to be announced.

Brown's Outlook Not Hope-Less

Hollywood — Although the radio show to which its operation has been geared for eight years is off the air, the outlook for the Les Brown band is not completely Hope-less. Brown is signed for eight filmed TV shows the comedian will do this season.

To keep busy, however, Brown will have to do considerably more traveling than in the past, and may face difficulty in maintaining the high standard of musicianship for which the organization, winner of *Down Beat* polls during the last few years, has been noted.

The band, which recently returned for its annual summer tour, was slated to open Oct. 4 in Las Vegas. First key man to turn in his notice was tenor man Dave Pell. Pell will remain here and concentrate on his octet, already well established as a college dance and concert attraction.

Hackett To L.A. For Dixie Bash

Hollywood — Bobby Hockett will fly here from New York to headline Frank Bull's eighth annual Dixieland Jubilee, which takes place at L.A.'s 6,700-seat Shrine auditorium Oct. 15. Others set for the event, now an institution that attracts visitors here from all over the U.S., include Red Nichols, Kid Ory, and Teddy Buckner with their bands, plus the usual lineup of veteran jazz musicians who make their homes here.

Ralph Peters, the actor-musician (trombone, tuba, guitar) who in recent years has succeeded in turning the affair from a disorganized series of jam sessions into a coherent stage production, was expected to be in charge of the staging as usual.

Harvey Leonard On Keynote LP

New York — Pianist-writer Harvey Leonard has recorded a 12" LP for Keynote of which four sides include tenor Morty Lewis, trombonist Frank Rehak, drummer Bill Bradley, bassist Teddy Kotick, and trumpeter Jerry Lloyd. Lloyd, who has been driving a cab in recent years, was better known in the early days of modern jazz as Jerry Horowitz.

The rest of the LP consists of six trio sides on which Leonard is backed by drummer Elaine Leighton (formerly with Beryl Booker) and bassist Anne Drevnak. All the arrangements are by Leonard.

Band Routes

DOWN
BEAT

EXPLANATION OF SYMBOLS: b—bathroom; h—hotel; ac—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club. NYC—New York City; ABC—Associated Booking Corp. (Joe Glaser) 746 Fifth Ave., NYC; AP—Allsbrook-Pumphrey, Richmond, Va.; AT—Abe Turchin, 309 W. 57th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Krutze Agency, 214 N. Canon Dr., Beverly Hills, Calif.; McC—McConkey Agency, 178 Broadway, NYC; MCA—Music Corp. of America, 576 Madison Ave., NYC; GG—Gale-Gale Agency, 41 W. 68th St., NYC; OI—Orchestras, Inc., c/o Bill Black, 332 S. Michigan Ave., Chicago 4, Ill.; RMA—Reg Marshall Agency, 447 Sunset Blvd., Hollywood, Calif.; SAC—Shaw Artists Corp., 545 Fifth Ave., NYC; UA—Universal Attractions, 2 Park Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC; NOS—National Orchestra Service, 1611 City National Bank Building, Omaha, Neb.

