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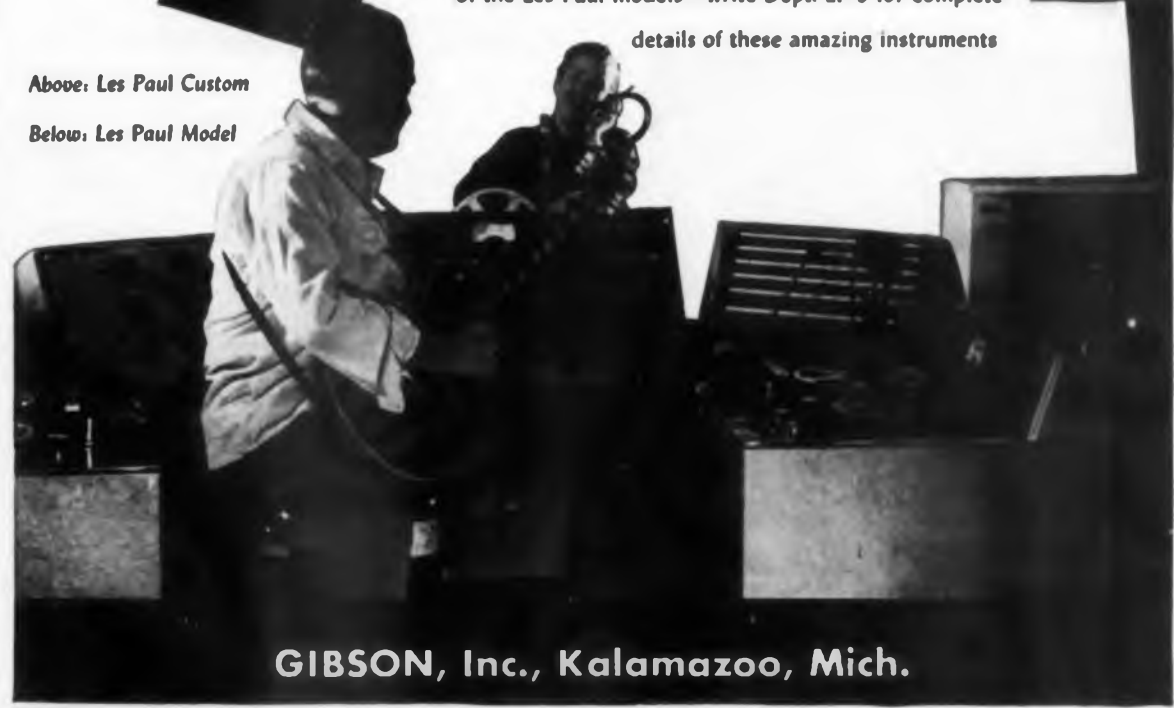
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On the Cover

Marking his 20th anniversary as a leader this year is Count Basie. A story by John Hammond on some of Basie's early tribulations and a full-page photo of the Count begins on page 10.

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NOVEMBER 2, 1955

The First Chorus

A move of great importance to traveling and local musicians alike has been made by the Chicago locals of the American Federation of Musicians.

As the story elsewhere in this issue reports, musicians are now allowed to appear on any number of Chicago radio shows they wish, provided they are local shows and not feeding to either national or regional networks. In addition, they may appear on an unlimited number of TV shows if they are paid the \$40 scale fee. The free radio appearances apply only to interviews, however, not playing performances.

For years now, men have complained that singers had an unfair advantage in record promotion by being able to make any number of disc jockey appearances. In the second largest record market in the country, this indeed put a handicap on dance bands and instrumental groups.

As soon as the ruling was modified, many leaders began to take advantage of it, and appeared on as many shows as they could find time for.

But the coming months should reveal some interesting information as to who utilizes the privilege. For a long time now, leader after leader has complained about not being able to work with deejays, and about the fact that he could do no more than make a perfunctory visit to the record spinners, bringing along a disc in the hopes it would get played.

But now they have the opportunity to promote themselves in Chicago in full. I wonder how many will now get up at 9 a.m. after a long night's work and hit all those important morning shows. How many do you suppose will make full use of the chance to give the disc jockeys a breather from the constant stream of singers that has been parading to microphones? How many will invest a part of their earnings in their future and hire record promoters who will set up a string of appearances for them? How many night club owners who feature instrumental groups will utilize the opportunity to get their artists on the air?

The men who always have been promotion-conscious undoubtedly will be in there swinging and getting their share of air time. But it's up to the others to begin hustling. An area that encompasses more than 4,000,000 population lies like a ripe plum for ambitious instrumentalists to pluck.

It could mean an awful lot of added record sales every year. And more bookings in the city. And more people in attendance at them. And more money.

-jack tracy

Granz Shuffles Off Buffalo Concert With 1/2-Hour To Go

New York—In a decision that cost him at least \$6,000, Norman Granz called off this year's JATP visit to Buffalo less than an hour before the concert was to have gone on at the Granada theater, a movie house on Sept. 22. Granz further vowed that JATP will not return to Buffalo again until the Kleinhans Music Hall—the city-owned auditorium where JATP had been presented up to two years ago—removes its ban on jazz concerts.

This is the background of the Buffalo hassle that made all the wire services and garnered large space in the New York press: JATP has been playing Buffalo regularly since around 1946. Until and including 1953, the jazz concerts were given at the 3,000-seat Kleinhans Music Hall, regarded by Granz and several others as one of the best and most beautiful auditoriums in the country. JATP had been the only jazz visitor to Kleinhans, the home of the Buffalo Philharmonic, until around 1951, when other jazz promoters began to give concerts there.

According to Granz, it was the audiences of these other promoters that began to get out of hand and that eventually caused the Music Hall to bar jazz concerts entirely. Says Granz: "Our 1953 concert there ran off pretty well, but when we applied for a lease in 1954, we were told by Mrs. Winifred E. Corey, who speaks for the Kleinhans board of directors, that jazz concerts could no longer be booked there. She specifically excluded our audiences as having been the reason for the decision, but she did say that other jazz concerts there had brought unruly crowds.

"Last year," Granz continued, "we played the Erlanger theater, a legit house that seats about 1,100 people. We played a doubleheader and it was fairly successful, but it obviously wasn't up to what we could do at Kleinhans. This year the Erlanger was booked up, and as of 10 days before the day we hit Buffalo, I'd decided not to play there this year. In fact, we had been offered a good engagement at New Haven for the Ford Dealers.

"But Joe Ricco, the Buffalo disc jockey, said he had found The Granada, a 1,700-seater, and since I didn't want to break our string of annual appearances in the city, I agreed to bring JATP there. I'd never seen the theater. Around 7:30 that night, I came to the theater and saw it was a CinemaScope house, that there was no place to stand on stage, let alone set up equipment. The stage was less than six feet deep. Why, the drum stands overlapped into the pit. I felt I couldn't charge people \$4.75 under those conditions, and since it wasn't possible to move the screen, I called the whole thing off. We refunded all the money, including the

money for programs, and we had to maintain someone in the boxoffice for two weeks to refund the money of those people who didn't want to stay in line that night.

"I'm not going back to Buffalo," Granz asserted, "until Kleinhans is opened to jazz again. It's a civic auditorium, and the needs of the people as a whole should be met there, not just a percentage of them. Another thing is that I offered to post a \$10,000 bond at Kleinhans so even if kids came deliberately to wreck the place, they couldn't do that much damage."

It's No Yolk!

Chicago—A farmer near Watoma, Wis., who is a believer in scientific farming, has been playing an automatic phonograph in his chicken house 24 hours a day as an experiment with egg production.

One week he played Dave Brubeck continuously.

Egg production increased 13.3 percent.

Marshall Stearns Book On Jazz History Ended

New York — Professor Marshall Stearns, executive director of the Institute of Jazz Studies, has completed his history of jazz manuscript, on which he's been working for the last five years. Oxford University Press will publish the history in late spring under the tentative title, *The Story of Jazz*.

First DOLA Convention Success; Brown Is Named

Chicago—Les Brown was named president of the Dance Orchestra Leaders of America for the coming year by DOLA members at their first annual convention here last month. Although only candidates for executive and board of director positions were picked at the meeting.

decided at presstime:

Vice president: Harry James and Tommy Dorsey.

Second vice president: Willard Alexander and Leo Peeper.

Secretary: Freddy Martin and Claude Thornhill.

(Turn to Page 44)



AMONG LEADERS who gathered in Chicago for the first annual convention of the Dance Orchestra Leaders of America were the above men. Bottom row: Richard Maltby, Frankie Masters, Charlie Fisk, Les Brown, Ralph Marterie, and Ralph Flanagan. Back row: Unidentified, Jimmy Blade, Jimmy Palmer, Leo Peeper, Freddy Martin, unidentified, Ada Leonard, Buddy Laine, Claude Thornhill, unidentified, Mal Dunn, Dan Belloc, Whoopee John Wilfahrt, Leo Greco, Ernie Rudy, and unidentified.

MJQ To Make Film

New York—The Modern Jazz Quartet will be featured in a 15-minute film to be shot Oct. 29 and 30 by the Enger & Elliott firm. Monte Kay and Pete Cameron will produce. Also seen in the film will be guest artists Tony Scott, Lucky Thompson, J. J. Johnson, Gunther Schuller, and others. Half the film is likely to be devoted to a performance by the quartet, and the other half will feature the instrumentation for which Lewis wrote several compositions on a recent Norman Granz LP. That instrumentation includes the quartet plus French horn, clarinet, tenor, bassoon, harp, trombone, and flute.

The film will first be booked into Paris theater and then will probably be shown in other art houses throughout the country. This will be the first of a series if successful, and will also serve as a pilot for a possible TV series on film by the Modern Jazz Quartet. It will be shot in color.

Foreign Tour For U. S. Stars

New York—Pianist-lecturer Sam Price will head a group of jazzmen traveling to Europe around Jan. 1 for 60 concerts in France and North Africa sponsored by the prominent French organization, Jeunesses Musicales. Jeunesses Musicales has a membership of a quarter-of-a-million young French students interested in music, and regularly presents a series of classical concerts as well as a newspaper for its membership. This is the first time Jeunesses Musicales will have promoted a jazz tour. The concerts will take place from Jan. 6 to March 23 throughout France and into North Africa.

Price's band will include trumpeter Emmett Berry, drummer Freddie Moore, bassist George (Pops) Foster, clarinetist Herb Hall (brother of Ed Hall), and trombonist George Stevenson. Price will be the narrator at each concert, and his comments will be translated by a representative of Jeunesses Musicales.

Victor Ready BG Package

New York—RCA Victor is readying an ambitious Benny Goodman package of LPs for probable February release about the time *The Benny Goodman Story* film is issued. The Goodman package will feature original recordings, many of which haven't been available for some years, along with text and pictures. In addition, there will be a single 12" Goodman LP devoted to original recordings of songs heard in the film. There will be no selection duplication between the single LP and the package.

Hal McKusick In RCA Date

New York—Reedman Hal McKusick, newly signed by Victor, has cut an album for the label utilizing Barry Galbraith, Osie Johnson, Milt Hinton, and four cellos. All the writing was by Manny Albam with one original contributed by Osie Johnson.

Birdland Tour Lineup Set

New York—According to Morris Levy, the lineup of the Birdland tour that starts a 3½-week route Feb. 5 will consist of Sarah Vaughan, Al Hibbler, the Count Basie band with Joe Williams, Miles Davis' unit, Bud Powell, Johnny Smith, Lester Young, and Candido.

Strictly Ad Lib

NEW YORK

ONSTAGE: Pajama Game producers Frederick Brisson and Harold Prince have obtained stage rights to the recent musicalization of *Our Town*, seen on NBC-TV . . . Arthur Laurents will do the book, Leonard Bernstein the music, and Jerome Robbins the choreography for the East Side Story . . . The multi talented Josephine Premice has been assigned a major role in Jack Segature's *Pleasure Dome* . . . Former boxer Max Baer will co-star in *Strip for Action* with Gypsy Rose Lee, Peter Lind Hayes, and Mary Healy.

ENTERTAINMENT-IN-THE-ROUND: Teddi King was signed for four weeks at the Blue Angel after a quick audition . . . Carol Collier has left the Les Elgart band to sing with Buddy Morrow . . . Eddie Fisher may star next summer in a new film musical version of *Mr. Deeds Goes to Town* . . . Maurice Chevalier will be starred in *A New Kind of Love* in Hollywood, with direction by Billy Wilder . . . It's reported that Dorothy Donegan has signed a 10-year pact with the Embers to appear there twice a year, eight weeks each time . . . Don Cornell already has 12 British weeks booked starting next March . . . Eddy Howard is playing his first New York stand in four years at the Roosevelt grill. He'll be there until Nov. 4, when Guy Lombardo returns . . . Dick Haymes opened at La Vie for six weeks Oct. 6 . . . Bill Haley's Comets and Johnnie Ray headline the stage bill at the Brooklyn Paramount Nov. 23 . . . Larry Adler has set up a prize in Paris for the best composition written for the harmonica. Winner gets \$570.

JAZZ: Grove Press tentatively has set *March* as publication date for English version of Andre Hodeir's analytical book, *Jazz: Its Evolution and Essence* . . . After a shakeup, George Wallington's band at Cafe Bohemia now includes Phil Woods, Donald Byrd, Will Bradley Jr., and Teddy Kotick . . . Minton's has Wendell Marshall, Hank Jones, Jerome Richardson, and Shadow Wilson . . . Bud Powell's trio now consists of drummer Ed Thigpen and bassist John Ore . . . Modern Jazz Quartet will present an unusual Town Hall concert in mid-November (their second) that will include a contemporary classical composition played by a woodwind group directed by Gunther Schuller.

Former Stan Getz pianist Johnny Williams is planning a trio . . . Singer Barbara Lea will record for Vanguard with Mel Powell . . . The Cork 'n Bib in Westbury, L. I., has been having weekend jazz. Coleman Hawkins was a recent guest . . . Paul Bley's quartet is at Victoria's in Hempstead, L. I., until Oct. 24. Toronto trumpeter Herbie Spanier is in the combo, with bassist Peter Ind and drummer Al Levitt . . . Jack Crystal's weekend Central Plaza concerts have begun their sixth year . . . Danny Barker is back with Paul Barbarin in New Orleans . . . Fred Waring Jr. is playing tailgate trombone nightly as head of a Dixieland combo in his father's Broadway revue . . . Two pianos and a bass constitute the stimulating new group at The Composer — John Mehegan, Eddie Costa, and Vinnie Burke.

RECORDS, RADIO, TV: Frank Sinatra's reported feud with Frank Loesser is regarded as the reason Sinatra won't cut *Guys and Dolls* songs for Capitol. Decca is putting out an album with Marlon Brando, Jean Simmons, and others from the film . . . Harry James is negotiating with the new ABC-Paramount label . . . Vic Damone may move to Columbia . . . Fred Astaire will dance for the first time on TV in a General Electric Theater presentation . . . Frank Sinatra will star in a half-hour filmed TV series next year. It's a mystery series, with room for singing.

CHICAGO

SIX-A-DAY AND THREE-A-NIGHT: Joni James, Florian Zabach, and the Orioles are at the Chicago theater currently. Nick Noble follows on the bill which opens Oct. 28 . . . The McGuire Sisters wind up their first Chez Paree stand on Oct. 22 when Sophie Tucker and Guy Chorney take (Turn to Page 40)

Duvivier Out

BMU Stirs Up A Tempest By Barring Lena Horne Bassist

London—In one of its most controversial actions since setting up its barrier against American instrumentalists, the English musicians union has ruled against allowing Lena Horne to bring her bassist, George Duvivier, with her when she plays the Savoy hotel here starting Oct. 17. The reason for the controversy is that the MU has in the past allowed American singers and variety artists—who are not banned—to bring their accompanists with them.

In addition, Miss Horne had offered to pay a standby English musician for the entire extent of her London appearance if Duvivier were allowed to accompany her. But the MU refused. Strangely, Miss Horne was permitted to have an American bassist with her at the Palladium in 1952, and Duvivier has already played Britain with Nellie Lutcher. Recently Chuck Wayne appeared in England as accompanist to Tony Bennett.

In an editorial on the subject, the British weekly, *New Musical Express* said: "Duvivier is an integral part of her act and is probably as essential to her performance as the pianist or guitarist who often appears with American stars for British engagements . . . As two British musicians are now in America with orchestra-leader Mantovani for a concert tour, this should be the signal for a reciprocal good-will gesture by the MU. In any event, it defeats their argument that under similar circumstances a British musician would not be allowed to appear in the U. S."

Duvivier's comment is: "It's a situation I find hard to understand, particularly in view of Miss Horne's over-ly generous offer."

In another move to shore up the barrier, the MU recently refused permission to Chet Baker, currently touring the continent, to fly his unit to London at his own expense to appear at the Jazz Jamboree, an annual show held for musicians' charities.

Basie, Shearing Top R&B Tour

New York—Howard Lewis Presents, a jazz-r&b package by Jack Archer, vice president of Shaw Artists, will start its tour on Nov. 16 in Lake Charles, La. Among the cities scheduled for visits are Kansas City, Mo., and Atlanta. The group will also appear extensively in Texas.

Personnel includes Count Basie, George Shearing (this trip will mark his first southern appearances), Ruth Brown, the Orioles, the Hearts, and T-Bone Walker.

Newport Could Go To Europe

New York—George Wein, producer of the Newport Jazz festival and socialite Louis L. Lorillard, the man behind it, are in Europe on a six-week trip. One of the reasons for the journey is to scout the possibilities of bringing a Newport festival company of musicians to several nations in Europe.

At least one European government, Holland, had already sounded out Lorillard on the subject and France, Germany, Italy, and Israel will also be visited. There have been rumors in New York, meanwhile, that there is a remote possibility of the Newport festival breaking through the Iron Curtain. There are many "ifs" in this latter project, including the approval of the state department and Russian permission.

AFM Ban On Chicago DeeJay Shows Relaxed

Chicago—The American Federation of Musicians ruling which heretofore had prohibited AFM members from appearing on radio shows here unless they were paid scale has been relaxed.

Fred Benkert, secretary of Local 10, last month announced that musicians and leaders may now appear on local broadcasts at no charge. For regional or national network shows, however, a man must still be paid \$40.

Appearances on television also are now unlimited (previously a man was restricted to one appearance per engagement), providing he is paid the \$40 scale for each.

The change in ruling has been hailed by many musicians, both local and traveling, who have been complaining for years that they were put at unfair advantage with other recording artists in the promotion of records. A good share of the credit for the AFM change of heart was laid to the Dance Orchestra Leaders of America, who had been campaigning for the move.

Raeburn, Bothwell Return In Boyd's New Dance Band

New York—Boyd Raeburn, best remembered as leader of one of the foremost progressive big bands of the mid-1940s, has returned to the band business.

He has signed a contract with Columbia Records and has been working with Irving Townsend and George Avakian of that label on the development of an original style and sound. Foundation of the sound will be the soprano saxophone of Johnny Bothwell, a prominent figure in the old Raeburn band, and the bass sax of Raeburn himself. Raeburn, who for several years has been operating a furniture store here, says, "I'm back in the business seriously this time. This won't be the same kind of band at all as the old one; it will be strictly a dance band, but certainly not corny." Raeburn himself, who has kept his hand in music by writing stock scores for music publishers, will do some of the arranging.

Bothwell, who had a band of his own for some time after splitting up with Raeburn, was working as a radio salesman until his return to music last month. The new Raeburn band plays its first date Oct. 8 at Radford college, Roanoke, Va.

Academy Sues Mercury Firm

Hollywood—The Academy of Motion Picture Arts and Sciences has started a \$500,000 damage suit against the Mercury Records Corp. for copyright infringement in the use of the Academy's statuette, "Oscar."

In a complaint filed in the United States district court here, the academy asserted that the Mercury company used an "unauthorized reproduction" of the Oscar emblem on the cover of an album of recorded music entitled *Academy Award Favorites*.

The disc contained a recording of 12 popular songs used in motion pictures and which had been singled out at one time or another for the academy's Oscar awards.

According to the complaint, the New York office of the record firm had sought the academy's permission last June to reproduce the statuette on its album cover and the use of the academy name in the recordings title. Although permission was denied, the complaint said, "Publication and distribution of the infringing album were deliberately made."

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—Anson C. Jacobs, Franklin, Pa.

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Count Basie Marks 20th Anniversary

By John Hammond

THERE MAY BE many areas of controversy in jazz today, but there is one fact that is conceded by almost everyone—critics, musicians, and fans: Count Basie has the greatest band in the business. From the hipsters to the traditionalists, not even excluding the kids who like "rock 'n roll," all get some kind of a message from the Basie entourage.