Albert, Abbey (Statler) Boston, Mass., Out 11/19, h; (Statler) Washington, D. C., In 11/21, h
 Anthony, Ray (On Tour—Minnesota, Louisiana) GAC
 Back, Will (Utah) Salt Lake City, Utah, h
 Blair, Buddy (On Tour—West) GAC
 Barron, Blue (On Tour—Texas) MCA
 Bartley, Ronnie (On Tour—Midwest) NOS
 Basie, Count (Storyville) Boston, Mass., 10/12-23, nc; (Birdland) NYC, 10/27-11/3, nc
 Beecher, Little John (On Tour—Midwest) NOS
 Belloc, Dan (On Tour—Midwest) OI
 Bencke, Tex (Chrysler Show) fairgrounds, Dallas, Texas, 10/7-20
 Borr, Mischa (Waldorf-Astoria) NYC, h
 Bothie, Russ (Merry Garden) Chicago, b
 Brandwynne, Nat (Waldorf-Astoria) NYC, h
 Byers, Verne (On Tour—Midwest) NOS
 Calmo, Bob (On Tour—Texas) NOS
 Carlysle, Russ (On Tour—Midwest) OI
 Carroll, David (Roosevelt) New Orleans, La., Out 10/12, h; (Aragon) Chicago, In 11/27, b
 Cayler, Joy (On Tour—South) GAC
 Chavales, Los (Piazza) NYC, 10/13-12/7, h
 Clayton, Del (On Tour—Midwest) NOS
 Cross, Bob (St. Anthony) San Antonio, Texas, h
 Derooy, Tommy, Jimmy (Meadowbrook) Cedar Grove, N. J., 10/28-1/1, b
 Elgart, Les (Statler) NYC, Out 11/3, h
 Ellington, Duke (On Tour) ABC; (Moulin Rouge) Las Vegas, Nev., In 11/1, h
 Faith, Larry (New Horizon Room) Pittsburgh, Pa., nc
 Featherstone, Jimmy (Regal) Chicago, b
 Ferguson, Danny (Robert Driscoll) Corpus Christi, Texas, h
 Fields, Shap (On Tour—Southwest) GAC
 Flek, Charlie (Palmer House) Chicago, h
 Fitzpatrick, Eddie (Mason) Reno, Nev., h
 Flanagan, Ralph (On Tour—Midwest) GAC
 Foster, Chuck (Peabody) Memphis, Tenn., Out 10/9, h; (Aragon) Chicago, 10/16-11/27, b
 Garber, Jan (On Tour—Southwest) GAC
 George, Chuck (Talk O'Town) Tucson, Ariz., Out 10/20, nc
 Glasser, Don (On Tour) GAC
 Grady, Ed (On Tour—Midwest) WA
 Hampton, Lionel (On Tour—Midwest) ABC; (Wallihaja) Atlanta, Ga., 11/2-6, h
 Harris, Ken (Statler) Buffalo, N. Y., Out 11/20, h
 Harrison, Cass (Jefferson) St. Louis, Mo., Out 11/6, h
 Howard, Eddy (Roosevelt) NYC, Out 11/3, h
 Hudson, Dean (Progressive) Atlanta, Ga., 10/7-9, pc; (Peabody) Memphis, Tenn., 10/19-11/6, h
 Hunt, Pee Wee (Ramey Air Force Base) Puerto Rico, 10/25-11/5; (El Rancho) Chester, Pa., 11/9-13, nc
 Janis, Harry (On Tour—New York) MCA; (Palladium) Hollywood, Calif., 11/9-27, h
 Jaros, Joe (On Tour—Midwest) JKA
 Jerome, Henry (Edison) NYC, h
 Kaye, Sammy (On Tour—New York territory) MCA
 Kenton, Stan (Gay Haven) Detroit, Mich., Out 10/9, nc; (On Tour—South) GAC
 Kirk, Bob (On Tour—Midwest) OI
 Kizley, Steve (Statler) Detroit, Mich., Out 11/19, h
 Laine, Buddy (On Tour—Midwest) Midway Artist Corp.
 LaSalle, Dick (Statler) Washington, D. C., Out 11/19, h
 Lewis, Ted (Ambassador) Los Angeles, Out 10/11, h
 Lombardo, Guy (Desert Inn) Las Vegas, Nev., Out 10/24, nc; (Roosevelt) NYC, In 11/4, h
 Long, Johnny (On Tour—California) 11/8-12/3, MCA
 Love, Preston (On Tour—Midwest) NOS
 McGrane, Don (Radison) Minneapolis, Minn., h
 McIntyre, Hal (On Tour) GAC
 McKinley, Ray (On Tour—East) GAC