But 18 years ago, when the Basie orchestra was even more inspired than today's superbly disciplined group, there was only an occasional critical voice raised in its behalf, and the public was mainly concerned with the activities of Benny Goodman, Tommy Dorsey, and Artie Shaw, to name only a few. This year Bill Basie is celebrating his 20th year as a bandleader, and it's been a tough struggle all the way.

My first encounter with Bill Basie was in 1932, when he was playing second piano in Bennie Moten's band one week at the Lafayette theater in Harlem. He had just made his first records with the Moten band, among them *Prince of Wails*, *Moten Swing*, and *Lafayette*, and his presence in the rhythm section made a great group out of one that had been only mediocre before.

IN A LITTLE speakeasy called *Covan's*, right behind the Lafayette's stage door, Basie used to relax between shows and occasionally sit down at the piano. It was then that I found out that he had been around New York for years, playing in Harlem night clubs, in June Clark's band in a 14th St. dance hall, and accompanying such blues singers as Clara Smith and Maggie Jones. Once in a while, Fats Waller had let him play the nipe organ at the Lincoln theater on 135th St., but a good part of the time there was no work at all.

Moten's band never returned to New York. The one theater engagement had been a flop, the depression showed no signs of lifting, and Moten was never to record again. It was not until late in 1934 that I heard the name Basie again, from the lips of Fletcher Henderson.

When Coleman Hawkins left the Henderson band in 1934 to go on a European tour as a soloist, Fletcher started to talk about a little group he had heard in the west headed by Basie. He told me that this band was the greatest he had ever heard, and that he would like to take it over intact. He didn't, of course, but he did send for its tenor saxophone, Lester Young, to replace the incomparable Hawkins.

I'LL NEVER FORGET the day that summer when Lester came into the rehearsal at the old Cotton club and took his place in the sax section, which included Edgar Sampson, Russell Pro-



Three famous Basie-ites, Harry Edison, Buddy Tate, and Lester Young.

cope, and Buster Bailey. Lester was his incomparable self, but the whole band was horrified at his sound. It wasn't like Hawkins! Henderson bowed to the will of the majority, hired Chu Berry, and sent Lester back to Kansas City.

Basie had taken over the Moten band in 1935 after Bennie's death, and late in 1935 settled down with it in a little Kansas City joint called the Reno club. The Reno had nickel hot dogs and hamburgers, nickel beer, and whisky for 15 cents. It also had a floor show, complete with chorus line and three acts. The "scale" for the musicians was \$15 a week, and the hours were from 8 'til 4, except on Saturday, when it was 12 solid hours from 8 to 8. It was a seven-day week, naturally, and nobody got rich, least of all the club owner.

It seems almost unbelievable, but the Reno had a nightly radio wire over the local experimental station, W9XRY. You had to have a radio set capable of receiving police calls to tune in the station properly, but the transmitter was powerful enough to be heard in Chicago, and occasionally I was able to get it on my car radio in New York, around 3 a.m.

The first time I heard a Basie broadcast was in December, 1935, when I was in Chicago to attend the opening of Benny Goodman's new band at the Congress hotel. The group comprised three rhythm, three reeds, and three brass, and it almost made me forget the star-studded Goodman personnel. Jones and Page were on drums and bass; Ruster Smith, Jack Washington, and Lester Young were the greatest reed section in history, while Joe Keyes, Lips Page, and Dan Minor were on trumpets and trombone.

BASIE BECAME almost a religion with me, and I started writing about the band in *Down Beat* and the *Melody*

Maker early in 1936, even before I had heard it in the flesh. I was scared to venture to Kansas City lest I be disillusioned. But my first night at the Reno in May, 1936, still stands out as the most exciting musical experience I can remember.

This Basie band seemed to have all the virtues of a small combo, with inspired soloists, complete relaxation, plus the drive and dynamics of a disciplined large orchestra. Charlie Parker considered Buster Smith, the lead alto, as the greatest of them all and the man from whom he learned the most. Pres of today is a mere shadow of the genius of the 1936 Lester Young. Lips Page was a consummate showman, stylist, and section man, while Basie, Jo, and Walter worked as a team which has never since been equaled. At the piano, Bill had an uncanny ability to spur the individual musicians to heights they had never before known. Twenty years later he still has the same quality.

In June of 1936 I enticed Willard Alexander of MCA to K. C. to hear the band. Willard, who had been the managerial genius behind Benny Goodman, was bowled over by Basie, Jimmy Rushing, and the whole unit, but he was less than sure about how the other MCA executives would react to an uninhibited nine-piece colored band, without a library, uniforms, showmanship, or even decent instruments to play. It was a couple of months before Willard could persuade such skeptics as Billy Goodheart and Jules Stein that there was a market for a good colored band, and by that time it was decided that Basie should enlarge his group to the Goodman size (five brass, four reeds, and four rhythm) so that it could play the larger dance halls and theaters.

DESPITE the signing of a contract with MCA in the fall of 1936, Basie was by no means on the road to success. Just before rehearsals started with the

enlarged band, Joe Glaser signed up Lips Page to an exclusive contract. Joe, one of the canniest of agents, had caught the Basie band and was convinced that Lips was the only commercial element in the whole unit.

Although Brunswick, with which I was very loosely connected, was all ready to sign Basie to a 5 percent royalty contract, Jack Kapp dispatched his brother Dave to the Reno with a contract for Decca. Dave was the first full-time recording man to see Basie, and when the magic figure of \$750 was mentioned, Basie could not resist signing that "piece of paper."

It was probably the most expensive blunder in Basie's history. Upon later reading the contract he found that the \$750 was for 24 sides by the full band, without one penny of artist's royalty, and that he was tied up exclusively for three years. It was typical of some of the underscale deals which record companies imposed on unsophisticated Negro and "country" artists. When Basie finally reached New York I brought the contract to Local 802, and Decca was forced to write a new one which would at least conform to union minimums. But they were unable to make Decca give artists' royalty, and as a result all the biggest hits like *One O'Clock Jump*, *Swinging the Blues*, and *Woodside* were made for flat scale.

One night in October, 1936, after a battle of music with Duke Ellington, the Basie entourage piled into a new Greyhound bus en route to Chicago for the MCA-booked engagement at the Grand Terrace. It was a 14-piece band, including the vocalist Jimmy Rushing, who received a sideman's scale, and there were some new faces added to those at the Reno. Buck Clayton, just returned from Lionel Hampton's band in California, had replaced Lips. Buster Smith had no confidence in Basie's future, and Couchie Roberts was his alternate. Herschel Evans was an addition on tenor, George Hunt on trombone, Claude Williams on guitar, and Tatti Smith on third trumpet.

THE GRAND TERRACE in Chicago was a strictly jimcrow establishment on the south side, not unlike New York's Cotton club. It boasted a pretentious floor show, with a specially written fancy score, and an owner with a reputation for an ungovernable temper. The Basie-ites arrived, took one look at the complicated arrangements, and collapsed. Ed Fox tried to cancel them out after the first rehearsal and swore mighty oaths at Willard Alexander, who was safely in New York.

Willard, for one, was anything but worried. He had booked Basie into the club for the sole purpose of its nightly coast-to-coast radio wire, and it was of no concern to him that the band crucified the show score night after night.

Fletcher Henderson's band had just vacated the Terrace's bandstand, but he did everything possible to help the Count. He gave Basie dozens of his



"Little Jimmy" Rushing and leader Basie

arrangements, as well as much-needed encouragement. Most of the well-heeled patrons of the club hated Basie's music, but a few of the chorus girls loved it, and the word began to circulate in Chicago that the band was "different" and exciting. The airtime helped, even though imperfect intonation and unfamiliarity with the new arrangements were painfully evident and audible.

During that Chicago engagement I did my first recording date with Basie. Because of his disputed Decca contract the session had to be secret, but in November, 1936, four sides came out on the Vocalion label under the mysterious title of Jones-Smith, Inc. It was the very first record date for Lester Young, Jo Jones, and the trumpet player, Tatti Smith, and I will always remember it as the smoothest date in history: three hours of blowing without a breakdown or even a clinker. *Shoe Shine Boy*, *Evenin'*, *Boogie Woogie*, and *Lady Be Good* were made by the five men that day, and they are still in the catalog today.

LAST MONTH, some 19 years later, Jo Jones was making a Vanguard date out in Brooklyn. Halfway through the session there was a loud knock on the door, and Basie walked in. Nat Pierce solemnly got up from the piano, Basie sat down, and with Walter Page, Jones, Freddie Greene, Lucky Thompson, Emmett Berry, and Benny Green, made an even greater *Shoe Shine Boy* to commemorate the first recording of the original rhythm section.

The rest of Basie's history is pretty well known. Willard Alexander continued to have faith in the band despite its uncertain New York reception at Roseland, the ignominious flop at the William Penn hotel in Pittsburgh, and the puzzlement of Harlem audiences the first time the orchestra played the Apollo and the Savoy. With the acquisition of such men as Ed Lewis on first trumpet, Earl Warren on first alto, Harry Edison, Freddie Greene, and

vocalists like Billie Holiday and Helen Humes, the band took on a polish and confidence that made it hard to resist.

With the release by Decca of *One O'Clock Jump* in June of 1937 Basie became a popular favorite. His band of that era was infinitely more subtle and intoxicating than the one he is known by today. Its roster of soloists was unparalleled: Buck Clayton, Harry Edison, Dicky Wells, Benny Morton, Vic Dickenson, Earl Warren, Lester Young, and the great Herschel Evans. It may not have achieved the consistency or precision of a Goodman, but it rose to heights no other jazz group has ever reached.

After the World War II Willard Alexander left the William Morris agency. To his everlasting regret, Basie stayed with the agency, and the band flourished for the next three years, finally breaking up in 1949. The present band was assembled in 1952 with many notable soloists and, this year, the superb Joe Williams on vocals. Basie has had his first record hit since 1941 in *Every Day*, and the future never looked brighter.

A FEW DAYS AGO, Bill and Catherine Basie were at my house listening to records and tapes. I started to play some old Fletcher Henderson sides cut in the '20s. Basie knew every note of the arrangements and had memorized most of the solos.

"Fletcher had the greatest band of them all," Basie said. "And you know one thing, John? He was the only leader in the business that ever went out of his way to help me. Without those arrangements he gave me in Chicago there's no telling what would have happened to my band."

There is talk now of sending Count Basie and his orchestra on a trip to Russia and her satellite nations, under the auspices of the state department. If this should happen, you may confidently expect a new era of international good will.

miles

A Trumpeter In The Midst Of A Big Comeback Makes A Very Frank Appraisal Of Today's Jazz Scene

By Nat Hentoff



AFTER A TIME of confusion and what appeared to be a whirlpool of troubles, Miles Davis is moving rapidly again toward the forefront of the modern jazz scene. He has just signed a contract guaranteeing him 20 weeks a year in Birdland (the first three dates—two weeks each—Oct. 13, Nov. 24, and Jan. 19). He has been added to the three-and-a-half-week all-star Birdland tour that begins Feb. 5, and there are reports—at present unconfirmed and denied by Prestige—that Miles may leave Prestige for one of the major record companies.

Miles already had shown clearly this year how important a jazz voice he still is by his July performance at the Newport festival, a performance that caused Jack Tracy to write: "Miles played thrillingly and indicated that his comeback is in full stride." A few weeks later, Miles surprised the international jazz audience by tying Dizzy for first place in the *Down Beat* Critics' poll.

But those listeners who had heard several of his Prestige records over the past year (particularly the *Walkin'*—*Blue N' Boogie* date with Lucky Thompson, J.J. Johnson, Kenny Clarke, Horace Silver, and Percy Heath) decided on second thought that there really should have been no cause for them to have been surprised.

SO MILES is now in the most advantageous position of his career thus far. He has the bookings, the record outlet, and he has the group that he's been eager to assemble for some months. As of this writing, on drums there's Philly Joe Jones, described by Miles as "the best drummer around today." On bass is the young Detroit musician, Paul Chambers, who's recently been working with George Wallington at the Bohemia and of whose ability Miles says only "Whew! He really drives a band. He never stops." On piano is Red Garland from Philadelphia. The tenor is Sonny Rollins, for whom Miles has deep respect. Miles has been trying to convince Sonny to leave Chicago and go on the road with

him and finally, to Miles' great delight, he has succeeded.

"I want this group," says Miles, "to sound the way Sonny plays, the way all of the men in it play individually—different from anyone else in jazz today. We've got that quality individually; now we have to work on getting the group to sound that way collectively. As we get to work regularly, something will form up and we'll get a style."

As for records, Miles is dissatisfied with most of his recent output, since his standards call for constant growth and change, and his criteria for judging his own works are harsh. "The only date of mine I liked in the last couple of years was the *Walkin'* session (Prestige LP 182). And the one with Sonny Rollins (Prestige 187). The rest sounded too much alike."

OF THE RECORDS he made in the years before, Miles looks back with most satisfaction to the set with J.J. Johnson that included *Kelo* and *Tempus Fugit* (Blue Note LP 5022), the earlier albums with Rollins (Prestige LP 124, 140) and the 1949-'50 Capitol sides with Gerry Mulligan, Lee Konitz, Al Haig, Max Roach, J.J. Johnson, John Lewis, and Kenny Clarke. (Capitol LP H 459). He remembers, however, how tense those Capitol sessions were, and wishes he had a chance to do a similar date, only with a full brass section and with writing that would be comfortable for all.

Miles, as his sharply perceptive *Blindfold Test* (*Down Beat*, Sept. 21) indicated, is an unusually knowledgeable observer of the jazz scene. In a recent, characteristically frank conversation, he presented his views about several key figures and trends in contemporary jazz. This is a record of his conversation:

The West Coast: "They do have some nice arrangements. Jimmy Giuffre plays real good and Shelly is good, but I don't care too much for the other soloists. Carl Perkins, though, is an exception—he plays very good piano, but he doesn't record enough. I wish

I could get him to work with me. You know, that man can play bass notes with his elbows!

"My general feeling about what's happening on the coast is like what Max Roach was saying the other night. He said he'd rather hear a guy miss a couple of notes than hear the same old clichés all the time. Often when a man misses, it at least shows he's trying to think of something new to play. But the music on the coast gets pretty monotonous even if it's skillfully done. The musicians out there don't give me a thrill the way Sonny Rollins, Dizzy, and Philly Jo Jones do. I like musicians like Dizzy because I can always learn something from him; he's always playing new progressions, etc. Kenny Clarke, too, is always experimenting."

Brubeck: "Well, Dave made one record I liked—*Don't Worry About Me*. Do I think he swings? He doesn't know how. Desmond doesn't swing, either, though I think he'd play different with another rhythm section. Frankly, I'd rather hear Lennie. Or for that matter, I'd rather hear Dizzy play the piano than Brubeck, because Dizzy knows how to touch the piano and he doesn't play too much. A lot of guys are so conscious of the fact that the piano has 88 keys they try to do too much. Tatum is the only man who plays with a whole lot of technique and the feeling too. Along with Bud Powell, he's my favorite pianist.

"Getting back to Brubeck, I'd say first he ought to change his drums. Another thing is that if Brubeck could play the piano like that pianist in Sweden—Bengt Halberg—in combination with the way he himself already thinks, he would please a lot of musicians. Brubeck has wonderful harmonic ideas, but I sure don't like the way he touches, the way he plays the piano."

Tristano and Konitz: "Lennie has a different problem. He's wonderful by himself. He invents all the time, and as a result, when he works with a group, the bass player generally doesn't know what Lennie's going to do. I

don't think, therefore that Lennie can be tied down to writing one bass line. He should write three or four bass lines, so that the bassist can choose.

"As for Lee Konitz, I like the way he plays. With a different rhythm section, he swings—in his way. Sure, there are different ways of swinging. You can break phrases and you can play 7 or 11-note phrases like Lee does, and they swing, but you can't do it all the time."

Bird: "Bird used to play 40 different styles. He was never content to remain the same. I remember how at times he used to turn the rhythm section around when he and I, Max, and Duke Jordan were playing together. Like we'd be playing the blues, and Bird would start on the 11th bar, and as the rhythm sections stayed where they were and Bird played where he was, it sounded as if the rhythm section was on one and three instead of two and four. Everytime that would happen, Max used to scream at Duke not to follow Bird but to stay where he was. Then eventually, it came around as Bird had planned and we were together again. Bird used to make me play, try to play. He used to lead me on the bandstand. I used to quit every night. The tempo was so up, the challenge was so great.

"Of the new altoists, Cannonball plays real good. He swings and has real drive, but he doesn't know the chord progressions Bird knew. Bird used to play things like Tatum. But if Cannonball gets with the right musicians—men like Sonny Rollins—he'll learn."

MJO: "I was talking about small groups before. I can't omit the Modern Jazz Quartet—that's the best group out. That piece, *Django*, is one of the greatest things written in a long time. You know, John Lewis teaches everyone all the music in that group."

Max Roach-Clifford Brown: "I don't like their current group too much because there's too much going on. I mean, for example, that Richie Powell plays too much comp. Max needs a piano player that doesn't play much in the background. Actually, Brownie and Max are the whole group. You don't need anybody but those two. They can go out onstage by themselves. What happens is that the band gets in Brownie's way the way it is now."

Writing: "With regard to big bands, I liked some of the arrangements this last Stan Kenton band had at Birdland, and, of course, Count Basie sounds good, but that's just swinging. I also admire the big band writing Billy Strayhorn does. Do you know the best thing I've heard in a long time? Alex North's music for *Streetcar Named Desire* (Capitol LP P-387). That's a wild record—especially the part Benny Carter plays. If anybody is going to be able to write for strings in the jazz idiom or something near to it, it'll be North. I'd recommend everyone hearing that music.

"Now as for Kenton, I can't think of anything he did original. Everything

he did, everybody else did before. Kenton is nowhere in the class with somebody like Duke. Duke has done more for jazz than anyone I could name. He takes in almost everything when he writes, he and Billy.

"You can really tell how a man writes when he writes for a large band. But funny things happen, too. Like if it weren't for Neal Hefti, the Basie band wouldn't sound as good as it does. But Neal's band can't play those same arrangements nearly as well. Ernie Wilkins, on the other hand, writes good, but the Basie band plays Neal's arrangements better.

"About the kind of things Charlie Mingus and Teo Macero are writing for small groups, well, some of them are like tired modern pictures. Some of them are depressing. And Mingus can write better than that. *The Mingus Fingers* he did for Lionel Hampton is one of the best big band records I ever heard, but he won't write like he did on that number any more. For one thing, in his present writing, he's using the wrong instrumentation to get it over. If he had a section of low horns, for example, that would cut down on some of the dissonance, he could get it over better. I heard one of Teo's works at Newport, but I don't remember it. And if I didn't remember it, I didn't like it.

"My favorite writer has been Gil Evans. He's doing commercial things now, but if you remember, he did the ensemble on *Boplicity* and several other fine things around that time. In answer to that critic who recently asked why a song like *Boplicity* isn't played by modern groups, it isn't played because the top line isn't interesting. The harmonization is, but not the tune itself.

"Other writers I like are Gigi Gryce—there were several nice things in the last date he did with Art Farmer—and Gerry Mulligan is a great writer, one of my favorites. Bill Russo is interesting, too—like the way he closes the harmony up. He sure loves trombones. He uses the brass section well.

"A lot of musicians and writers don't get the full value out of a tune. Tatum does and Frank Sinatra always does. Listen to the way Nelson Riddle writes for Sinatra, the way he gives him enough room, and doesn't clutter it up. Can you imagine how it would sound if Mingus were writing for Sinatra? But I think Mingus will settle down; he can write good music. But about Riddle, his backgrounds are so right that sometimes you can't tell if they're conducted. Billy Eckstine needs somebody like Sinatra, by the way, to tell him what kind of tunes to sing and what kind of background to use."

Instrumentalists: "There are other musicians I like. Stan Getz is a wonderful musician, and Bobby Brookmeyer is real good. The man I like very much is J.J. Johnson, because he doesn't play the same way all the time. And he's a fine writer. If J.J. would only write for a big band, then you'd hear something. The best small band arrange-

ments I've heard in a long time are the ones J.J. writes for the Jay and Kai group, and that's only two horns. I liked, too, what he wrote for me on the Blue Note session. J.J. doesn't clutter it up. He tries to set the mood. He has the quality Gil Evans has, the quality I hope Gerry Mulligan doesn't lose.

"As for trumpets, Brownie plays real good. Yes, he plays fast, but when you're playing with Max, you play real fast almost all the time, like the time I was with Bird. Art Farmer is real good, but he has to get his tone together. Thad Jones, if he ever gets out of the Basie band, then you'll really hear him. Playing in a big band makes you stiff. It doesn't do a horn man good to stay in a band too long. Conte Candoli, for example, told me he hasn't been the same since Kenton. He can't keep a flowing line going. His lips tighten up and he has to play something high even though he doesn't like to play like that. I told him to lay off three weeks and start over again. Dizzy had to do the same thing after he had the big band. Part of that stiffness comes from playing the same arrangement again and again. The only horn players a big band didn't tie down were Bird and Lester.

"Now about drummers, my five favorites are Max, Kenny Clarke, Philly Joe Jones, Art Blakey, and Roy Haynes. Roy though has almost destroyed himself working with Sarah so long. He's lost some of his touch, but he could pick up again if he had a chance to play more freely. Elvin Jones, the brother of Thad and Hank, is another drummer who plays real good. Elvin comes from the Detroit area which is producing some very good musicians."

Tradition and Swinging: "Bird and Hawkins made horn players realize they could play fuller progressions, play more of the chord, and still swing. I saw Stan Getz making fun of Hawkins one night and I said to Getz, 'If it weren't for Hawkins, you probably wouldn't be playing as you are!' Coleman plays just as well as anybody you can name. Why, I learned how to play ballads by listening to Coleman. I don't go for putting down a man just because he's older. Like some guys were once looking at a modern car, and they said, 'A young guy must have designed that car!' Why does he have to have been a young guy?"

"On clarinet, I only like Benny Goodman very much. I don't like Buddy DeFranco at all, because he plays a lot of cliches and is very cold. Tony Scott plays good, but not like Benny, because Benny used to swing so much. No matter what form jazz takes—Lennie or Stan or Bird or Duke—jazz has to swing.

"What's swinging in words? If a guy makes you pat your foot and if you feel it down your back, you don't have to ask anybody if that's good music or not. You can always feel it."

No Eyes

Christy Can't See Movies

By Don Freeman

DORIS DAY MADE it as a movie star. But this is not for another first-rate singer, June Christy.

"I'm not interested in the movies," Miss Christy was saying. "And vice versa. So that is how it stands."

As she spoke, backstage in San Diego's Russ auditorium after a Gene Norman-Don Howard concert, June looked awfully blond, awfully pretty, and awfully eligible for a movie contract—if she wanted one, that is.

"HERE'S WHAT happens in Hollywood," she said. "They take one look, see, and this hits 'em between the eyes: 'blond singer.' So that means you're pigeonholed right off. A 'blond singer' means a certain type of dress and manner and even a certain kind of song."

"What I mean is, no matter how you feel—you might feel brunet or redhead or anything—they have one thing set in their minds: 'blond singer.' And just try and change their minds. It's impossible."

"I'll tell you something else about the movies. In the movies they have a way of lousing up the music. And this takes great talent, believe me."

The movies disposed of, Miss Christy was asked how she felt about television.

"AH, TELEVISION," she said. "I've been doing a lot of TV, you know, on Steve Allen's show and *Musical Chairs*. But I guess all the singers would like to have their own TV show, and I'm no exception to that. Still it's so hard getting all the right elements together—writer, producer, director."

"I think Stan's show is going to help all of us a lot. Stan Kenton means jazz to the people, and his show being so good is bound to have an effect. I love that show."

"Sometimes I watch Stan on the screen and, knowing him so well, I can tell if he's nervous or a little tired or feeling great. It all shows up on that screen. I think Stan is just wonderful, of course, and that show of his is the best thing that could have hit TV."

Aaron Bell Trio First Herald Jazz Entry

New York—Herald Records has entered the jazz field with the release of its first 12" LP featuring the Aaron Bell trio. The group consists of Bell, bass; Charlie Smith, drums, and Charley Bateman, piano.

While plans call for one LP release a month, the schedule will be increased later, according to Jack Angel, Herald president.

Don Forbes

Another Singer In The Sinatra Tradition Begins Making A Splash In Band Ranks

By Barbara Hodgkins

WHEN FRANK SINATRA left Tommy Dorsey, no one commemorated the event as did Raymond Scott when Cootie left the Duke.

But most persons agree that it had a more far-reaching effect. Frank, the story goes, contributed to the delinquency of bands when he cut out; he started the current vocalist trend, and the band business never has been the same.

But indirectly, Frank is contributing to the current effort to bring bands back. During the years in which he went from a band singer to a national craze to a near has-been to his status now as one of the hottest things in the entertainment world, a young singer in Syracuse, N. Y., was listening to and learning from Frank. His name is Don Forbes, and as bandleader Les Elgart's vocalist, he's making band singers important again.

THE SINATRA influence is unmistakable. In fact, Forbes has been accused of out-and-out imitation of Frank. But Don says, "I wouldn't go so far as to say I'm trying to imitate him—if so, not consciously—but I think I've definitely been influenced by him."

Don says he sounds like the Sinatra of 10 years ago, the time when Don started singing professionally in Syracuse. Actually, it's the vitality, the warmth, the jazz feeling of today's Sinatra that Don brings to the Elgart band. Don explains it this way:

"Before I came on the band. I never did much with rhythm tunes. I figured my forte was ballads. But with the strong two-beat, I found a little groove for myself. I like to sing with a wonky feeling."

IT'S THE LITTLE groove, the wonky feeling, that has given Don an identity and established him as far more than an ordinary band singer. He generates a spark that moves the whole band to blow.

Take a night during the Elgart run in the Statler hotel in New York. What brought honest, spontaneous applause from an audience composed two-thirds of businessmen and one-third of family parties? Don singing *Ever Since You Went Away*. What got the audience on the dance floor? No waltz, but the jump tune with which the band followed Don's vocal.

And it was right here that Les, sitting the set out with a visiting fireman, looked at his own band as though it belonged to, say, Woody Herman. And the visiting fireman, Ted Heath, looked



Don Forbes

as though he'd found what he came to U. S. A. to hear in a place he hadn't expected to find it.

IN FACT, *Ever Since You Went Away* is the band's best-selling record to date, one which provoked scuttlebutt to the effect that Columbia, which lost Sinatra to Capitol, was planning to yank Don from the band and build him up as a single.

Judging by the way the teenage girls cluster around the bandstand, sighing and looking starry-eyed, he could make it in a breeze.

But Don is happy where he is. "I want to make it with the band," he says, "like Bob Eberly with Jimmy Dorsey and Ray Eberly with Glenn Miller and Frank with Tommy. You miss half the fun of the business playing a single. I like to have 16 men blow behind me."

DON HAD HIS fill of club dates in Syracuse, where he had a trio in which he played bass and acted as house emcee for the area's big summer spot, Three Rivers inn. The latter chore gave him the poise that's obvious when he's on the stand. It was while Elgart was playing the Hotel Syracuse that Don was recommended to Les, and only a week later that he cut *Ever Since You Went Away*.

"One of the real charges I get out of singing with Les," Don says, "is that everything is with a strong two-beat, even though some people may think it's old-fashioned. Even if it's a slow tune, it doesn't have to be draggy, with no feeling. If the thing is swinging . . ."

As far as the Elgart band is concerned, the thing is never more swinging than when Don Forbes is singing.

Eartha Kitt; El Rancho Vegas, Las Vegas

Eartha Kitt's new act, framed for her current coast tour, is one of the most exciting combinations of sex, drama, and dance to ever play the Las Vegas Strip. It's a volcanic 40-minute demonstration of great talent that leaves tablers of El Rancho Vegas limp at the curtain.

Hers is not a singer's voice in the true sense, but the Kitt pipes can do more with a tune than most of the top singers on the scene today. Her impact springs from sexy overtones, implications, the pregnant pause, and sheer theater. Aided by sock lighting effects by stager LeRoy Prinz, very different for limning the usual headliner here, Miss Kitt grits her teeth into opening *I Wanna Be Evil*, and reveals her linguistic flair in *Aster Me*, with French recitative, as in her well-known *C'est Si Bon*. There is a pensive touch in *Smoke Gets in Your Eyes*, but a real funky quality comes out in a blues, *Come By Sunday*.

The long climax is a new departure for the Kitt repertory, beginning with *Angelitos Negros*, sung in Spanish, and moving into an almost stark sex pattern with *I'm Yours* and *What Is This Thing Called Love?* She is joined in these numbers by a male dancer Arthur Mendez for lifts, modern adagio interpretations and a single whirl to a savage Afro-Cuban beat, in the orgasmic finale.

Her onstage musicians for this sequence are Perry Lopez, guitar; Ray Romero, conga and bongo drums; Daniel Barrajanos, timbales, and conductor-composer-pianist Sanford Gold presiding over the Ted Fio Rito ork.

—bill willard

Gerry Mulligan: Basin Street, New York

Gerry Mulligan's newest unit is one of his best, on or off records. The sextet includes Zoot Sims, Bob Brookmeyer, Jon Eardley, bassist Peck Morrison, and drummer Specs Bailey. Mulligan occasionally doubles on piano, comping with strong conciseness behind a soloist. A large part of the writing is by Mulligan, with additional scores coming from Brookmeyer, Eardley, one by Johnny Carisi, and a couple by Jerry Horowitz.

What makes this combo a pleasure to hear all the way is its presentation of swinging, inventive soloists within a functional, largely fresh, and never pretentious written context. The writing—both originals and standards—is primarily marked by the use of constantly flowing complementary lines both in ensemble and often behind soloists.

This characteristic Mulligan accent on linear writing makes for a full-bodied-with-bones sound rather than a push or effete effect, and it sustains listener interest continually.

The rhythm section is steady and the

Nat Cole Cuts Piano Set: 'It's One I'm Happy About'

SITTING IN THE Club Tempo in East San Diego, Calif., Nat Cole; his wife, Maria, and his manager, Carlos Gastel, were talking about Nat's new Capitol album.

"This is one I'm really happy about," Cole said. "It's just me playing the piano. No songs at all. It's called *Nat King Cole Plays the Piano*. We do not deceive anyone with that title. We got eight sides with a rhythm section and eight sides with strings.

"All standards but nothing that's played too much, you know? It'll be out maybe the end of the year.

"I'VE BEEN DOING something thinking about this piano thing. You know something? When I was playin' piano a lot, at the start, no one thought I was so much. But now that I sing more—why, everyone says: 'Gee, that Nat Cole used to play great piano.' Well, that's not true."

"It is so true," interrupted Gastel. "We argue about this all the time, Nat and me. I say Nat was a great pianist—crisp and warm all at the same time."

Cole shrugged. "Nah," he said. "People talk about my big 'contributions' to jazz piano. Piano wouldn't be much if it depended on my contribu-

soloists—with one exception—excellent. Zoot never stops swinging, and his virile, warm choruses provide some of the best tenor heard in this town in several months. Brookmeyer's conception is never banal, and while he could occasionally be more forceful in his solo statements, he's always eminently tasteful. He, Zoot, and Gerry complement each other very well.

Gerry is playing better at this stage of his career than at any time I've heard him. His muscular tone, well-structured imagination, and full-scaled swing make him one of the most authoritative soloists in present-day jazz. Equally important is the fact that Gerry's authority extends to the band, too. This is *his* band, and it is his clearly defined musical personality that the band represents as a unit.

Trumpeter Eardley is the one soloist who is not on a par with the rest of the front line. His tone, though fleshier than Chet Baker's, still tends to be thin. He does, however, swing more and plays more vigorously than Baker and similarly oriented trumpeters. His conception is often very good, but sometimes varies in his ability to sustain well-linked ideas with sufficient vigor. He'll probably get stronger as the group evolves.

The sextet is eloquent on ballads and crisply moving on middle and up-



Nat Cole

tions. But there's a lot of real contributions today—like Billy Taylor, Shearing, Oscar—all those. I'm just glad I don't have to compete with them on piano.

"BUT THIS," Cole hastened to add, "doesn't mean I didn't put everything I got into this Capitol album. This is the first real serious piano work I've done in a long time. Maybe some of the kids today didn't even know I could play piano at all."

Nat was asked if he ever had a yearning to chuck the vocals, for all his success as a singer, and return solely to piano work.

"No yearning like that for me," Nat replied. "It's impossible to have a double career. Things never turn out the way you plan anyhow. Like I set my sights first on being a bandleader. Then it was piano in the trio. And I sang a little and I was accepted—who am I to squawk?"

"People say how about jazz? Am I still a jazzman? Well, on the surface it's got to be no. But in my heart, yes. No matter what happens, my heart's still with jazz."

—don freeman

tempos. My only major suggestion would be that more room be allowed for longer improvised individual solos in a number of the arrangements. As it is now, there are not as many occasions as there should be for the horns to build solos at some length.

Mulligan is to be commended for his mike work. His laconic wit and the intelligence of his approach to the audience helps not only this unit, but also jazz groups in general. And he announces each number, which is an im-

(Turn to Page 49)

Barry Ulanov

THE RECENT ARRIVAL of four records has set me back some 10 or 12 years.

I've been indulging again in what used to be one of the favorite indoor occupations of a whole bunch of us—trying to determine the proper evaluation of Woody Herman, and in the process, to explain somehow why he is so persistently underrated.

Just about 10 years ago, the Herman Problem was neatly solved, for a while anyhow. The fabulous Burns-Bauer-Jackson - Tough - Harris - Phillips - Hefti-Berman-Candoli band came crashing through the sound barrier. To the accompaniment of *Caldonia*, *Apple Honey*, *The Good Earth*, *Summer Sequence*, and the like, Woody made his way into jazz history.

A FEW YEARS later, after the dissolution of the Hot Herd, came the inspired Cool Crusade of the *Four Brothers* act and Woody's slice of posterity seemed juicier than ever. His band was at least a bop, leap, and wail ahead of anybody else's and all of us who admired and enjoyed the wise and witty Woodrow were very happy to acknowledge the fact.

Then something happened.

The Herds continued to perform in an orderly musical manner, even to stampede from time to time. But the public just wasn't that interested anymore. Woody's was an established name, and knowing jazz audiences continued to show up in appreciative number. But there wasn't half as much talk as theretofore; feet didn't start automatically beating when you mentioned the Herman band; it just wasn't as absolutely clear to almost everybody that this was one of the giants of jazz. It was, nonetheless; it still is, and I am here this week, after listening to the aforementioned records, to make that point.

THE DISCS THAT have produced delight and speculation in about equal parts are these:

The fine sampling of the three Herds that Columbia has issued; the substantial reminder of the figure Sonny Berman cut that Esoteric has put together out of the tapes Jerry Newman made in 1946; the collection of the last Herman band but one that MGM has just released, and the sumptuous display of the present band's riches which Capitol recently made available on two sides of a 12" LP.

In all of these recordings, the merits are about the same—an infectious beat, a carload of soloists, and arrangements of uncommon freshness and charm, whether scored or out of the heads of the Herdsmen.

If the qualities of these performances, which stretch back more than a decade,

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are so evenly high and happy, something, someone must account for that achievement. Maybe more than some one—maybe some two or three.

ALL RIGHT, that's simple enough arithmetic, and we can hurry along to justify it by pointing out that Ralph Burns' felicitous imagination is represented one way or another in all of these undertakings. But what about Woody's contribution? His, after all, is the other consistent role in the productions, no matter under whose name they are presented or with what cast.

If you limit Woody Herman's musical size to his clarinet or alto playing, then he doesn't seem much larger than his actual physical stature, say about average height and weight, with occasionally startling reaches, especially on alto, over his head. But let's not do that. Woody can't be limited to what he does with a horn in his mouth. What he's done for his bands is a lot bigger than that.

Anybody who ever has watched and heard Woody stamp off and grunt a tempo for any of his bands knows what a contagious personality his is, both to the musicians playing and the audiences listening.

ANYBODY WHO ever has talked to the man knows what a gentle, resourceful, funny fellow he is. Anybody who ever has been at all close to him knows what a complicated, difficult, demanding life he's led and how uncomplainingly he's led it and with what bounce and verve and unending enthusiasm he has put up with its highs and lows and spirit-crushing plateaus.

These are the things that make Woody Herman a major figure in jazz. From such a character, from such experience, from such wisdom come the taste and judgment and persistence which, combined, make him about the most distinguished bandleader of them all.

That's the point. Woody is an inspired and inspiring leader. From the day in the mid-30s when he broke loose from the Isham Jones band with a fistful of his colleagues, to the present, he has regularly, wonderfully, inevitably been responsible for first-rate musical entertainment and something almost always approaching high art with a jazz band.

YOU CANNOT, you should not, separate the work of his musicians from his leadership, even when, as in the Berman group, he doesn't play with them or appear in the studio or club or backroom.

One other leader is much like Woody in this respect—Duke Ellington, of course. No matter how far Duke's musicians go from the home grounds, Duke remains the influence, Duke sets the pace, Duke remains somewhere, somehow firmly in the music. And so it is with Woody, whether what his musi-

Belafonte Active On Album Front

New York—Harry Belafonte will be involved in several album projects for RCA-Victor in the months to come. Scheduled for release in February is a set laconically called *Belafonte* to be followed by a Belafonte album devoted to Calypso and another to show tunes. A further set will headline Belafonte singing favorite songs of Abraham Lincoln.

Belafonte, meanwhile, is involved in a unique New York lawsuit. Jack Rollins, who was Belafonte's manager until the end of 1954, charges that a woman psychiatrist who was treating Belafonte talked him into getting rid of Rollins and hiring her own husband—broker-author-film producer Jay Richard Kennedy—as his new manager. The breach-of-contract suit is for \$150,000.

Belafonte says that the psychiatrist's suggestions are what he would have played or suggested playing or not.

For years, as a youngster, my heart would beat just a little faster, my interest would jump just a little more, if I saw Duke's name connected with a performance, as leader, composer, guest interviewee—it didn't matter in what capacity. I feel the same way about Woody. I wish more persons did.

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Popular Records

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

Five-Star Discs

Jeffery Clay—**Unknown to Me/Sweet Kentucky Rose** (Coral 9-61511).
Mitch Miller—**Bel Santa/The Bonnie Blue Gai** (Columbia 4-40575).
Nick Noble—**The Best Is Yet To Come/If It Happened to You** (Wing 9028R).
Perez Prado—**La Masarona/Pretty Doll** (Victor 47-6277).
Johnnie Ray—**Johnny's Comin' Home/Love, Love, Love** (Columbia 4-40578).

Four-Star Discs

Lillian Briggs—**Give Me a Hand and My Baby/It Could Have Been Me** (Epic 5-9128).
Mindy Carson—**Craving for You/Kisses/The Memories You Gave Me** (Columbia 4-40578).
Dorothy Collins—**My Bar Flat Top/Only You** (Coral 9-61510).
Xavier Cugat—**At Last We're Alone/Who Me?** (Epic 5-9128).
Chordettes—**The Wedding/I Don't Know—I Don't Care** (Cadence 1273).
Bill Hayes—**Legend of Wyatt Earp/The White Buffalo** (Cadence 1275).
Bob Manning—**I'd Better Be Careful/Honestly** (Capitol F3242).
Carmel Quinn—**Dannarua/With Me Shillelagh Under Me Arm** (Columbia 4-40572).
Joan Regan—**Cross D'Oro/Evermore** (London 45-1405).

Three-Star Discs

Kay Arden—**He/Suddenly There's a Valley** (MGM K12078).
Frankie Carlo Ork—**Golden Touch/Was It a Dream?** (Victor 47-6267).
Chris Dane—**In the Wee Small Hours/I Had a Love Who Loved Me** (Cadence 1971).
Bill Hayes—**Rude Kvals/That Do Make It Nice** (Cadence 1274).
Tony Dine—**To Have and To Hold/I Stand Accused** (Dot 15-15408).
Buddy Johnson Ork—**It's Obsolete/Save Your Love for Me** (Mercury 7089X45).
Four Knights—**Perfidio/After** (Capitol F3250).
The Three Suns—**Cha-Cha Joe/Arivederci Roma** (Victor 47-6278).
Tony Travis—**Marilyn/Our Town** (Victor 47-6272).
Kay Thompson—**Man-slow/How Deep Is The Ocean** (MGM K12075).

Packaged Goods

Probably the first Yule package of the coming season is *The Sounds of Christmas* by the Three Suns (Victor LPM-1132). All the traditional Christmas carols and some of the modern ones are rendered in colorful instrumental splashings by the group, and it promises to be a big seller for the season.