Marterle, Ralph (On Tour—Midwest) GAC
 Martin, Freddy (Cocoanut Grove) Los Angeles, In 10/12, nc
 Masters, Frankie (Conrad Hilton) Chicago, h
 May Band, Billy; Sam Donahue, Dir. (On Tour—South) GAC
 Melba, Stanley (Pierre) NYC, h
 Mooney, Art (On Tour—East) GAC
 Moreno, Buddy (On Tour—Midwest) OI
 Morgan, Russ (On Tour—South) GAC
 Morrow, Buddy (On Tour—Texas) GAC
 Mostan, Roger, King (On Tour—East) GAC
 Neighbors, Paul (Shamrock) Houston, Texas, h
 Noble, Ray (On Tour—England) MCA
 Pastor, Tony (New Frontier) Las Vegas, Nev., 10/31-11/27, h
 Pearl, Ray (Oh Henry) Chicago, 10/7-12/25, h
 Peepers, Leo (On Tour—Texas) GAC; (Peabody) Memphis, Tenn., In 11/7, h
 Ferrault, Clair (Lake Club) Springfield, Ill., nc
 Phillips, Teddy (Flamingo) Las Vegas, Nev., h
 Prado, Prez (Palladium) Hollywood, Calif., Out 10/16, b
 Purcell, Tommy (Roosevelt) NYC, h
 Ragon, Don (De Luxe) Eureka, Calif., Out 10/13, nc
 Ray, Ernie (Riverside) Casper, Wyo., In 9/26, nc
 Reed, Tommy (Mushiebach) Kansas City, Mo., h
 Regis, Billy (Beverly Hills) Los Angeles, Out 11/12, h
 Reichman, Joe (On Tour—East) GAC
 Reid, Don (On Tour—South) OI
 Rudy, Ernie (Aragon) Chicago, Out 10/16, b; (On Tour) GAC
 Sands, Carl (Syracuse) Syracuse, N. Y., In 11/29, h
 Sauter-Finegan (On Tour—East) WA
 Sonn, Larry (On Tour—New York territory) MCA
 Spivak, Charlie (On Tour—Chicago territory) MCA
 Straeter, Ted (Piazza) NYC, h
 Rudy, Joseph (Statler) Hartford, Conn., Out 11/19, h
 Thornhill, Claude (On Tour—East) GAC
 Towles, Nat (On Tour—Texas, New Mexico) NOS
 Tucker, Tommy (On Tour—East) WA
 Waples, Buddy (Tower) Hot Springs, Ark., nc
 Watkins, Sammy (Statler) Cleveland, Ohio, h
 Weems, Ted (On Tour—California) MCA; (Roosevelt) New Orleans, La., In 11/10, h
 Welk, Lawrence (Aragon) Ocean Park, Calif., Out 1/6/57, b
 Williams, Billy (Pleasure Pier) Galveston, Texas, b

Combos

Airline Trio (Picadilly) NYC, h
 Allen, Heury "Red" (Metropole) NYC, cl
 Armstrong, Louis (On Tour—Europe) ABC
 August, Jan (Saville) Montreal, Canada, Out 10/12, t
 Baker, Chel (On Tour—Europe) ABC
 Bel-Aires (El Rancho) Mountain Home, Idaho, nc
 Belletto, Al (Crystal Barn) Detroit, 10/14-27, nc
 Bley, Paul (Pub) Hempstead, L. I., Out 10/9, rh
 Brubeck, Dave (On Tour—Midwest) ABC
 Carroll, Barbara (London House) Chicago, Out 10/9, t
 Cavanaugh, Page (Brown Derby) Toronto, Canada, Out 10/15, nc; (Baker's) Detroit, Mich., 10/17-11/6, cl
 Charles, Ray (On Tour—East) SAC