June Valli works the tear ducts overtime in her new 12" LP, *The Torch* (Victor LPM 1120). Here she essays the standard library of torchers, like *My Man, Bill*, and *The Man I Love*, and while she is in excellent voice on the etching she has a difficult mood to sustain for nearly an hour running. The heartbreak angle is drawn rather broadly, with more sobbing than is necessary.

Three excellent dance albums came off the Mercury line recently—one by each of their top orks. From Ralph

Marterie's clean ork comes *Dance Band in Town* (Mercury 12" MG 20066), a collection that includes *The Moon Is Blue*, *Perfidio*, *Tenderly*, and *Stompin' at the Savoy*. Ralph's trumpet is in the chief solo spotlight.

Buddy Morrow's sleek tromboning is heard to great advantage on *Shall We Dance?*, and some seldom-heard tunes also get a fine airing. Among them are *I Found a Million Dollar Baby*, *Intermezzo*, and *We'll be Together Again*, the latter an old Frankie Laine-Carl Fisher ballad that never did achieve the popularity it so richly deserves. Good fare here (Mercury 12" MG 20062).

The third Merc package is one by David Carroll, the bouncy band with the mid-'20s flavor that has had so much record success of late. The group remains firmly in its usual groove throughout a group of *Toe Tappers*, as the album is called. Some resuscitated favorites include *Paper Moon*, *At Sundown*, and *Scatterbrain* (Mercury 12" MG 20064).

Capitol Pushes Big Band Sets

Chicago — Capitol records could be spearheading a return to big band music with its new line of 12" LPs which will be accompanied by an intensive promotional campaign.

The label, which has most of the important name bands in the country, is releasing concurrently this season new albums by Stan Kenton, Woody Herman, Les Brown, Harry James, Les Baxter, Duke Ellington, and Ray Anthony.

The James album is called *Harry James in Hi-Fi* and is a direct follow-up to the recent and highly successful Benny Goodman album. On it, James, who parted with Capitol late in the summer, revives his old numbers which were big Columbia sellers in the '40s.

Gretsch Spotlight

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



Chuck Flores and Gretsch Broadcasters

CHUCK FLORES hits front rank with the Woody Herman Band, now playing at the "Riviera" in Las Vegas. Interestingly, Chuck is a protégé of the great Shelly Manne who also played with Woody. Chuck, under 21, is doing a solid job, deserves his breaks. Like maestro Manne, he plays Gretsch drums, readily agrees, "Gretsch Broadcasters, greatest drums I ever owned." Write now for your free drum catalog. Shows the Gretsch drums played by America's top drum stars. Address: FRED. GRETSCHE, Dept. DB1255, 60 Broadway, Brooklyn 11, N. Y.

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

Nat Adderley

Porky; I Married an Angel; Big "E"; Kussin's Bussin'; Ann Springs; You Better Go Now

Rating: ★★★

That's Nat is the first album of his own for Julian (Cannonball) Adderley's younger brother. His quintet includes Jerome Richardson on tenor (and flute in *Go Now*) with a first-rate rhythm section of Kenny Clarke, Hank Jones, and Wendell Marshall. Since Savoy gives no composer credits here, I can't tell you who wrote what originals, but none are memorable—just riff-built lines for blowing.

Of the two hornmen, Adderley is the more interesting conceptionally, though he has some distance to go and experience to gain before he can be compared with more important "newcomers" like Brown, Farmer, and Thad Jones. Richardson's tenor is rhythmically sound, and his tone is big, but there's not too much individuality as yet of style and ideas. His flute work is pleasant. The rating is also lowered because the lines of the "originals" are far too routine. Best soloist on the date is Hank Jones.

This is another example of an whole LP being given to a leader who is not yet ready for it, and the recording director is also to blame for allowing so much unchallenging material to be used. (Savoy 12" LP MG-12021)

Count Basie

Blues Backstage; Down for the Count; Eventide; Ain't Misbehavin'; Perdido; Ska-di-dee-dee-doo; Two Franks; Reils

Rating: ★★★★★

This one is titled *Basie*, and is a further record of the hardest swinging big band in jazz, though it's not entirely representative of the band in its best form. Among the soloists are Frank Foster, Benny Powell, Joe Newman, Henry Coker, Charlie Fowlkes, Frank Weas, and Thad Jones. Foster wrote the first two; the third is by Doggett (Bill?); Neal Hefti did the sixth and seventh; and the eighth is by Dizzy Gillespie and Buster Harding. Reason for less than the full five is that two of the numbers are ballad vehicles (Fowlkes in *Eventide* and Foster in a slow *Ain't Misbehavin'*) and ballads are not this band's strong point.

The band does have a few soloists—notably Thad Jones, Joe Newman, Benny Powell, and Henry Coker—who can handle ballads with fresh, original conception. But Fowlkes and Foster, while competent soloists, are not outstandingly imaginative and when given all the solo space on a slow num-

ber, they tend to be adequate but unexciting as are, for that matter, most of the ballad arrangements themselves in the Basie book. Another point with regard to the LP as a whole is that both featured tenors, though they swing vigorously, are not yet major soloists conceptually, regardless of the tempo. For the rest, the band wails as usual. The recording balance could be better. (Clef 12" LP-MG C-666)

Milt Bernhart

The Horns; Hoorsy for Hollywood; What Is There to Say; Looking for a Boy; Amor Flamengo; Southern Comfort; London in July; Tangerine; Lavender; Hillside; It's All Right with Me; Save Your Chops

Rating: ★★★★★

Modern Brass is the title, and the instrumentation comprises Bernhart's trombone, two trumpets, french horn, bass horn, tuba, guitar, bass, and drums. There are some changes in personnel on the three sessions that made the album, but among those on hand are Red Mitchell, Irv Kluger, guitarist Jack Marshall, Irv Cottler, Roger Milton, Ray Linn, Pete Candoli, John Graas, Maynard Ferguson (euphonium), Ray Siegel, and Paul Sarmento. The arrangements are by Pete Candoli, Jimmy Giuffre, Wes Hensel, Andre Previn, Shorty Rogers, and Pete Rugolo. Giuffre wrote two originals, as did Candoli, while *Amor* is by Laurindo Almeida. Some of the writing is slick but much of it is colorful (though often surface). All in all, the set contains a relatively wide range of emotions, but few go very deep.

What really makes the album worth hearing is the excellent musicianship of all the players and the wonderfully sunny-to-somber play of sonorities a brass ensemble provides. (Only some part of the potential of that play is realized here.) The enthusiastic, gutty horn of Bernhart is featured all the way. Milt is one of the warmest of the coast musicians and he helps most to fire the album. Red Mitchell is also a gas. There ought to be a sequel to this that would give more scope to thoughtful jazz originals for brass ensemble and omit the standards and the glossy writing for rhetorical effects. (Victor 12" LPM-1123)

Ruby Braff-Ellis Larkins

Vol. 1

Love for Sale; I've Got a Pocketful of Dreams; Blues for Ruby; I've Got the World on a String; Please; Old Folks

Rating: ★★★★★

Vol. 2

Blues for Ellis; A City Called Heaven; What Is There to Say; Sailboat in the Moonlight; When a Woman Loves a Man; You Are Too Beautiful; Skylark

Rating: ★★★★★

This collection is called *2 Part Inventions in Jazz* and involves only

trumpet and piano, thereby creating an unusual rhythmic and inventive challenge for both Braff and the fortunately two-handed Larkins. The challenge is fully met by both. This is Braff's best work on records so far, because he is freed of what sometimes in the past has been inadequate rhythmic accompaniment and parallel horns that were less swinging and emotionally strong than his.

Larkins' unique but unpretentious harmonic imagination and his subtle, sensitive swing make for a strangely apt partnership with Ruby—strange because although both men follow richly individualistic approaches on these numbers, they yet blend superbly from the perspective of the whole performance. Braff, however, is the major jazz figure of the two. These are among Vanguard's (or any other label's) best mainstream sides in this or any other year. (Vanguard LPs, VRS-8019, 801-20)

Buck Clayton

Rock-a-Bye Basie; Jumpin at the Woodside; Blue and Sentimental; Broadway

Rating: ★★★★★

This is another of the large, long, and always swinging Clayton-led jam sessions held on occasion in Columbia's studios on 30th St. George Avakian has again most helpfully supplied a complete schedule of choruses—a procedure, I repeat again, that should be mandatory on all jazz LPs with fair-sized groups. (Avakian's is inaccurate here on *Broadway*, omitting the Clayton contribution before Waslohn.) Personnels alter on the various sides, but among those present are Ruby Braff, Buddy Tate, Buck Clayton, Coleman Hawkins, Bennie Green, Joe Newman, Urbie Green, Woody Herman, Lem Davis, Charlie Fowlkes, Al Cohn, Jo Jones, Billy Kyle, Freddie Greene, Steve Jordan, Walter Page, Milt Hinton, and the lesser known pianist Al Waslohn (a Jimmy Dorsey alumnus whom Buck Clayton had heard in Columbus, Ohio) and trombonist Dicky Harris (a member of the Arnett Cobb band).

There's even a tap dancer, Jack Ackerman, on *Basie*. Ackerman is no Baby Lawrence, but he presents a mildly interesting rhythmic contrast to the musicians. If Avakian wanted a jazz dancer, why didn't he get Baby, the best of all? An oddity on the date is that Avakian spliced a final take of the fast-driving *Woodside* from four sections, two each from two entirely different sessions (and even $\frac{1}{2}$ different rhythm sections). I'm not sure I approve of the principle involved, but it worked out well here and I wouldn't bet that I'd have known the difference if Avakian hadn't told the truth in his notes. There are several high spots all through the set, and much lusty blowing. There are more than enough kicks to warrant adding this to your library. Good record sound and such a corny cover. (Columbia 12" LP CL 701)

Miles Davis

Will You Still Be Mine?; I See Your Face Before Me; I Didn't; A Gal in Calico; A Night in Tunisia; Green Haze

Rating: ★★★★★

Miles' first 12" LP enlists the aid of bassist Oscar Pettiford, Philadelphia pianist Red Garland, and drummer Philly Jo Jones. The two originals, both sparsely built but intriguing, are by Miles. Pettiford is solid; Jones has a lot of fire along with taste and works very well behind Miles; Garland is good but has a frequently idle left hand on middle and up tempos that thereby takes a dimension away from most of his choruses. Miles is fine, and plays with so much heart and intelligently original conception that he's consistently cooking. Dig, for example, his simple lyrically effective muted work on *Face*, the way he renews *Tunisia*, and the blues-deep warmth of his horn in *Haze*. Good, informative notes by Ira Gitler. (Prestige 12" LP 7007)

Don Elliott

You're Driving Me Crazy; Let's Fall in Love; Speak Low; Looking for a Boy; I Hadn't Anyone 'Til You; Ev'ry Time I Fall in Love; Polka Dots and Moonbeams; Ooh! Baby It Scares Me; Ev'ry Time; Whatever Happened to You?

Rating: ★★★

On one half of *Don Elliott Sings*, Manny Albam has written for a background of string quartet, harp, clarinet, flute, and rhythm. On the rest, Alban's settings are for woodwinds, trombone, and rhythm. Elliott himself is heard occasionally on well spoken trumpet and mellophone. In one merry-go-round display of multi-tracking (*I Hadn't Anyone Till You*), Elliott backs himself with a five-voice chorus (all Elliott) plus trumpet (Elliott again).

Elliott, though best known as an excellent multi-instrumentalist, also served two years as a member of Hi, Lo, Jack and the Dame, so he is not new to the vocal art. A Sinatra he is not, nor is he as good as the enthusiastic notes would have you believe, but he does sing pleasantly and with a musician's phrasing. He would be well advised, however, to abandon his occasional falsetto. Albam's backgrounds are tasty, but like almost every one of his jazz writing colleagues so far, his string voicings are elemental and rather dull.

My heart isn't behind the three-star rating, but since Elliott's singing is much more professional than Chet Baker's (however limited it is in interest otherwise over a 12" LP), I have to give it at least the same rating Baker's recent vocal LP received here at kinder hands than mine. Neither gasses me as a singer, but I'd rather hear Don. (Bethlehem 12" LP BCP-15)

Bennie Green

Sometimes I'm Happy; Laura; Body and Soul; Say Jack

Rating: ★★★

Bennie's swinging unit here includes tenor Charlie Rouse, conga drummer Candido, pianist Cliff Smalls, bassist Paul Chambers, and drummer Osie Johnson. The rhythm section is excellent though Smalls' solos lack originality and incisiveness of conception. Benny is emotionally powerful, as usual. Tenor Rouse, as Ira Gitler's notes indicate, is a hard-swinging in the Stitt-Rollins-out-of-Bird tradition. He sounds better on this set than I've ever heard him before on records, playing with a big, muscular tone and excellent rhythmic sense. On the ballads, Green is the more imaginative horn. On the up-tempos, both wail. Good recorded sound.

The rating is lower than it would ordinarily have been because of Smalls, and particularly because the arrangements—especially the shifting, mood-breaking approaches to the ballads—are unimaginative and, in places, close to banal. And *Say Jack* is a rather slight set of theme and variations indeed though Bennie and Charlie blow strongly therein. Recommended for the warmth and the beat, but more thought should go into a session than apparently went into this one. It takes more than blowing these days to make a better-than-average LP. (Prestige LP 210)

Lionel Hampton

Dinah; This Can't Be Love; Moon-glow; China Boy

Rating: ★★★★★

On two numbers, Lionel, Oscar Peterson, Ray Brown, and Buddy Rich swing by themselves. On one (*Dinah*) Buddy DeFranco is added, and on another (*China Boy*) Herb Ellis fills out the rhythm section. The results are heatedly pulsating all the way, with the only jarring aspect being Buddy DeFranco whose coolness doesn't fit with the basic four on this set. The rest are excellent. Hamp sounds so much better in this kind of setting than on his big band records or on those recent imports from France. The album is another good answer for anyone who may ask you what "swinging" means. (Clef 12" LP MG C-667)

Milt Hinton-Wendell Marshall-Bull Ruther

Moon Over Miami; I Hear a Rhapsody; Prelude to a Kiss; Fump; The Continental; Careless; How Blue Was My Bass; Tenderly; Crazy She Calls Me; I Poured My Heart into a Song; Bull in a China Shop; Begin the Beguine

Rating: ★★★

Basses Loaded!, as the album is called, features the above-cited jazz bass specialists in four numbers apiece. Hinton has the first four with all the arrangements (plus the one original) by Al Cohn. The next four feature Wendell Marshall in arrangements by

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Billy Byers. The original is by Marshall. The last four are Ruther's ball game, with arrangements and the one original by Manny Albam. Hinton's personnel includes Cohn, Danny Bank, Byers, Joe Newman, Barry Galbraith, and Osie Johnson. Marshall's unit comprises Hal McKusick on soprano saxophone, Bank, Jimmy Nottingham, Galbraith, Ruther on rhythm bass, and Johnson. The tunes featuring Ruther have McKusick on alto and flute, Bank, Byers, pianist Gene DiNovi, Al Hall on rhythm bass, and Johnson.

The album looks better than it sounds. It's not the three bassists' fault. Each is characteristically proficient. But a whole 12 inches of predominantly bass solos wears thin unless the sessions are free blowing ones with space for other soloists as well, or unless the writing provides particularly inventive showcases for the bass soloists. Neither happens here. Hinton, Marshall, and Ruther are caught in the middle of some surprisingly bland and generally routine arrangements. The album is recommended for listeners extremely enamoured of jazz bass virtuosity. Others may require more variety. Good cover design. (Victor 12" LPM-1107)

Jazz at the Metropole

Buddy Bolden Said; Kiss the Baby; Cotton Tail; When the Saints Go Marching In; Trumpet Conversation

Rating: ★★

The Metropole is a large, long, exuberantly full bar on Seventh Ave. in the Times Square district that has been booking Dixieland bands with noisy success more than a year. This is an accurate record of a crowded night at the Metropole. After Red Allen's *Buddy Bolden* theme, the opening number features Red's band with Cozy Cole, Buster Bailey, Claude Hopkins, and trombonist Herb Fleming. *Cotton Tail* involves a Charlie Shavers unit with Panama Francis on drums, Kenny Kersey, Eddie Barefield, Milton Hinton, and Frank Rehak in a very clever trombone chorus.

Both bands combine on a long *Saints* that also features several vocals. Again, the best soloist is Rehak. The set ends in an amusing trumpet dialogue between Shavers and Allen, with Cozy on drums and Jazzbo as interpreter. Aside from Rehak, the musical level is less than optimum, mainly because the soloists are generally aiming at exciting the audience by force rather than invention. They succeed. Narration and notes by Al Collins. This is a good souvenir if you've visited the Metropole. Otherwise, there are much better Dixieland sets. (Bethlehem 12" LP BCP-21)

Gene Krupa

Makin' Whoopee; All of Me; Sleepy Lagoon; Little White Lies; Strike Up the Band; Bach's Blues

Rating: ★★★

The Gene Krupa Quartet on this set includes Eddie Shu, pianist Bobby Scott,

and bassist John Drew (Whitey Mitchell has since replaced Drew). Shu is heard on tenor and alto. Shu opens *Whoopee* with good tenor and mars it at the end with bad alto. He sticks with the tenor on the second and third and sustains better. (*Lagoon* is all right after a corny opening.) Shu is somewhat less consistent on the fourth and fifth (still on tenor) and unwisely returns to his nagging alto in the last. And on that last one, by the way, why bring Bach's name into it? Templeton would be more appropriate.

Scott is swingingly intensive on all the numbers. His conception is jagged, his dynamics here are limited as his range of imagination, but he is warm and he's trying to blow some music. Drew is competent, and Krupa is in good form throughout most of the set.

As for Shu, I cannot understand how he can play relatively well most of the time here and on his Bethlehem LP, and yet turn in the kind of performance I've heard him in "live." Maybe audiences affect him that way. Anyway, this is not a bad LP. Not one of the best available these days certainly, but it's professional and generally more restrained than previous Krupa LPs. Now why can't the group adhere to this level in public instead of turning exhibitionistic? Recording quality could be better. (Clef 12" LP MG C-668)

Max Kaminsky

Hot Time in the Old Town Tonight; Lonesome Road; Fidgety Feet; Nearer Touched Me; Tavern in the Town; Mix Max; Styresant Blues; Delmar Rag; Short Ties and Long Ties; At the Jazz Band Ball

Rating: ★★★

Max Kaminsky's *Windy City Six* consist of Pee Wee Russell, Miff Mole, Joe Sullivan, George Wettling, and Jack Lesberg. The solos are generally good, especially Pee Wee's lower register soliloquies, and it's fine to hear Miff and Joe on record again. (Sullivan plays with striding, almost savage drive throughout—*Delmar* is all his with rhythm section.) But the rating is down because the rhythm section isn't particularly cohesive or crisp, and contributes to the heaviness that envelops most of the ensembles and that doesn't help the soloists either. Also, the recording balance should be better.

In explaining the *Chicago Style* title of the set, annotator Paul Sparer errs markedly in saying "the formal differences between New Orleans and Chicago style jazz are slight." On these "slight differences" a book could be written. Sparer also neglects to give writer credits so there's no way of knowing who's responsible for the four traditional-style originals that are the best tracks on the date, along with *Delmar*. That is, unless you ask Max, and he says they're by him. Despite the rating, the set is recommended, particularly for Pee Wee and Joe and the (Continued on Page 31)

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NEAL'S DEAL

TRUMPET

Musical score for Trumpet part of "Neal's Deal". The score consists of 12 staves of music in 4/4 time, starting with a key signature of one sharp (F#). The notation includes various rhythmic patterns, slurs, and dynamic markings such as *pp*, *mf*, and *f*. Rehearsal marks A through M are placed throughout the score. A section labeled "Solo" begins at measure 10, and a section labeled "Cl. Lead" begins at measure 14. The score concludes with a final cadence marked with a double bar line and a fermata.

NEAL'S DEAL

CLARINET

Musical score for Clarinet part of "Neal's Deal". The score consists of 12 staves of music in 4/4 time, starting with a key signature of one sharp (F#). The notation includes various rhythmic patterns, slurs, and dynamic markings such as *pp*, *mf*, and *f*. Rehearsal marks A through M are placed throughout the score. A section labeled "Solo" begins at measure 10, and a section labeled "Lead" begins at measure 14. The score concludes with a final cadence marked with a double bar line and a fermata.

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Along Instrument Row



Segger Picture Chord Chart

A new system for playing any keyboard musical instrument was announced recently by Seger-Systems, Box 534, Park Ridge, Illinois. The unusual system is presented in a folding chart 12 inches by 15 inches, when spread out, and contains in picture form 12 keyboard sections. Each section includes 10 white keys and 7 black keys. Every section starts with "C." The position along the keyboard is immaterial. To use the player simply strikes the chords as pictured, with the left hand, using the fingers as indicated, while the melody line is played with the right hand. All popular music now has melody line with chord symbols. For information write the firm.

'Neal's Deal'

Another full combo arrangement, this one by the Count Basie septet, is contained in these pages of *Up Beat*. This arrangement by Neal Hefti, is exactly as it is played on Columbia 39075, and features Basie, piano; Clark Terry, trumpet; Buddy DeFranco, clarinet; Serge Chaloff, baritone saxophone; a unnamed tenor saxist; Jimmy Lewis, bass; and Gus Johnson, drums.

Transcription from the recording was done by The Music Tailors, New York.

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A new design in valves, with improved spring design, is now available through Frank Holton & Co., Elkhorn, Wisconsin. Usually reserved for top-line instruments the new improved "top-spring" type of construction offers the advantage of "lifting" instead of "pushing" the piston on its return stroke. The result is said to be an easier, swifter, effortless and quieter valve action. Holton dealers are now featuring the new Top-Action valves on both standard Collegiate and Super-Collegiate lines of cornets and trumpets. Write the firm for more information.

Vincent Bach, brass instrument authority, has just published a new booklet, *What Every Band Director and Instrumentalist Should Know About Bass Instruments and Mouthpieces*. The 20-page booklet will help band directors and brass players with important bass problems such as, "Problems in the Intonation of Brass Instruments," "Which Bore of Trumpet to Select," "The Difference Between Trombone and Cornet." Students and directors are invited to get their copy by writing to Mr. Bach at Vincent Bach Corporation, 50 South MacQuesten Parkway, Mt. Vernon, Westchester Co., N. Y.



The H. N. White "King" Trombonium

Band directors searching for new ideas should consider the advantages of a trombonium, the H. N. White Company advises. Although originally designed by the firm as a replacement for the valve trombone, the trombonium is becoming more and more popular in school bands. It possesses the range and tonal quality of a regular trombone, but has the added advantage of compact construction, plus easier and faster execution, due to the substitution of valves for the slide. For additional details on this new and fascinating instrument write directly to the H. N. White Company, Cleveland, Ohio.



Selmer Porta Desk

Smart modern styling, compactness, durability are features of the new Selmer Porta Desk. The new model is constructed entirely of metal, finished in dull black, with a white enamel front panel that is surfaced for easy application of designs or initials. The Porta Desk folds flat to a thickness of less than 1 1/2 inches. For details, write H. & A. Selmer, Inc., Elkhart, Indiana.

Empire Accordion Corporation has redesigned its Acmette models for 1956. These advanced models are now being shipped to dealers in time for fall promotions this year. The models range from a junior size instrument designed to be played comfortably by youngsters, to a full size model with 4 and 5 sets of reeds plus 8 shifts in the treble and 3 in the bass, in addition to a master shift. Each shift bears symbols which tell at a glance the reed combination in use when pressed. The instruments are available in a wide range of color combinations. For the firm's new catalog write Empire Accordion, 337 Avenue of Americas, New York 14, N. Y.

NEAL'S DEAL

TENOR SAXOPHONE

Musical score for Tenor Saxophone, featuring 13 measures of music with various chord symbols (A, B, C, D, E, F, G, H, I, J, K, L, M) and dynamics (pp, mf).

NEAL'S DEAL

BARITONE SAXOPHONE

Musical score for Baritone Saxophone, featuring 13 measures of music with various chord symbols (B9, E7, A, F#7, B9, E9, A, F#m7, B9, E7, A, A7, F, G, H, I, J, K, L, M) and dynamics (pp, mf). A 'SOLO' section is indicated between measures 10 and 12.

PIANO

NEAL'S DEAL

Dm7 G7(+5) C Cm6 A9 Dm7 Fm6 Em7 A9 D9 D9 G7(+5)

A

C C Am7 D9 D9 Dm7 Dm7 Dm7 G7 C C° Dm7 G7(+5)

B

C Eb° Dm7 G7 C C9 F F#° C7 C7 F F#°

C

C Cm6 A7 Dm7 G7(+5) C C Am7 D9 Dm7 Dm7 Dm7 G7

D

C C° Dm7 G7 C G7 C C D9 G7 C A9

E

D9 G9 C Am7 D9 G7 C C7

F SOLO

Dm7 G9 Fm7 Eb9 C C Bb A° C7 F F#° C A9 Ab9 G9

Musical staff with notes and a circled letter 'M' above the first measure.

2 **G** Musical staff with notes and a circled letter 'H' above the eighth measure. Chords: C, Am7, D9, D9, Dm7, G9, C, Dm7.

Musical staff with notes and a circled letter 'I' above the first measure. Chords: G7, Ebm7, Ab9, Em7, A9, Fm7, E9, E9.

Musical staff with notes and a circled letter 'J' above the first measure. Chords: Eb, Eb° D°, D° Eb, Gb9, F9, F9, Fm7, Bb7 4 5, Eb, Eb.

J Cl. Solo Musical staff with notes and a circled letter 'K' above the eighth measure. Chords: Eb, Cm7, F7, F7, Fm7, Bb9, Eb, Eb7, Ab.

Musical staff with notes and a circled letter 'L' above the eighth measure. Chords: A°, Eb, Eb7, Ab, A°, Eb C7, F7 Bb7, Eb.

Musical staff with notes and a circled letter 'M' above the eighth measure. Chords: Gb9, F9, F9, Bb9, Bb9, Eb, Eb9, Ab.

Musical staff with notes and a circled letter 'M' above the eighth measure. Chords: A°, Eb9, C7(#9), Fm7 F#°, Gm7 C7, Fm7, Eb9.

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NEAL'S DEAL

BASS

Musical notation for the bass line of 'Neal's Deal'. The piece is in 4/4 time and features a variety of chords and melodic lines. The notation includes a key signature of one flat (Bb) and a common time signature (C). The bass line is divided into measures, with some measures containing multiple notes. The notation includes a key signature of one flat (Bb) and a common time signature (C). The bass line is divided into measures, with some measures containing multiple notes. The notation includes a key signature of one flat (Bb) and a common time signature (C). The bass line is divided into measures, with some measures containing multiple notes.

Chord progressions and labels for the bass line:

- (A) [Chords: D9, G7, C, A9, D9, G9]
- (B) [Chords: D9, G7, C, C7, F]
- (C) [Chords: D9, G7, C, Am7, D9]
- (D) [Chords: D9, G7, C, Am7, D9]
- (E) [Chords: D9, G7, C, F7, Cm7, F7, Fm7, Bb9]
- (F) [Chords: Eb, Eb7, Ab, A, Eb, Eb7, Ab, A, Eb, Eb7]
- (G) [Chords: F7, Bb7]
- (H) [Chords: Eb, Eb7, Ab, A, Eb, Eb7, Ab, A, Eb, Eb7]
- (I) [Chords: F7, Bb7]
- (J) [Chords: Eb, Eb7, Ab, A, Eb, Eb7, Ab, A, Eb, Eb7]
- (K) [Chords: F7, Bb7]
- (L) [Chords: F7, Bb7]
- (M) [Chords: F7, Bb7]

NEAL'S DEAL

DRUMS

Musical notation for the drum line of 'Neal's Deal'. The notation is written on a single staff and uses 'x' marks to represent drum hits. The piece is in 4/4 time. The drum line is divided into measures, with some measures containing multiple 'x' marks. The notation includes a key signature of one flat (Bb) and a common time signature (C). The drum line is divided into measures, with some measures containing multiple 'x' marks. The notation includes a key signature of one flat (Bb) and a common time signature (C). The drum line is divided into measures, with some measures containing multiple 'x' marks.

Labels for the drum line:

- (A) [Measures 1-2]
- (B) [Measures 3-4]
- (C) [Measures 5-6]
- (D) [Measures 7-8]
- (E) [Measures 9-10]
- (F) [Measures 11-12]
- (G) [Measures 13-14]
- (H) [Measures 15-16]
- (I) [Measures 17-18]
- (J) [Measures 19-20]
- (K) [Measures 21-22]
- (L) [Measures 23-24]
- (M) [Measures 25-26]

get behind a

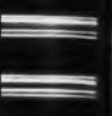
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Down Beat





feeling in the solos by all, but the date could have been better with more care. (Jazztone 12" LP J-1208)

Humphrey Lyttelton

Maryland, My Maryland; Messy's Tune; Elephant Stamp Blues; Feline Stamp; Just Once for All Time; Mainly Traditional; Oh! Dad; Shake It and Break It

Rating: ★★

Cornetist Lyttelton is a British revivalist, akin in a general sense (though each differs in his particular approach) to such American neoclassicists as Murphy, Scobey, Janis, Mayl, etc. Lyttelton is also apparently the best known and most successful traditionalist in Britain.

His associates on the first side are clarinetist Wally Fawkes, altoist Bruce Turner, bassist Micky Ashman, washboardist George Hopkinson, and guitarist Freddy Legon. Also appearing for a time on the second side are bassist Joe Muddel, drummer Eric Delaney, pianist M. McKenzie, guitarist Fitzroy Coleman, and trombonist George Chisholm. The first three numbers on the second side are the more pleasant originals in the set. The latter two of them are by Lyttelton.

For the most part, Lyttelton's efforts to recapture a musical life he never lived are as rigidly unswinging and narrowly unimaginative as those of his American revivalist counterparts. I admit some pleasure in some of the Pete Brownish alto of Turner, but otherwise the only commendation I can muster is for the fact that Lyttelton has his unit well organized.

Marshall Stearns, who surprises me by endorsing this music so warmly in the notes, also tries to draw a really far-out musical parallel between Louis Armstrong and Lyttelton. If Lyttelton had a title of Louis' jazz musicianship and originality, he hardly would be content to expend his spirit in these unproductive attempts to manufacture synthetics. The set is not recommended. In a move of unintentional irony, Angel has titled this LP *Some Like It Hot*. And some, I suppose, like it this way. (Angel LP 60008)

Sam Most

Cherokee; Don't Worry About Me; What a Difference a Day Made; How Deep Is the Ocean; Falling in Love with Love; Rose Room; Smiles; Broadway; Tea for Two; 'Deed I Do

Rating: ★★★

No. 9 in Bethlehem's *East Coast Jazz* series, this recital features Sam on flute and clarinet; Marty Flax, baritone; Barry Galbraith, guitar; Billy Triglia, piano; Burgher Jones and Oscar Pettiford alternating on bass; and Bobby Donaldson and Osie Johnson alternating on drums. All the arrangements are by Ronnie Woellmer. Most of the solo work is by Most, though there are flowing solo passages by Flax and especially by Galbraith and



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Triglia. The instrumentation is the same as on Most's overly-bland LP for Vanguard.

The results are better. For one thing. Most plays with more warmth and imagination on these. For another, though the arrangements are still largely undistinguished, Most appears somewhat freer in them and is more relaxed in his improvisations. Most is a more distinctive jazz flutist than he is a clarinetist, and some of the better sections of the LP take life from his agility on the flute. The rhythm sections are good.

Had there been another horn (preferably brass) for more contrast (Flax is used sparingly in solo here), the rating would have been one star higher. The session also could have had more vigor. Creed Taylor states in the notes: "There is a certain welcome paucity of funkiness in Ronny's writing, which may afford relief for some musical palates." That paucity is not at all welcome to me, and that kind of "relief" I don't need. But it's a pleasant set, especially the flute-filled first side. (Bethlehem 12" LP BCP-18)

Dick Wetmore

Rondette; Sad Walk; Re-Search; Piece Caprice; Just Duo; Pomp; Brash; Shiftful

Rating: ★★

This is an unusual LP. Robert Zieff, possessor of a degree in musicology from Boston university, wrote an eight-section suite with much open space for improvisation at the request of Boston modern jazz violinist Dick Wetmore. The sections of the suite are not performed in the order requested by the composer on this record by Wetmore and three other Boston musicians—pianist Ray Santisi, bassist Bill Nordstrom, and drummer Jimmy Zitano. Why Bethlehem didn't arrange the sections in proper order on the LP is unexplained.

The writing is imaginative and represents an individual musical mind, one whose compositions should be more widely heard, judging from this suite. There could be a wider range of emotional dynamics, but there is a satisfying sense of cohesion. Of the individual tracks, I especially liked *Duo*. Unfortunately, however, some of the musicians aren't up to the challenge of the score. Wetmore has an unpleasant tone that makes listening over the entire LP a sometimes difficult experience.

Bassist Santisi is not strong enough, particularly on solos. This is more an assignment for a Mingus just as the violin part needed a Ray Nance. Zitano keeps a steady beat, and Santisi plays sensitively. It's a difficult LP to rate. I can't prove it, but I feel the work is better than it sounds here, particularly because Wetmore mars so much of the solo space. Anyway, it's an intriguing introduction to writer Zieff, and though I doubt if it'll sell more than a few copies, Bethlehem should be congratulated for giving Zieff a hearing. (Bethlehem LP BCP-1035)

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(Ed. Note: This is the second of a two-part series on the Stroboconn.)

By Robert Oakes Jordan

NOW FOR THE main question concerning C. G. Conn's Stroboconn—how is it applicable in the fields of industry and science?

We live in a world of music—not always of the music of Getz, Mulligan, Jackson, Scott, Stravinsky but the music of nature.

Much of this latter type of music is performed by the natural physical forces of the world—the forces and pressures of steam and gases; the actions of fuels, explosives, propellants; the movements of tides and rivers; earth tremors, electrical disturbances of the ionosphere and sun spots, and the other phenomena producing various forms of natural "music."

When a man applies his hand to an instrument or to a piece of steel, as in a tuning fork, the resulting sound may be almost the same. The very complex sound of a well-tuned jet engine has its own particular pattern. Small differences which the human ear cannot hear might indicate serious engine trouble.

THE RUSH OF a liquid through a pipe makes a sound, most of which is inaudible and relatively unimportant when you're sprinkling the lawn. However, that liquid might be acid to control the processing of explosives, too little or too much acid and . . . BOOM!

Even more serious, the liquid might be heavy water or molten metal used to transfer heat to the power plant of the atomic submarine.

These are extreme examples, in which other than sonic checks and controls are used, but they serve to point up the part sounds play in the physical world all around us. To consider further how "music" of all mechanical operations and the reverberant incident sounds of striking materials (like the wooden bars of the xylophone and its mallet) play a part in our everyday well being, it must be explained how these sounds vary.

AS WITH STRINGED music instruments, finger positions change the tone; in the wind instruments, air pressure and valves which lengthen or shorten the tube of the instrument, change the note; also the "ringing" of a high-speed grindstone or circular saw blade will produce a note ("Rung" like striking symbols).

All of these objects will produce a clean note, each one similar to the other. If a change is noted in the "ringing" tone, it indicates an unsound grindstone or a cracked or crystalized steel saw disc, extremely dangerous to the workman who must use it.

Turbo-jet or jet aircraft present one

of the most complex and intense sounds of our world. As they rev up in preparation to take off, there is one sure check for proper mechanical operation—sound tests.

WHILE THE EAR can detect small changes in sound, it does become used to them. An instrument like the Stroboconn listens, and gives a constant reference check for the jet sound or for that matter any sound its microphone or vibration pickup feeds into it.

Once the scientist or industrial engineer is sure of his process and its sounds, he can use a visual comparison device for a constant quality check.

In a modern-day power station, with its hydro, or steam turbine, speed change is a warning of impending danger. The power turbine which recently blew-up in the Chicago area had all sorts of safety devices on it except a check for subaudible variations.

True, those changes eventually can be felt in physical vibrations, but by then it is too late when an object is rotating so fast.

In the case of entertainment media—television, radio, high fidelity, motion pictures, recording—the senses are fine

for the enjoyment of the product but only of moderate help in the production, testing, and repair of the necessary equipment.

What is the pitch of a note; what is the harmonic content of any sound; how fast is the machine rotating and is it rotating true and balanced; how fast is an object moving; how well does a loudspeaker function and is its wooden enclosure vibrationproof; what is the percentage of wow and flutter in a tape recorder or record changer; how well is a piece of steel tempered and are there hidden structural flaws in it; what is the percentage of variation in days production of the same model of microphone in their range of frequency response; how sound is a long, precast, prestressed concrete beam; what exactly is the tone difference and the harmonic structure of the same kind of musical instrument; how hard is a piece of metal; how dense is a piece of composition material?

These questions must be answered with the help of accurate scientific instrumentation. All these questions can be answered by the Stroboconn 6T-3.

A Survey Of Recorded Tape

(Part Two of a Series)

Another company of major importance in the recorded tape field is A-V Tape libraries. In 1950, A-V was formed to sell A-V recorded tapes. The company began with a few reels of popular music and several hours of classical programs. Today A-V has more than 175 different programs in all fields of recorded material—popular, classical, folk, jazz, dance music, show tunes, literature, religion, and education.

An average 25 reels a month, including items from the catalogs of several independent record labels, are added to the A-V library.

Sales research indicates a gradual climb in A-V recorded tape sales for the first three years of operation, with a sharp climb in the last quarter of 1954 when business almost tripled over the comparable period of the previous year.

Among A-V's best-sellers are tapes by Joe Looco; organist Douglas Duke; the Smith-Glamann quintet, which made its debut on A-V tape and later was recorded by Bethlehem; *Musical Varieties* taped by Lewis Williams' orchestra; Frank Yankovic, and organist Ivan Ditmars.

There are many classical works available on A-V with interpreters like the Cincinnati Symphony orchestra conducted by Thor Johnson, the Hamburg Philharmonia, the Austrian State Symphony orchestra, the Salzburg Mozarteum orchestra, and the Helsinki University chorus.

And A-V's education series includes, among other projects, a comprehensive music appreciation library

for young listeners that is composed of classical and semiclassical music with voice announcements.

A-V recorded tapes are produced for playback at either 3 1/2 inches a second or 7 1/2 inches a second, double track unless otherwise indicated. Single-track versions are available on special order. The prices range from \$4.95 for a 4" reel at 3 1/2 through \$5.95 for a 5" reel at 3 1/2; \$7.95 for a 5" reel at 7 1/2, and \$10.95 for 7" reel at 7 1/2. Binaural tapes are available at 7 1/2 ips for "sacked" playback heads only.

New Hi-Fi Unit

AMI, Grand Rapids, Michigan is introducing a complete high-fidelity home unit for the first time at the Chicago Sight and Sound Exposition and other audio fairs. Heretofore, the company, one of the outstanding in the music coin machine field, has confined itself to the commercial end, and was the first company in its field to introduce the use of high fidelity into juke boxes. Now they are introducing the home counterpart of their new line.

The multi-horn unit, cased in natural wood cabinets includes an AM-FM receiver with a Garrard record changer. Response of the amplifying unit is set for any records, including a provision for hi-level rolloff, giving old 78 rpm a new sound. The level control permits adjusting for any area or sound problems, particularly in the low frequencies.

In Re Tatum

Critic's Reply To Billy Taylor

(The French musician-composer-critic, Andre Hodeir, wrote a lengthy critique of Art Tatum in the Aug. 10 Down Beat. Tatum was defended by pianist Billy Taylor in the Sept. 21 issue. This is Hodeir's response to Taylor.)

IT IS ENCOURAGING to see a young musician fly to the defense of a glorious representative of the older generation. Billy Taylor, whose playing owes much to Tatum's influence, has acquitted himself of this debt with infinite fidelity and virulence.

Everyone would agree that Taylor is a praiseworthy pianist and jazzman, but

more than one reader will have thought, as do I, that Taylor is badly equipped to sustain an aesthetic controversy.

For example, the definition of "genius" that he borrows from Funk and Wagnall is very much dated and I doubt whether any major modern aesthete could accept it. If the quality of "genius" did not go well beyond the criteria that Taylor cites, it would be necessary to consider Myerbeer, Gounod, and Massenet as authentic music geniuses. Obviously no discussion is possible at this level.

LET'S, THEREFORE, briefly examine Taylor's arguments:

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● Taylor says it is presumptuous to evaluate the talent of a jazzman on the basis of a single group of records. Of course. But it's also presumptuous to title an album, "the genius" of someone! Besides, even if the subject of my article were limited to these albums, that doesn't imply that I've forgotten the important background composed of the mass of recordings previously cut by Tatum.

● Taylor says that to judge Tatum, it's necessary to have heard him play after hours. It's possible that's true, although certain jazzmen who have heard Tatum play in these ideal conditions have found only a difference of degree in his work, not of essential change, and they still feel about his art somewhat as I do.