Charmis (Vogue) Inkster, Mich., 11/4-8, nc
 Clark, Billy (Gleason's) Cleveland, Ohio, Out 10/9, nc
 Clovers (Orchid Room) Kansas City, Mo., 11/3-8, nc
 Cole, Cozy (Metropole) NYC, cl
 Condon, Eddie (Condona) NYC, nc
 Davis, Bill (Crown Propeller) Chicago, 10/13-23, nc; (Ebony) Cleveland, Ohio, 10/31-11/6, nc
 Davis, Eddie (Flamingo) Pittsburgh, Pa., 11/7-24, h
 Davis, Johnny (Officers Club) Chateau La Mothe, France, pc
 Dee, Johnny (Flamingo) Newark, N. J., cl
 Doggett, Bill (Comedy) Baltimore, Md., 11/8-13, nc
 Domino, Fats (On Tour) SAC; (5-4 Ballroom) Los Angeles, 11/4-6, b
 Dukes of Dixieland (Preview) Chicago, Out 10/16, cl
 Engler, Art (Royal Nevada) Las Vegas, Nev., Out 10/10, h
 Erwin, Pee Wee (Nick's) NYC, nc
 Five Keys (On Tour—East) SAC
 Four Freshmen (New Cafe Charming) Justice, 10/27-11/9, nc
 Four of Clubs (Midland Athletic Club) Midland, Texas, 10/10-11/4, pc
 Gardner, Lynn (Garden) Rochester, N. Y., nc
 Garner, Erroll (Colonial) Toronto, Canada, 10/31-11/6, nc
 Gillespie, Dizzy (On Tour—JATH) SAC
 Gordon, Stumpy (Cadillac) Trenton, N. J., Out 10/16, cl
 Graco, Buddy (Club Alamo) Detroit, Mich., Out 10/9, nc
 Guitar Slim (On Tour) SAC; (Palms) Hallendale, Fla., 10/24-30, nc
 Hackett, Bobby (Colonial) Toronto, Canada, 10/31-11/12, nc
 Hawkins, Erskine (On Tour) ex; (Mandy's) Buffalo, N. Y., 11/1-6, nc
 Herman, Lenny (Warwick) Philadelphia, Pa., Out 1/28/56, h
 Heywood, Eddy (Royal) Baltimore, Md., 10/18-30, t
 Hiawatha's Musical Tribe (Hod. Gun) Bloomington, Ill., nc
 Hines, Earl (Hangover) San Francisco, Calif., Out 10/30, nc
 Holmes, Alan (Roosevelt) NYC, h
 Hope, Lynn (Showboat) Philadelphia, Pa., 11/7-18, nc
 Howard, Phil (On Tour—Pennsylvania)
 Hunter, Ivory Joe (On Tour—East) GAC
 Jackson, Baltimore (On Tour) GG
 Jacquet, Illinois (Colonial) Toronto, Canada, 10/24-29, nc; (Comedy) Baltimore, Md., 11/5-14, nc
 Johnny & Joyce (El Rancho) East Dubuque, Ill., nc
 Johnson, Buddy (On Tour) GG
 Jordan, Louis (Figueroa) Los Angeles, Out 10/18, b; (Sands) Las Vegas, Nev., 10/26-11/15, h
 Kerry Pipers (Lyric) Hanover, Pa., Out 10/9, b
 Land, Sonny (Trading Post) Houston, Texas, Out 1/31/56, pc
 Lee, Vicki (Emerald Cove) Los Angeles, nc
 McLawler, Sara's (Flamingo) Pittsburgh, Pa., h
 McPortland, Marian (Hickory House) NYC, cl
 Mayo, Frank (Town Casino) Buffalo, N. Y., Out 10/8, nc
 Memphis Slim (Mandy's) Buffalo, N. Y., Out 10/9, nc
 Milburn, Amos (Gleason's) Cleveland, Ohio, Out 10/9, nc; (Mandy's) Buffalo, N. Y., 10/11-16, nc
 Modern Jazz Quartet (Madison) Detroit, Mich., 10/7-9, b; (Cotton) Cleveland, Ohio, 10/10-16, nc; (Birdland) NYC, 11/3-23, nc
 Monte, Mark (Piazza) NYC, h
 Morgan, Al (Park Lane) Denver, Colo., 10/27-11/9, h
 Morris, Joe (Ebony) Cleveland, Ohio, Out 10/9, nc; (Palms) Hallendale, Fla., In 11/14, nc
 Mulligan, Gerry (Patio) Washington, D. C., Out 10/8, cl
 Murphy, Turk (Colonial) Toronto, Canada, In 11/14, nc
 Necturmes (Roosevelt) NYC, h
 Orioles (Palms) Hallendale, Fla., In 11/12, h
 Parker, Howard (Owl) Glenwood Springs, Colo., nc
 Peterson, Oscar (Zardi's) Hollywood, Calif., 11/4-19, nc
 Prysock, Red (Ebony) Cleveland, Ohio, 10/17-23, nc; (Crown Propeller) Chicago, 10/29-11/7, nc
 Rice, George (Sonoma) Winnemucca, Nev., h
 Roach, Max-Clifford Brown (Beehive) Chicago, Out 11/10, cl
 Salt City Five (El Rancho) Chester, Pa., 10/12-16, nc; (Capparella's) Buffalo, N. Y., 10/18-30, nc
 Sharon, Ralph (Cotton) Cleveland, Ohio, Out 10/9, nc