However, if Tatum, during his next trip to Europe, does indeed want to play in private for the jazzmen in Paris, it's possible I'll change my opinion. I would even say that I hope I will.

● It, however, is improbable that I will change my mind, and here's why. I have compared the melodic approach to a theme by an Armstrong, a Parker, or a Lester Young with the approach of Tatum only to make clearer the decorative character of Tatum's approach.

IT'S NOT THEN a question of opposing the melodic approach of a trumpeter with that of a pianist — a comparison that would be without interest—but of contrasting one musician with another musician. Does Taylor mean that a decorative conception is the only possible conception for the piano? If that were true, the piano would have to be relegated to the cupboard of errors.

Am I wrong in seeing in Tatum the most brilliant representative of a "decorative jazz" which appears to me to be the kind of jazz that is the most questionable aesthetically? Here we touch the base of the problem, and I regret that Taylor has not seemed—or not wished—to see it.

Fats Waller had neither the means nor perhaps the imagination of a Tatum, but in his best moments, his work is pure of all decorative intentions.

● If I have indeed understood Taylor's conclusion, the first five LPs in the Granz series are not representative of the genius of Tatum and only give a weak idea of the extent of his possibilities. But in this case, are we not then right back at the point of departure of my article: is the editor of the recordings, all question of publicity aside, entitled to call these albums *The Genius of Art Tatum*?

Finally, I'm astonished to see a musician of Taylor's quality speak of my article as an "analysis." Wouldn't it have read better if he had omitted that ironic touch, a gesture that is uselessly insulting and that, actually, is turned against himself?



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

Jo Jones Evaluates Basie Heritage

By Leonard Feather

NOW ENJOYING the relatively peaceful life of a sought-after freelancer in New York City, Jo Jones is one of the most distinguished and successful of the many great Basie alumni.

Without apprising Jo of the fact, I devoted his entire *Blindfold Test* to records with a Basie angle—played or written by the Count or featuring the work of men who had played or written for his band. Jo was given no information whatever about these records, either before or during the test.

The Records

1. Neal Hefti. *Uncle Jim* (Coral). Hefti comp., arr.

That sounds like something arranged in a Neal Hefti vein. I like the ensemble work. I didn't get enough of the trumpet to appreciate it like I'd like to. You could cut that arrangement up into so many parts, and, with the soloists at your fingertips, you could put them in here and there. With more soloists, it would have been worth a higher rating; as it is I'll give it three stars.

2. Illinois Jacquet. *JATAP Congo* (Clef). Russell Jacquet, trumpet; John Lewis, arr.

I'm sort of familiar with that . . . It's a John Lewis arrangement. Those percussion effects with the tongue—that's an old thing that I've heard kicked around for years.

Even if I hadn't been familiar with the arrangement, I could have recognized right away that it was Russell Jacquet playing trumpet. He has what is known as a southwestern twang on the trumpet; no other trumpeter has that.

Somewhere along the way he lost his confidence, which is why he doesn't get as much work as he should; but nobody else that I know of who's playing today has that particular kind of swing. It's a different sound. He's capable of doing more things than people realize.

The way he bends his notes . . . He doesn't have what other trumpet players would call a powerful embouchure, but he doesn't need it. He has an intimacy, and he can reach you with it.

Just like water seeks its own level, as you can tell by the way a man talks what part of the country he comes from, that's how it is with instrumentalists. In Texas and Oklahoma you find a sound that you don't get from the guys in Chicago or on the Gulf.

Having known the original arrangement, I'd give that four stars.



Jo Jones

3. Al Cohn. *Doggie' Around* (Victor). Nat Pierce, piano; Joe Newman, trumpet; Ernie Wilkins, arr.

Well, of course, I know the tune and like it. The piano is a good imitation of Johnny Three-Note; I don't think it's Sir Charles; it's more likely Nat Pierce. And the trumpet, I believe, was Joe Newman. The arrangement was good, but it didn't quite build up to a climax. The tenor player I couldn't identify, though you could hear a number of influences in there; I liked him very much. Three stars.

4. Duke Ellington. *One O'Clock Jump* (Capitol). Buck Clayton, arr.

Ha! Ha! Ha! . . . Now there's a record that you could get five different arrangements from. That was Duke, wasn't it? That's got to be Duke. I could tell from a little thing I heard coming out of his piano solo; and again, right after the tenor, there was a brass figure in there that had just enough of that touch; and then again, I was trying to detect the actual humor of the whole tune.

Many people have tried to play the *One O'Clock Jump*, but to do it right, they would have to have a very close association with the environment of its beginnings. It's a little older than we think, in its original form.

And that's why it's Duke, because he has captured the picture of what that tune is supposed to typify. It typifies a little word called LIFE. Spell that in capital letters please . . . This is a little before Kinsey; and Kinsey would do well to take this record and dissect it, and he can write him another book. Just slow this record down and set it to words. You can give that five stars any day.

5. Count Basie. *I'll Remember April* (Epic). Octet with Gus Johnson, drums, Clark Terry, Wardell Gray, Buddy De Franco. Rec. 1950.

It's an embellished small band, not a full-size band. I like the recording, and I'm crazy about the percussion, the way it came out; not overplayed, just enough. Tasty . . . whoever it was.

The clarinet could have been Tony Scott or Buddy De Franco. There are several young clarinetists around that play in that vein. Now Edmond Hall and Benny and Artie automatically identify themselves, but here it's difficult to say . . . You know, Frank Foster plays some nice clarinet, too.

It's a good orchestration; I don't know the band. You can give it about three stars.

6. Count Basie. *So My Guest* (Clef). Oscar Peterson, piano; Freddie Greene, guitar; Marshall Royal, alto.

I can pick two people out of that. It sounded like Oscar Peterson, the "singing pianist," with a big band behind him. And I know Freddie Greene was on the guitar. The way the reed section was going down there it had to be Marshall Royal leading the reed section. He has that assurance. He's not guessing.

I'm partial to big band sounds, and I particularly liked this. Four stars.

7. Vic Dickenson. *Sir Charles at Home* (Vanguard). Sir Charles Thompson, piano; Ruby Braff, trumpet; Vic Dickenson, trombone; Edmond Hall, clarinet; Steve Jordan, guitar; Walter Page, bass; Les Erskine, drums.

The dynamics of the rhythm section doesn't quite jell. I recognized Sir Charles, Edmond Hall, and Ruby Braff. The trombone could have been Benny Morton; it's a style that carries me way back. The style is a carryover from Jimmy Harrison. Because of the lack of continuity and dynamics in the rhythm, I couldn't give that one more than two stars.

8. Count Basie. *Ain't Misbehavin'* (Clef). Frank Foster, tenor, arr.

Now the soloist on that record certainly plays in a Sonny Stitt vein. Having heard him play like that on alto, I don't know under what circumstances he would play like that on the tenor, but it is very characteristic of Sonny. The arrangement is all right with the exception of one spot where it becomes a triple-f. I couldn't identify the band because it's all ensemble, with just that one soloist whom I couldn't identify. Three stars.

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Counterpoint

By Nat Hentoff

THE ANNUAL JAZZ novel is upon us. This one is called *Solo* (Harcourt, Brace, \$4.95, 382 pp.). It's the first novel of 30-year-old Chicagoan Stanford Whitmore, and he's also parlayed it into a \$50,000 film sale to MGM.

As a jazz novel (which is the way it's billed), it's a failure. The jacket blurb says this book will rival *Young Man with a Horn*. I'm afraid it does. It's just about as romantically naive and feverishly stereotyped in its view of jazz musicians and the general context of where and how jazz is played as was Miss Baker's daydream.

As a novel per se, as a piece of writing, it's also a failure. Whitmore is unable to create persons who have dimension, who breathe. Everyone in the book is cardboard. Not a single character is written in depth. The portrait of the "famous jazz pianist," Ross Jaeger, is a shadow of cliché. This is the kind of fantasy-of-the-jazzman I suspect Radcliffe girls may have in class after a weekend date in a Boston jazz club.

JAEGER'S GIRL, Helen, is the pulpy tradition of the radio soap opera. The villain, agent Paul Bauer, is so villainous that it's impossible to believe him, let alone be scared by him. Similarly the pompous disc jockey, Henneberry, is a cartoon, not a person. The record store owner, Schwab, is a cut deeper and is about the only realized-though-dimly individual in the book.

Also disturbing is that every Negro in the novel, even the sympathetic bass player, is in part a caricature. It's an unwitting fault on the part of the author since he's obviously anti-Jim Crow, but he writes about Negroes as he does about jazzmen, or about anybody, for that matter. His persons are generalizations, reflecting his ideas of how "they" (as a collective noun) are and act. They're not real; they're not one-of-a-kind human beings.

Yet with all these negative weights on the book, I'd recommend you read it. The reason is the main character, Virgil Jones, who calls himself the last individual on earth. It's this newcomer Jones' allegedly astonishing, individual way of playing jazz piano that hurls the established Jaeger into desperate insecurity and that sets the other characters in robot-like motion. But the plot isn't important. And Jones himself is just as much cardboard as everybody else in the book.

BUT THE idea behind Jones is challenging and clarifyingly disturbing—how far can you go without being committed somehow to someone or something? How deeply and for how long can you live only as you want to live without regard to the way all the "others" want you to live?

Jones is the embodiment of this idea, and though it's hard to believe in him

as a person, it's not hard to become very much involved with the idea itself and with several of the variations Whitmore plays on it. This is a bad jazz novel, and a bad piece of writing, but it's a valuable book just for that one idea and what that idea gets you to thinking about yourself.

There are several other books, not novels, that are worth knowing about, and even reading. Roland Gelatt has written the best and most comprehensive history yet published of *The Fabulous Phonograph: From Tin Foil to High Fidelity* (J. P. Lippincott, \$4.95, 320 pp.). Gelatt has contributed a lucid, strongly researched chronicle of the musical equivalent of the printing press. There are also a number of intriguing pictures of the early recording eras. This is one of the rare ones, a book that reads well and can double as a valuable reference work.

ONE OF THE newer "introduction" books aimed at the lay listener who wants to learn more intellectually about what he feels emotionally is *The Enjoyment of Music: An Introduction to Perceptive Listening* (W. W. Norton & Co., \$4.90, 666 pp.). The author is Joseph Machlis, associate professor of music at Queens College of the City of New York.

Machlis lays down basic, easily assimilable sections on the elements of music, its history, and its current directions. There are appendixes, including a list of records for each chapter, a bibliography, a list of instrument ranges, a chronology of composers. It won't do you any harm.

The best available recent collection of folk ballads in print is the creatively edited and beautifully printed *The Ballad Book* (Harper & Brothers, \$7.50, 342 pp.).

The editor is MacEdward Leach, secretary of the American Folklore society and professor of English at the University of Pennsylvania, who has collected 370 English, Scottish, and American ballads as well as many of those absorbing treats of ballad-hunting, the variants. There's an explanatory, 44-page introduction on the nature and history of the ballad, and each ballad has a separate historical preface. There is further an excellent glossary and bibliography.

AS A MUSICAL supplement to *The Ballad Book*, Riverside Records has produced *The Ballad Record* (Riverside 12" RLP 12-601) on which Ed McCurdy, a virile folk singer, sings 20 of the best ballads in the book. The record can be bought without the book since Kenneth Goldstein has provided extensive notes for it, and there's a booklet of texts, but if you have the loot, the combination is an unusually enjoyable one and also makes an excellent gift for someone who digs folk music.

One of the most adventurous books on ballet in recent years is *Ballet in Action* (G. P. Putnam's Sons, \$10, 192 pp.). This large, handsomely printed

volume is devoted to the photographs of Paul Himmel with text by Walter Terry, dance critic of *The New York Herald Tribune*.

What happens in this unique volume is that nine ballets in the repertoire of the New York City Ballet are explained in terms of action by Terry and then shown in Himmel's "perpetual movement" photographs. These are not the usual ballet stills of motion caught and stopped on film. Instead, by use of varied time exposures, Himmel has created a new dimension in dance photography. As George Balanchine says in his introduction, "in this book, the sense and the sequence of movement are present." This method of photography may take a bit of getting used to, but once you feel it with your eyes, it's quite an experience.

ALSO RECOMMENDED among recent books on music is the newest work by Ernest Newman, the unusually knowledgeable English critic, *Seventeen Famous Operas* (Alfred A. Knopf, \$7.50, 678 pp.). The music and librettos are astutely analyzed and interpreted with relevant historical material. The 17 are major operas such as *La Boheme*, *The Marriage of Figaro*, and *Otello*, and the book is one of the best ways to begin to understand these works more richly.

A second and improved edition is now available of Curt Sachs' book, *Our Musical Heritage* (Prentice-Hall, \$6.65, 351 pp.). This is one of the books for anyone who is eager to get at the root history of western music. It begins with primitive music, deals briefly with the Orient, and then moves carefully through the music of Greece and Rome, the early Middle Ages, the Romanesque period. The book reaches up to the present but is most valuable for the early material, all of it fascinating and much of it little known to most listeners.

Condon Jazz Anthology Slated For Next April

New York—The latest forthcoming jazz volume is *The Eddie Condon Book of Jazz*, edited by Richard Gehman. Now in the works, it is scheduled for release by Dial Press in April, 1956.

The book will be an anthology of writing about jazz, both fictional and nonfictional. There will be about 37 contributors, including Carleton Brown, Leonard Feather, George Frazier, Benny Goodman, Bill Grauer, John Hammond, Orrin Keepnews, J. D. Salinger, George Simon, Marshall Stearns, and John Steinbeck.

Stearns Leads Course

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Norman Weiser, Publisher

Sworn to and subscribed before me this 29th day of September, 1955.

(Seal)

Dena R. Silverman

(My Commission expires Sept. 24, 1959.)

The Devil's Advocate

By Mason Sargent

The Music of the Spoken Word: Over the last few years, several striking recordings of plays, poetry readings, special historical projects, and other valuable documents have been added to the LP catalogue. One of the most vibrant of all is a new Westminster album devoted to the late Dylan Thomas' *Under Milk Wood, a Play for Voices*.

The two-record set has been issued with the co-operation of the British Broadcasting Corp. The cast is all Welsh, and the incidental songs are set by Daniel Jones. The range and depth of the music in human speech have seldom been as movingly evident as in this recording (Westminster WN 2202).

Also recommended in this category is Angel's absorbing recording of T. S. Eliot's *Murder in the Cathedral*, starring Robert Donat in the Old Vic production by Robert Helpmann (Angel 3505B) . . . Then there is the resonantly impressive reading by Ken Nordine of Balzac's *Passion in the Desert* with art accompaniment by pianist Dick Marks and bassist John Frigo (Version LP 101).

The Voice in Music: There is a rich choice of recent song collections on LP. Of unusual force and beauty is Moussorgsky's *Sunless Cycle*, sung flawlessly by Maria Kurenko. The same set includes five songs by Prokofiev and six by Gretchaninoff (Capitol LP P8310) . . . Those who saw *The Consul* with its original cast will recall the naked intensity and dramatic power in the voice of Patricia Neway. Miss Neway is heard singing with hard brilliance several songs by Bellini, Verdi, and Mascagni. The set contains full texts and full translations (Eterna LP 101) . . . An excellent group of French songs is available on London for as the skillfully sensitive Gerard Souzay interprets a group by Ravel and Debussy (London LD 9091). Unfortunately there is neither texts nor translations . . . Westminster includes both in its well-realized recording of Schumann's *Dichterliebe* and *Liederkreis* sung penetratingly by the Hungarian-born artist, Petre Munteanu.

The Folk Music Scene: Josh White, absent from records recently, has recorded one of his best collections for Elektra in a set of two 10" LPs (Elektra-701). One whole LP is devoted to an extended *Story of John Henry* and the other includes such White standards as *Black Girl*, *Free and Equal Blues*, *Sam Hall*, and *You Don't Know My Mind*.

Elektra also has a unique set of folk songs devoted to *Badmen and Heroes* (Elektra EKL-16). Ed McCurdy, Jack Elliot, and Oscar Brand are the trou-

badours, and among the protagonists are Captain Kidd, Pretty Boy Floyd, Robin Hood, and Jesse James. McCurdy is excellent, Elliott is apt for his material, but Brand is too slick and fortunately is heard only on two bands. Full texts and backgrounds enclosed.

A third Elektra album worth auditing is *Festival in Haiti* with Jean Léon Destiné and his ensemble, including the Max Roach and Kenny Clarke of Haiti, Ti-Rora and Alphonse Cimber (Elektra EKL-30).

An exceptionally communicative set of Flamenco music is performed by Mario Escudero on Folkways FP 90. Included is a fascinating if controversially metaphysical booklet on Flamenco by Esther Brown dealing with the symbolic as well as the musical essence of Flamenco. Mario Escudero is guitarist in the troupe of the great Vicente Escudero, the most respected Flamenco dancer in the world.

Further Spanish rhythmic excitement is contained in an LP by Inesita (Period RL 1905) of Spanish classic and Flamenco dances. Inesita is accompanied by guitarist Juan Martinez on the Flamenco sides, and she dances the classic material to the accompaniment of pianist Pablo Miquel and her own blood-warming castanets.

Feather's Nest

By Leonard Feather

ON OF THE more baffling mysteries that can be observed whenever poll time comes around is the presence, in the list of winners, of two or three singers who do not seem to have any claim to a chair, or even to standing room, in the jazz hall of fame.

As you look through the names of the instrumental winners and find persons such as Getz, Peterson, Mulligan, DeFranco and Ray Brown, you draw the inference that the readers have assumed this is a jazz poll. Yet the vocal winners, as often as not, have as much place in this company as two prizewinning canasta aces in an all-American baseball team.

Look back at the results through the years. You find names like Helen O'Connell, Art Lund, Jo Stafford, Dinah Shore, Lucy Ann Polk, and Tommy Mercer.

WHAT ON EARTH, if I may ask it without implying any disrespect for these worthies, are they doing in a referendum of this kind? And is this not even less comprehensible when you reflect that somebody like Billie Holiday has never, not one single time, won a *Down Beat* poll?

What motivates the readers who cast their ballots for these pop singers? What do they figure qualifies such artists for consideration in the same league as Miles and Krupa and Gibbs and Bird?

These thoughts were brought to mind not by the imminence of any particular poll but by the fact that in the last

couple of months I have had some illuminating experiences of the curious ambivalence in the attitude of so many jazz fans vis-à-vis pop singers.

ON TWO successive weeks, the Music '55 show employed as guests the Misses Teddi King and Peggy King. Both sang the same sort of songs, with the same kind of accompaniment (partly a jazz backing); both were about equally far from jazz (or equally close to it, according to which side you were standing on); yet Teddi King has recently won a Critics' Poll while Peggy King, for most critics and fans, does not even exist.

I feel reasonably sure that if fate had happened to drive Peggy into the arms of the George Shearing quintet, or a record date with Ruby Braff or a gig at Storyville, while the wheel of fortune drove Teddi King to the George Gobel show, the fans' reactions would have been neatly reversed.

There is a tendency, even on the part of many critics, to judge singers in terms of their associations, though intrinsically their performances remain the same.

WHAT, IF ANYTHING, is a jazz singer? Even Al Jolson laid claim to this ever-abused title. Since the qualifications that earn acclaim for the instrumental winners are their rhythmic, melodic, and harmonic talent for improvisation, one would assume that the jazz singers are those who come closest to bringing these qualities to bear on a performance that is tied down by a prescribed set of lyrics—qualities that are, for that reason, hard to instill into anything but a *hop*, *scat*, or other wordless vocal. Or the jazz singers would be those whose lyrics may be set but whose melodies are as flexible as the blues; or whose tonal quality has something akin to the sounds we like to think of as jazz tones.

By these standards, most real jazz singers are those from the tangential areas of gospel singing, spirituals, and occasionally rhythm and blues.

ASIDE FROM such established favorites as Billie, Ella, and Sarah (one can hardly include Eckstine nowadays, and Nat Cole is a borderline case), the only real jazz singers to be discovered in pop-jazz circles during the last few years have been Joe Williams, Jackie Paris, Carmen McRae, and Helen Merrill. Not even Sammy Davis Jr. belongs in this particular category.

I refuse to believe that a cute little chick cooing inane lyrics into a microphone, with adequate beat and phrasing, constitutes jazz singing simply because three of the cats accompanying her have plaques on their mantelpieces.

Our standards for assessing jazz singing are far too low. Moreover, every single singer who has ever sat spell-bound by a Holiday performance should waive all rights to any and all such honors until Lady Day herself has finally won one. Because if you want to know what jazz singing is, there is your eternal, eloquent answer.



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NAT HENTOFF

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Perspectives

By Ralph J. Gleason

NOW THAT JAZZ is growing up, and even the daily newspapers have to take cognizance of it, copyreaders are going to have a terrible time.

A newspaper copyreader is a walking dictionary, standard, unabridged. He knows *everything* and would have no trouble running to \$64,000 if it were a category such as miscellaneous information or obscure spellings.

But when it comes to the world of jazz, he's lost. He probably makes out okay when it's a problem of whether to spell Glenn Miller with one "n" or two, and most of them know that Benny Goodman is "y" not "ie," but even the *New York Times* has trouble with Garner, two "rs" and two "ls". And the *New Yorker*, as well as Rinehart, the publishers, think *Down Beat* is one word. (*Metronome* did it once, too, but probably on purpose.)

DID YOU NOTICE the wonderful listing in the *Times* of the Newport Jazz festival (and *their* program blew it on Garner, by the way) which put Cutty Cutshall in the Dave Brubeck quartet? Though there are some who might think that an improvement in both situations.

However, the copyreader has my sympathy because after a span of 18 years writing about jazz, I'm still baffled by the correct spelling of some of the names myself.

What am I to do, for instance, when one side of an LP calls him Ellis Larkins and the other side says Larkin? And when Bethlehem assures me on the front that it is Don Elliott and on the back makes it Elliot? Then there's the problem of Guiffre or Giuffre, Connor or Connors and the one that has haunted me for years — Joe or Jo Jones?

YOU NOTICE NOBODY ever has any trouble spelling Beiderbecke or Teaschmacher, and the only persons who have trouble spelling Tatum are the owners of the Black Hawk in San Francisco who have had a sign for three years hanging on the wall spelling it "Tatem."

Nobody changes Brubeck to Brubecke, but is it Brunis or Brunies? And how does Boots Mussulli spell it? Mussolli? Musoli? Mussoli?

That wandering trumpet player from Oakland, McKinley Durham, shows up with some interesting variations—Kinny, Kenny, Dorham, Durham. What is the truth? And is it Con-doli or Candoli?

I SUPPOSE ALL these things will work out in time like the legend that Woody Herman's middle name is Wilson (it's Charles—there, I finally got it in print). But how about one of my favorite pianists, Gerald Wiggins. Is it Gerry or Jerry? It's the easy ones that get you, really.

There's relatively little problem in

Alcide Pavageau because it's so unusual. But does Marero have two or three "rs" or maybe four? Frankly I suspect I am the only one who cares. Sol Weiss (double "s") sent out a brochure once spelling all the names of his records wrong: "Bock for Bocks-dale," "Carry Okka," etc., and no one copped.

Lawrence Brown Waxes First Sides As Leader

New York—Among Norman Granz's recent recording activities for his Clef and Norgran labels is the first album ever recorded under his own leadership by former Ellington trombonist, Lawrence Brown. The arrangements were by Ralph Burns, and among the sidemen on the session were Jo Jones, Hank Jones, Wendell Marshall, Danny Bank, Phil Sunkel, Ernie Royal, Arthur Clark, and Al Cohn.

Granz also cut a Dizzy Gillespie big band (no strings) date with arrangements by Ernie Wilkins and Buster Harding, and Ben Webster headlined a string session in Ralph Burns arrangements.

Strictly Ad Lib

(Jumped from Page 7)

over . . . The Blue Angel has a new Calypso show, toplined by King Rudolph and Lord Carlton . . . Charlie Lampkin is now keyboarding at the Opera Club . . . Radio announcer Ken Nordine's dramatic readings and recitations comprise half the newly installed show policy at Condes restaurant. The other half is the Fred Kaz trio, a new Windy City jazz unit.

JAZZ, CHICAGO STYLE: Don Shirley is at the London House through mid-November, accompanied by bassist Richard Davis. It marks Shirley's first appearance in Chicago in three years . . . Johnnie Pate trio, which has been playing the relief nights at the London House, is also playing four regular nights at the Blue Note as second attraction through Nov. 13, alongside Turk Murphy and later Muggsy Spanier.

Art Farmer and Gigi Gryce follow Clifford Brown and Max Roach into the Beehive on Nov. 11 . . . Drummer Freddy Moore is at Jazz Ltd. . . . Lurlene Hunter, of the Cloister Inn, flies to New York this month for her first Victor session . . . Herbie Fields takes over the Preview on Nov. 2, when the Dukes of Dixie depart for Las Vegas . . . Jimmy McPartland's brother, Dick, who was also in the original Austin High Gang, is ill.

INSTRUMENTAL INCIDENTALS: Ronnie Rogers' band is at the Balinese room of the Sheraton-Blackstone hotel . . . Bert McDowell is keyboarding at the Sidewalk Cafe of the Palmer House . . . Female deejay Ethel Davis has

come to town to conduct a WJJD interview show from Drake's restaurant in the Loop . . . After a minor operation, Mahalia Jackson returns to her regular Sunday evening TV stanza on Oct. 23. The show, Mahalia Jackson Sings, is on WBBM-TV.

Hollywood

THE JAZZ BEAT: Buddy Rich and his new quintet, featuring trumpet star Harry (Sweets) Edison, in Hollywood debut at Jazz City Nov. 4, following current double-barreled bill with Anita O'Day and Buddy DeFranco combo. And this is JC owners' Sloate and Abrams answer to Zardi's plan to make Zardi's Hollywood's "House of Jazz" . . . Howard Rumsey, now featuring college combos as guest attractions on his Jazz International nights (Thursdays) at Lighthouse, uncovered a couple of comers in Sid Levy (alto, and Sonny Criss protege) sextet from L. A. City college, and a quartet headed by Dick Brandt, piano. Members of both groups all under 20 . . . Chico Hamilton quintet back on stand at Strollers (Long Beach) after week off for concert dates, during which spot was filled by newly launched Shelly Manne unit, which includes Conte Candoli, trumpet; Bill Holman, tenor; Russ Freeman, piano; Leroy Vinegar, bass . . . Jackie Cain-Roy Kral duo made La Cienga Blvd.'s swankety swank "restaurant row" with date at 881 Club. Opened Sept. 21 on "indefinite" ticket.

BAND BRIEFS & SUPPER SPOTTINGS: Commanders (Decca house ork. arrangements by Toots Camarata, that clicked as dance band under leadership of drummer Ed Grady), was set for first west coast date, starting Oct. 16 at Palladium. Harry James on deck to follow Nov. 11 . . . Freddy Martin back on stand at Coconut Grove following the Ted Lewis band date, this time for rest of year . . . Billy Regis (trumpet solo on Prado's Cherry Pink) now getting featured billing at Beverly Hilton, where he plays with Bernard Hilda ork . . . Alvino Rey in action again with quintet. Sharing stand at Encore room with Jan Stewart . . . Kitty White, piano and songs, soloing at Captain's Table, as Red Norvo withdrew to form his new quintet.

Dinah Washington caught her first "Sunset Strip" date, and the Mocambo, no less, as Polly Bergen canceled out on her Oct. 4 starter . . . And another "Sunset Strip" first—this one for Frances Faye, now a Bethlehem label luminary with her I'm Wild Again album, at the Interlude room starting Oct. 6, and backed by bongo beater Jack Costanzo and colleagues . . . Gale (My Little Margie) Storm, also now a platter personality (I Hear You Knockin' and Never Leave Me on Dot), headlines at Coconut Grove starting Nov. 9, her first local nitery date.

ADDED NOTE: After doing story on bandleader Bernard Hilda (Down Beat, Oct. 5), Charlie Emge received gold decorated card extending him "privi-

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leges of the parking lot" at the super de luxe Beverly-Hilton hotel. He's wondering what kind of story he could do to win privileges of the men's room.

San Francisco

Dinah Washington opened for two weeks at the Black Hawk Oct. 18. followed by Andre Previn and Oscar Peterson . . . Dave Brubeck had another attack of his recurrent intestinal infection last month . . . Cal Tjader off on an eastern tour . . . Brew Moore leading a small group at the It club on weekends.

Lionel Hampton drew only so-so in his five-day stand at the Macumba in September. Count Basie is scheduled for a January two-weeker at that spot . . . Erroll Garner broke the Black Hawk's attendance record during his three weeks there in September . . . Johnny Coppola has joined Woody Herman's trumpet section . . . Jack Teagarden opened at a new Market St. jazz joint, Jazz City, in September.

George Lewis did a quickie one-week data at the Tin Angel in October . . . Earl Hines has been re-signed at the Hangover. He may do a KGO radio program . . . The Hi-Lo's follow the Four Freshmen into Fack's at the end of October.

Billy Eckstine opened at the Fairmount in October, and both Ella Fitzgerald and Sarah Vaughan are due in there later this year . . . "Two Interviews of Our Time," an EP on Fantasy out this month, features an interview with a jazz musician that should be quite controversial.

—ralph j. gleason

Las Vegas

Les Brown's month at the Moulin Rouge between Dinah Washington and Duke Ellington stanzas tees off that hotel's interracial entertainment policy . . . Milt Herth Trio added to list of combos doing alternate shifts in the Desert Inn's Lady Luck Bar . . . Eddie Miller rounding the town in time for the big local showing of Pete Kelly's Blues with Peggy Lee doing some lobby ticket-hawking in her pic wardrobe. Peggy turned over the Sandstage to Vic Damone Oct. 5.

Guy Lombardo, in for a month at the Desert Inn, right on deck to witness England's Donald Campbell in a try for world hydroplane record on Lake Mead . . . Patrice Munsel took over the Venus room of the New Frontier after Billy Eckstine's exit . . . Tony Bennett was brought into the Sahara's Congo room to bolster the Jose Greco show. From rags to riches? . . . The Paris Sisters jumped from the Dunes to the Flamingo . . . Howard Keel didn't raise a single eyebrow on the Jim Crow Strip when he used the Twilights, a colored singing trio, alongside in many of his Dunes' tunes . . . And Woody Herman has found the secret blend for his music in Las Vegas at the Riviera —he tosses in many ditties like Kiss

the Baby as an audience participation gimmick.

—bill willard

New Orleans

The welcome sounds on the early autumn breeze were provided by the Al Belletto sextet which interrupted a two-week vacation here by going into the Safari lounge for a five-day gig as an added attraction. Their Sunday concert filled the place and was so well received that they were brought back for a repeat concert the first Sunday in October. Meanwhile, they made a four-week stand at their old stomping grounds, Gus Stevens' in Biloxi, Miss.

Jeannine Clesi, accordionist-vocalist, has formed a trio which is booked for an indefinite stand at the newly opened Elbow room of Diamond Jimmy Moran's . . . Following Hal McIntyre into the Blue room of the Roosevelt hotel was the David Carroll orchestra under the direction of former Sammy Kaye-ite, Jerry Mercer . . . The Xavier Cugat orchestra, sans Xavier and Abbe Lane, who are in Europe while she makes a movie, is due in the Blue room.

The New Orleans Jazz club annual festival, scheduled for the Municipal auditorium Oct. 7, had several outstanding local Dixie groups lined up, plus West Coast talent in singer Claire Austin and Turk Murphy's band . . . Pinky Vidacovitch's latest composition to hit the vinylite is Gabriel, Don't You Blow That Horn. It's sung by Frankie Day.

—dick martin

Detroit

The motor city standing at a slow idle, with very few advance bookings. Local groups continue to do honors at Bluebird inn, Klein's show bar, and Rustic Cabins . . . Crystal showbar closes out October with the Al Belletto sextet . . . Erroll Garner featured at Rouge lounge until Oct. 23 . . . The Tattletales closed at Baker's Keyboard lounge on Oct. 16, and Page Cavanaugh opened there on Oct. 17 for three weeks.

Ray Eberle at the Alamo Oct. 24-Nov. 6 . . . The Chuckles closed at the Falcon on Oct. 13, followed by Frankie Castro opening Oct. 17, for two weeks. Bob Eberle is tentative for mid-November . . . Sheila Guys opened at the Flame Oct. 21.

—azalea thorpe

Cleveland

The Hollenden's Vogue room, for years one of Cleveland's top niteries, has closed. The new owners of the hotel decided against the big-name dine-dance policy so the room officially closed Sept. 24 . . . Oct. 6 opened the 38th concert season for the Cleveland Symphony orchestra under the baton of George Szell . . . Gail King is the new pianist at the Auditorium's Chalet, and the Alcazar has Janet Brace as feature vocalist teamed with the piano of Eddie Ryan . . . Mimi Kelly got the standing-room-only treatment at her return opening in Kornman's Back room. Jua-

nita Hall is scheduled to follow her. It also will be a repeat performance for Miss Hall. Dick Mone is at the piano.

The Diamonds are the current Alpine Village headliners . . . The Loop lounge followed Don Gardner with Erroll Garner . . . The Cabin club brought back native daughter June Anthony . . . At the Cotton club, Eddie Davis followed Herbie Mann . . . Oberlin University's College Jazz club has Duke Ellington slated for an Oct. 13 concert on the campus. The Ellington concert is the first in this year's series.

—m. k. mangan

Toronto

Canadian television is hiring more U. S. name singing talent than ever before. The new Jackie Rae show brought in Eydie Gorme and booked Don Cherry and Dorothy Collins . . . Calvin Jackson's show imported Todd King . . . And the new cross-Canada Hit Parade hired Johnny Desmond and penciled in the Four Aces. Cross-Canada will regularly have a group under Bert Niosi and singers Joyce Hahn, Phyllis Marshall, and Wally Koster.

Paul Robeson was booked into Massey hall for his first Toronto appearance in six years . . . Don Elliott's group followed Billy Taylor's trio into the Town tavern . . . The Colonial tavern had Bill Haley's band for a week . . . The Four Lads came back to their home town to play the Casino theater on the same bill with Jan August . . . Amahl and the Night Visitors will be done by the Royal Conservatory Dec. 27-31.

—bob fulford

Montreal

Jazz at the Philharmonic played before 10,000 persons here . . . Steve Garrick's 18-piece band, plus the Jazz at Its Best All-Stars, featuring Hal Gaylor, Billy Graham, Gordie Fleming, Al Baculis, and Yvan Landry are to be presented in an Emanon Jazz society-sponsored concert in the Gesu theater Dec. 3. Added stars will be vocalist Arlene Smith and the Wray Downes quintet. Their first concert of the season was in October and featured Art Maiste, Duke Samuels, Art Roberts, Al Baculis, and Downes.

Gaston Campeau at the New Orleans café . . . The Rockets trio at the Montmartre . . . Stan Facey, pianist, at the Penthouse . . . The Royal Boys at the Mocombo . . . Tony Bennett, Jan August, and the Four Lads played the Seville theater in October . . . Dino Vale's Apex Records are selling well here. He's a local night club singer . . . Max Chamitov, after seven years at the Sheraton-Mount Royal hotel as a leader of a band or trio, left to freelance.

Lori Taylor and Belle Carroll at the Down Beat . . . D'Arcy Shea, local jazz violinist and member of the McGill university chamber music quartet, was concert master for Mantovani during latter's Montreal engagement.

—henry f. whiston

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Teeley, alto, Art Mooney; Kendall Capps, arranger-composer, Hollywood film studios; John Kelly, trumpet, Elliott Lawrence; Frank Vivino, tenor, Ralph Marterie; Johnny Ray, vibes, George Shearing; Roy Caton, trumpet, Woody Herman.

FLASH! HERB POMEROY, a Berklee School graduate, former jazz trumpet and arranger for Stan Kenton, has joined the faculty at Berklee School.

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DOLA Meets; Names Brown

(Jumped from Page 6)

Treasurer: Lawrence Welk and Sammy Kaye.

Board of directors (band manager membership; two to be elected): Fred Benson, Don Kramer, Bernie Woods, and Abe Turchen.

Board of directors (bookers membership; two to be elected): Vince Carbone, Howard Sinnott, Fred Williamson, Willard Alexander, Jim Breyley, and Larry Barnett.

Board of Directors (territorial bands membership; two to be elected): Don Shaw, Leo Greco, Mal Dunn, Jules Herman, and Mart Kenney.

Board of directors (other regular and associate membership; three to be elected): Leo Peeper, Ernie Rudy, Sam Donahue, Ralph Flanagan, Richard Maltby, Skinnay Ennis, Hal Spector, Ada Leonard, Count Basie, and Paul Bannister.

Some 70 DOLA members showed up for the convention, a number that acting president Brown termed both "heartening and surprising." He looked forward optimistically to the possibility of perhaps double that number in attendance next year.

As with most organizations just getting started, little official business was transacted by the group at this time, other than nominations. But a good deal of time was given to problems such as fund-raising, expansion of the group, getting more bands on records, creating new work for orks, and the establishment of a National Dance Festival week across the country within the next couple of months.

The chief difficulty facing DOLA right now, most of the members seemed to feel, is in obtaining a capable executive to run the organization. No band-leader is able to devote the time needed to handle the job properly, and the problem lies in finding a man who knows not only the intimate details of running bands and booking them, but must have entre to union officials, radio and television executives, and other important offices. A number of names were suggested as possibilities, but no action can be taken until DOLA is financially stable enough to set up offices and offer an enticing salary.

A vote of thanks by the organization was extended to *Down Beat* for both the space it has devoted to DOLA activities since the group began, and for its offer to continue coverage of DOLA and bands in every issue.

Philly Hi-Fi Fair

Philadelphia—The Institute of High Fidelity Manufacturers is sponsoring a high fidelity show here Nov. 4-7 on the third and fourth floors of the Benjamin Franklin hotel.

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By Hal Holly

As predicted in this column recently, those still-soaring box-office figures set by Pete Kelly's Blues have made Hollywood extremely jazz conscious. And among the first of the moviemakers to spot the trend and its possibilities is, not surprisingly, Otto Preminger.

Preminger is making a picture called *The Man with the Golden Arm* starring Frank Sinatra, Eleanor Parker, and Kim Novak. The principal character in this story is a gambler and narcotics addict who happened to be a former drummer. In the original story the musician angle received very little attention and was of no real importance. In the screen play, the musical factor has been given major significance.

Shelly Manne has been engaged as technical adviser, and Shorty Rogers has been signed to assemble a band of jazz aces to record portions of the soundtrack and appear in a key sequence.

In addition to Shorty and Shelly, the band includes Ray Linn, Pete Candoli, Conte Candoli, and Buddy Childers, trumpets; Milt Bernhart, Harry Betts, George Roberts, and Frank Rosolino, trombones, and Bud Shank, Bob Cooper, Jimmy Giuffrè, Bill Holman, and Jack Montrose, saxes. In the rhythm section with Shelly will be Pete Jolly, piano, and Ralph Pena, bass.

Will Sinatra's role as the drummer who is an addict, imply that most exponents of modern jazz are just a few bars ahead of the police?

"No!" replied Preminger emphatically. And he was happy to explain at some length:

"Our principal male character is very definitely a victim of narcotics, and he is also a drummer. But in emphasizing the jazz factor in the story, we will also show that narcotics brought his musical career to an end. One of the important sequences will show him failing in an audition directly as a result of what narcotics have done to him—wrecking his co-ordination and robbing him of all the ability he once had as a musician."

ON AND OFF THE BEAT: It took a lot of coaxing to persuade Susan Hayward to do her own singing in *I'll Cry Tomorrow*. And if that sounds phony, remember that a poor job as a singer could do plenty of damage to her career as an actress. Now, despite the fact that all agree her vocals are eminently satisfactory for the film, Susan is still leery of taking a chance on phonograph records. At deadline, she was withholding her okay to release a soundtrack album on MGM Records.

Producer Maurice Duke and Mickey Rooney have dissolved their managerial and telefilm business association. This could mean Duke now will get busy with his long-planned *Russ Columbo* biofilm. If he doesn't, someone else will, although Duke is supposed to be sole owner of the clearance from Columbo's heirs . . . Whatever happened to that movie Margaret Whiting and sister Barbara completed more than a year ago—*The Girl from Moulin Rouge*? Why hasn't it been released? . . . Dorothy Dandridge, originally slated for the role of the Eurasian girl in *The King and I* at 20th-Fox, withdrew from the part. How about Lena Horne?

Start of the Red Nichols biofilm has been postponed another month so Danny Kaye can fill some more p.a. dates . . . Frankie Laine was added to "guest stars" who will appear in MGM's *Meet Me in Las Vegas* . . . Pearl Bailey, now completing featured role with Bob Hope, George Sanders, and Eva Marie Saint in *That Certain Feeling* at Paramount, will settle down for keeps here in ranch home she and husband Louie Bellson bought in the San Fernando valley . . . Nancy Sinatra (remember the ex-Mrs. S?) makes a debut as an actress in Paramount's *The Proud and Profane* with Bill Holden and Deborah Kerr.