(Continued on Next Page)

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Band Routes

(Jumped from Page 40)

Shearing, George (Blue Note) Chicago, 10/5-16, nc; (Cafe Society) NYC, 10/21-30, nc; (Oliver's) Washington, D. C., 10/31-11/6, nc
Shirley, Don (London House) Chicago, 10/12-11/6, r
Smith, Johnny (Colonial) Toronto, Canada, Out 10/16, nc; Cleveland, Ohio, 10/17-23; (Las Vegas) Baltimore, Md., 11/1-6, h
Smith, Somethin' (Town House) Indianapolis, Ind., Out 10/9, nc; (Chubby's) Camden, N. J., 10/17-30, nc
Spanier, Mugsy (Fritz's) Milwaukee, Wis., 10/24-30, nc
Sutton, Ralph (Encore) St. Louis, Mo., Out 11/6, nc
Taylor, Billy (Blue Note) Philadelphia, Pa., 10/26-30, nc
Three Jacks (Wheel Bar) Colmar Manor, Md., nc
Tri-Tones (Pepe) Philadelphia, Pa., 11/7-12, nc
Turner, Joe (Flame) Detroit, Mich., 11/4-10, nc
Walker, T-Bone (Vogue) Inkster, Mich., Out 10/9, nc; (Chatterbox) Cleveland, Ohio, 10/10-16, nc; (Mandy's) Buffalo, N. Y., 10/18-20, nc; (Orchid Room) Kansas City, Mo., 10/26-31, nc
Wallington, George (Bohemia) NYC, nc
Walter, Cy (Weylin Room) NYC, cl
Young, Lester (Birdland) NYC, 10/13-26, nc

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Down Beat's 19th Annual Music Poll

All-Star Band

Trumpet.....
 Trombone.....
 Alto Sax.....
 Tenor Sax.....
 Baritone Sax.....
 Clarinet.....
 Piano.....
 Guitar.....
 Bass.....
 Drums.....
 Vibes.....
 Accordion.....
 Miscellaneous Instruments.....
 Band Vocalist (Male).....
 Band Vocalist (Female).....
 Arranger.....

Favorites of the Year

Dance Band.....
 Jazz Band.....
 Male Singer.....
 (NOT working as a band vocalist)
 Female Singer.....
 (NOT working as a band vocalist)
 Instrumental Combo.....
 (3 to 8 pieces)
 Vocal Group.....

Personalities of the Year

(Name the person in each category—can be group, singer, leader, or instrumentalist—who was the most consistent performer from a quality standpoint on records during the past year.)

Popular.....
 Jazz.....
 Rhythm and Blues.....
 Latin-American.....

Poll Rules

Send only ONE ballot. All duplicate votes will be thrown out.

Every living artist is eligible. Do not vote for persons who are deceased except in the Music Hall of Fame, where you may name any artist, living or dead.

The Music Hall of Fame

(Name the person who has contributed the most to music in the 20th century. Three previous winners, Louis Armstrong, Glenn Miller, and Stan Kenton, not eligible.)

Mail ballot to: Poll Editor, *Down Beat*, 2001 Calumet Ave., Chicago 16, Ill.

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