Radio and Video

By Jack Mabley

STRANGE THINGS HAVE BEEN happening, musically at least, on television. Sam Snead played a trumpet solo, *Sweet Georgia Brown*, on a network quiz show. Sam's a terrific golfer. On the Steve Allen show, we witnessed an impromptu jam session with Allen and his uncertain clarinet and Debbie Reynolds playing a French horn, one of those big jobs that wraps around like a boa constrictor. You must admire her courage. If nothing else, she was the prettiest French horn player on network television that night. It was all good fun if not good music.



Mabley

normal show.

DEAN MARTIN AND JERRY LEWIS returned. Jerry is a little pudgy and is less convincing in his roles as a 17-year-old idiot. But the team seemed none the worse for the family fight.

The early cafe years of the Martin-Lewis team coincided with my brief term as a second-string cafe critic, and it was Martin and Lewis who made it all worth while. Nothing in the past two years has altered my regard for them as two of the greatest showmen in the country.

Their first show for NBC this fall was a shade more rehearsed and predictable than some they have done, but the tremendous lift that comes when they let spontaneous combustion take over was evident in the second half of the show. They're at their best in the simulated cafe setting, with Martin opening up with a vocal and Lewis bringing in organized pandemonium to close up.

DICK STABLE'S BACKING IS STRONGER than ever. The boys have good writers. They're smart enough to limit their shows to half a dozen a year. They're just plain great.

I never have seen better television than the first two acts of *Our Town*. (I had to miss the third act.)

It wasn't hard to find the reason. It was handled by old pros. (Age has little to do with that characterization.) David Shaw did not rewrite Thornton Wilder's splendid work but rather rearranged to fit the time and medium. Delbert Mann (*Marty*) and Fred Coe (*Television Playhouse*) teamed in direction and production. Valerie Bettis' choreography was not a terpsichorean display but was meaningful and pleasant. And so on down the list.

THE KEY WAS RESTRAINT. Eva Marie Saint was the best teen-ager I've seen on television, because she did not caricature the girl. Miss Saint made her kind and intelligent and sensitive, as many of them really are, in spite of what television usually tells us. I'll admit Miss Saint did take a little getting used to as a 13-year-old school girl. The last time we had seen her on television she was accepting an Oscar and was extremely pregnant.

Frank Sinatra was the stage manager-druggist-narrator or what you will. He was mature and authoritative and naturally also sang well. Paul Newman, Ernest Truex, Paul Hartman—like Miss Saint, they were real persons instead of caricatures.

The producers took full advantage of television's one advantage over both the stage and the movies. Restraint in the live theater is difficult because of the simple mechanical necessity of the actors having to boom their lines to the back row of the balcony. Movies may become as intimate and whispering as they wish, but they lack the immediacy of television and the stage.

5 Jazz Pianists Wail, Distinguish Opening Of Concert Season In L.A.

Five outstanding contemporary jazz pianists distinguished the first concert of the Los Angeles season presented by Gene Norman in the Shrine auditorium in September. Appearing on the smoothly organized program were Claude Williamson with the Lighthouse All-Stars, Pete

Jolly with Shorty Rogers' Giants, Andre Previn, Sonny Clarke with the Buddy DeFranco quartet, and Dave Brubeck with his quartet.

The All-Stars opened the concert as Bob Cooper and Bud Shank blew up individual storms with exciting solo interplay. Williamson was a standout in several fine solos.

ROGERS PROVED as eloquent with flugelhorn as with the trumpet. *Martians, Go Home* produced some tasteful, swinging Jolly piano and Jimmy Giuffre's great chalumeau clarinet choruses. The Giants closed with Al Cohn's *I'm Tellin' You*, Shorty's flugelhorn again a gas.

Previn bounded into his part of the program with a sparkling up-tempo *I'll Remember April*, followed by a slow, moody *I Cover the Waterfront*, brilliant in execution if a little too showy and virtuoso-like. Joe Mondragon provided excellent bass backing to Previn and contributed mightily to the set with a decisive bass solo on *How About You?*

ANDRE'S INFORMAL air at the piano, carried to the point of offhandedness, unfortunately was not completely offset by his magnificent technique. The whole attitude, in fact, seemed to smack a little too much of this-is-all-a-bit-beneath-me.

He was followed by Betty Bennett (Mrs. Previn) who sang *You're Driving Me Crazy, A Hundred Years from Today, Sometimes I'm Happy*, and *Angel Eyes*. The over-all impression was of a better-than-average vocalist giving a reasonably good imitation of Sarah Vaughan—even to the bop vocal break in *Happy*.

After intermission, the De Franco quartet proved the most effective from an audience-response point of view. Buddy's fluent and exciting clary romped through *That Old Black Magic*, and was softly lyrical with the ballad *But Beautiful*, marked by a delicate Clarke piano solo.

There Will Never Be Another You was an admirable medium of extended expression for Clarke in a solo wherein this often underrated piano man displayed his technical mastery and exciting jazz conception.

EUGENE WRIGHT, in his own composition, *The Melody Swings*, elicited tremendous applause, a climax of recognition for his work during the set. As a closer, the Bobby White drum piece on Bird's *52nd St. Theme* provided the hit of the evening with the audience,

and White's electrifying approach woke up even those of us oh-so-tired of long drum solos at concerts.

Brubeck began quietly with the standard *Out of Nowhere* restrained as usual at first and then building to a virtual tonal explosion on the keyboard.

The quartet's polyrhythmic version of *Lover* found Paul Desmond wailing in three-quarter time while drummer Joe Dodge wielded steady four-four brushes behind Dave's shifting keyboard patterns to make this number an unforgettable example of "jazz waltz."

Then, after a leisurely riding *I'm Afraid the Masquerade Is Over*, Brubeck yielded to the vociferous demands of a member of the audience and did *The Trolley Song* in fine spirit despite initial annoyance.

In Your Own Sweet Way, a beautiful, tender ballad recently composed by Dave, wound up the set and a most satisfying evening.

—jack tyman

Pell Mell

By Dave Pell

THE WEST COAST jazz scene always has had several key men on all the record dates. Two who figure prominently in this respect are Shorty Rogers and Shelly Manne.

A rundown on the tunes they have recorded, or those they have written for recording dates, has been done before, but I doubt that many persons know of another phase of their music careers. They have formed a company called Wigland, Inc., for which their main job is to produce ideas, write music and make the soundtracks for animated television commercials.

The fertile minds of these two top jazz stars provide a sort of blood bank for ideas for these commercials, some wonderful ones of which are on TV now. The boys work through agencies, and after looking at the cartoons, talk over music ideas.

SHORTY THEN fits the music to the animation, they both write the scripts, and Shelly's voice sometimes is used on the soundtracks. They already have done commercials for Heinz, Milky Way, E. Z. Pop popcorn, Fore-

most milk, and Speedway 66 gasoline. It's great to see jazz integrated in these commercials — and occasionally they even have a chance to swing.

An interesting group was recorded on the *Jazz in Hollywood* series for Liberty Records last month. Its background indicates it is one of the most different groups to come along in some time.

The Hollywood Sax quartet doesn't exactly fall into the west coast school of jazz category because its members haven't been on the present-day west coast jazz scene. This is a group of the finest saxophone players working in the movie studios.

MOST THE FELLOWS are products of the swing era, but, in keeping abreast of the times, have formed a quartet which gets together weekly to play things that keep a fine edge on their techniques, a requisite in their jobs. They play legit things, and then turn around and play some of the tastiest jazz ever heard.

To keep an interest going in the group, they asked their friends to submit scores of all types of music. Billy May, Dimitri Tiomkin, Marty Paich, Jimmy Giuffre, Jack Montrose, Lyle (Spud) Murphy, Russ Garcia, and Lennie Niehaus have contributed fine arrangements which this group, one of the unique ones in the business, works with.

Russ Cheevers, Morrie Crawford, and Bill Ulyate are from the 20th Century-Fox studios, and Jack Dumont is from the *This Is Your Life* show. Russ plays a fine soprano and recently recorded the group in the *12 Tones* album for Gene Norman. Bill is a member of a fine band recording for MGM. This band is made up of most the studio men on the coast. Even though I haven't heard the album, I'm sure it will be interesting and a must for every collector.

AROUND LOS ANGELES there are many bands that just get together to rehearse so they'll have a chance to play good arrangements and keep up their lips. One such organization is headed by Bobby Pring.

Pring has been with Les Brown more than five years—and has had that desire to have his own band. Instead of working in the Brown band and letting it go at that, he has taken every spare moment of his time to write a complete library—the whole book for six brass, with himself added on trombone, four saxes, and four rhythm.

The book is reminiscent of the one for Artie Shaw's band of a few years ago. It has a modern feeling, and Bob plays a great deal like Jack Jenney. In this day of small groups, let's give credit to guys who still spend time writing library for a big band, one of which may pave the way for a new dance band era.

Band Routes

DOWN
BEAT

Albert, Abbes (Statler) Boston, Out 11/19, h; (Statler) Washington, D. C., In 11/21, h
Anthony, Ray (On Tour—Minnesota & Louisiana) GAC
Bock, Will (Utah) Salt Lake City, Utah, h
Bair, Buddy (On Tour—West) GAC
Harron, Blue (On Tour) MCA
Bartley, Ronnie (On Tour—Midwest) NOR
Bazle, Court (Storyville) Boston, Out 10/23, nc; (Birdland) NYC, 10/27-11/2, nc
Beecher, Little John (On Tour—Midwest) NOR
Belloc, Dan (On Tour—Midwest) OI
Beneke, Tex (On Tour—Chicago territory) MCA

Borr, Mischa (Waldorf-Astoria) NYC, h
Bothie, Russ (Merry Garden) Chicago, h
Brandwynne, Nat (Waldorf-Astoria) NYC, h
Rvera, Verne (On Tour—Midwest) NOS
Calame, Bob (On Tour—Texas) NOR
Carlyle, Russ (On Tour—Midwest) OI
Carroll, David (Aragon) Chicago, 11/27-12/30, h

Cayler, Joy (On Tour—South) GAC
Chavales, Los (Plaza) NYC, Out 12/7, h
Clayton, Del (On Tour—Midwest) NOR
Crown, Bob (St. Anthony) San Antonio, Tex., h
Dorsey Tommy & Jimmy (Meadowbrook) Cedar Grove, N. J., 10/28-11/1, h
Eliasz, Les (Statler) NYC, Out 11/3, h
Elliington, Duke (On Tour) ABC; (Moulin Rouge) Las Vegas, 11/1-27, h
Faith, Larry (New Horizon Room) Pittsburgh, Pa., nc

Featherstone, Jimmy (Regal) Chicago, h
Fields, Shep (On Tour—Southwest) GAC
Flisk, Charlie (Palmer House) Chicago, h
Fitzpatrick, Eddie (Mapes) Reno, Nev., h
Flanagan, Ralph (On Tour—Midwest) GAC
Foster, Chuck (Aragon) Chicago, Out 11/27, h
Garber, Jan (On Tour—Southwest) GAC
George, Chuck (Talk O'Town) Tucson, Ariz., Out 10/20, nc
Glasser, Don (On Tour) GAC
Grady's Commanders, Ed (On Tour—Midwest) WA

Hampton, Lionel (On Tour—Midwest) ABC; (Wallahaje) Atlanta, Ga., 11/2-6, h
Harris, Ken (Statler) Buffalo, Out 11/20, h
Harrison, Cass (Jefferson) St. Louis, Mo., Out 11/6, h
Howard, Eddy (Roosevelt) New York, Out 11/3, h
Hudson, Dean (Peabody) Memphis, Out 11/6, h

Hunt, Pee Wee (Ramey Air Force Base) Puerto Rico, 10/25-11/6; (El Rancho) Chester, Pa., 11/9-13, nc
James, Harry (Palladium) Hollywood, 11/9-27, h

Jaros, Joe (On Tour—Midwest) JK
Jerome, Henry (Edison) NYC, h
Kaye, Sammy (On Tour—New York Territory) MCA

Kenton, Stan (On Tour—South) GAC
King, Pee Wee (On Tour—Midwest) GAC
Kirk, Bob (On Tour—Midwest) OI
Kisley, Steve (Statler) Detroit, Out 11/19, h
Laine, Buddy (Chevy Chase) Wheeling, Ill., 10/22 & 10/29, cc
LaSalle, Dick (Statler) Washington, D. C., Out 11/19, h

Lombardo, Guy (Desert Inn) Las Vegas, Out 10/24, h; (Roosevelt) NYC, In 11/4, h
Long, Johnny (On Tour—California) 11/8-12/3, MCA

Love, Preston (On Tour—Midwest) NOR
McGrane, Don (Radison) Minneapolis, Minn., h

McIntyre, Hal (On Tour) GAC
Martelle, Ralph (On Tour—Midwest) GAC
McKinley, Ray (On Tour—East) GAC
Martin, Freddy (Cocoanut Grove) Los Angeles, nc
Matera, 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
Mozian, Roger King (On Tour—East) GAC
Neighbors, Paul (Shamrock) Houston, Tex., h
Noble, Ray (On Tour—England) MCA

Paefer, Tony (New Frontier) Las Vegas, 10/31-11/27, h
Pearl, Ray (Oh Henry) Chicago, Out 12/26, h

Peepers, Leo (Peabody) Memphis, 11/7-20, h
Perrault, Clair (Lake Club) Springfield, Ill., nc

Phillips, Teddy (Flamingo) Las Vegas, Nev., h
Purcell, Tommy (Roosevelt) NYC, h
Reed, Tommy (Muehlebach) Kansas City, Mo., h

Reis, Billy (Beverly Hills) Los Angeles, Out 11/12, h

Reichman, Joe (On Tour—East) GAC
Reid, Don (On Tour—South) OI
Rudy, Ernie (On Tour) GAC
Sanda, Carl (Syracuse) Syracuse, N. Y., In 11/29, h

Sauter-Finegan (On Tour—South) WA
Sonn, Larry (On Tour—N. Y. territory) MCA
Spivak, Charlie (On Tour—Chicago territory) MCA

Strasser, Ted (Plaza) NYC, h
Sudy, Joseph (Statler) Hartford, Conn., Out 11/19, h

Thornhill, Claude (On Tour—East) GAC
Towles, Nat (On Tour—Texas) NOR
Turker, Tommy (On Tour—East) WA

Waples, Buddy (Tower Club) Hot Springs, Ark., nc
Watkins, Sammy (Statler) Cleveland, h

Weems, Ted (Roosevelt) New Orleans, In 11/10, h
Welk, Lawrence (Aragon) Ocean Park, Calif., Out 1/5/57, h

Combos

Allen, Henry "Red" (Metropole) NYC
Baker, Chet (On Tour—Europe) ARC
Belletto Sextet, Al (Crystal Barn) Detroit, Out 10/27, nc

Brubeck, Dave (On Tour—Midwest) ABC
Cavanaugh Trio, Page (Bakers Lounge) Detroit, Out 11/6, cl

Charles, Ray (On Tour—South) SAC
Charms (Vogue) Inkster, Mich., 11/4-6, nc
Clovers (Orchid Room) Kansas City, 11/2-8, nc; (Farmdell) Dayton, O., 11/10-13, nc
Cole Cozy (Metropole) NYC
Condon, Eddy (Condon's) NYC, nc

Davis, Bill (Crown Propeller) Chicago, Out 10/23, cl; (Ebony) Cleveland, 10/21-11/8, nc
Davis, Eddie (Flamingo) Pittsburgh, 11/7-24, h

Davis, Johnny (Officers Club) Chateau Lamotte, France, pc
Dee Trio, Johnny (Flamingo) Newark, N. J., nc

Dorsett, Bill (Comedy) Baltimore, 11/8-13, nc
Domino, Fats (5-4 Ballroom) Los Angeles, 11/4-6, h

Erwin, Pee Wee (Nick's) NYC, nc
Five Keys (On Tour—East) SAC
Four Freshmen (New Cafe Charmant) Juarez, Mexico, 10/27-11/9, nc

Four of Clubs (Midland Athletic Club) Midland, Tex., Out 11/6, pc; (Penthouse Club) Fort Worth, Tex., 11/8-30, nc

Garnet, Erroll (Colonial Tavern) Toronto, 10/31-11/6, nc
Gillespie, Dizzy (On Tour) SAC

Guitar Slim (Palms) Hallandale, Fla., 10/24-30, nc; (On Tour—South) SAC
Hackett, Bobby (Colonial Tavern) Toronto, 10/31-11/12, nc

Hawkins, Erskine (Mandy's) Buffalo, 11/1-6, nc
Herman, Lenny (Warwick) Philadelphia, Out 1/28/56, h

Heywood, Eddy (Royal) Baltimore, Out 10/30, h
Hines, Earl (Hangover) San Francisco, Out 10/30, nc

Holmes, Alan (Roosevelt) NYC, h
Hope, Lynn (Showboat) Philadelphia, 11/7-19, nc

Howard Quintet, Phil (On Tour—Philadelphia)
Hunter, Ivory Joe (On Tour—East) GAC

Jackson, Ballmoose (On Tour) Gale
Jacquet, Hinoia (Colonial) Toronto, 10/24-29, nc; (Comedy) Baltimore, 11/8-14, nc

Jaguars (Esquire Room) Dayton, O., Out 10/30, nc; (Guildwood) Barnin, Ontario, In 11/14, nc

Johnny & Joyce (El Rancho) East Dubuque, Ill., nc

Al Cobine Band Formed In Midwest

Chicago — A new, 15-piece dance band, Al Cobine and the Mid-Landers, has been formed and will include sidemen formerly with Woody Herman and the Billy May bands. Saxophonist Cobine, the leader, is doing most of the scoring for the group, with the assistance of Jerry Coker and Jim Hewitt, former Herdsmen.

Cobine will handle vocals, and Bobby Winters, formerly with Fred Dale, will do female vocals. Personnel will include:

Lou Ciatti, Jim Houston, Jerry Coker, tenors; Rog Pemberton, baritone; Dave Niver, alto; Gene Bahlman, Don Johnson, Al Kigar, trumpets; Hewitt, Dave Baker, trombones; Jack Coker, piano; Gene Hutson, drums, and Bill Takis, formerly with May, bass.

Decca LP For Burns

New York—Ralph Burns has recorded a 12" LP for Decca of originals and standards. His band included Joe Newman, Billy Byers, French horn player Jim Buffington, Herbie Mann, Danny Bank, tubaist Bill Barber, altoist Dave Schildkraut, Ossie Johnson, and Milt Hinton. Producer of the date was Leonard Feather who also wrote one of the originals.

Johnson, Buddy (On Tour) Gale
Jordan, Louis (Sands) Las Vegas, 10/26-11/15, h

Lee, Vicki (Emerald Cove) Los Angeles, nc
McPartland, Marian (Hickory House) NYC, cl
Modern Jazz Quartet (Birdland) NYC, 11/3-23, nc

Monte, Mark (Plaza) NYC, h
Morcan, Al (Park Lane) Denver, Colo., 10/27-11/9, h

Morris, Joe (Palms) Hallandale, Fla., 11/14-27, nc
Murphy, Turk (Colonial Tavern) Toronto, In 11/14, nc

Nocturnes (Roosevelt) NYC, h
Orloles (Palms) Hallandale, Fla., 11/12-18, nc
Parker Combo, Howard (Owl Cafe) Glenwood Springs, Colo., nc

Peterson, Oscar (Zardi's) Hollywood, 11/4-19, nc; (Black Hawk) San Francisco, In 11/22, nc

Prvack, Red (Ebony) Cleveland, Out 10/23, cl; (Crown Propeller) Chicago, 10/26-11/7, cl

Rico Trio, George (Sonoma Inn) Winnemucca, Nev., h
Roach, Max Clifford Brown (Beehive) Chicago, Out 11/10, cl

Salt City Five (Capparella's) Buffalo, Out 10/30, nc; (Otto's) Latham, N. Y., 11/1-13, nc

Shearing, George (Cafe Society) NYC, 10/21-30, nc; (Olivier's) Washington, D. C., 10/31-11/5, nc; (Papa) Philadelphia, 11/7-12, nc

Shirley, Don (London House) Chicago, Out 11/6, nc
Shore Trio, Mickey (Forest Inn) Munising, Mich., In 11/8, nc

Smith Quartet, Johnny (Las Vegas) Baltimore, 11/1-6, h
Smith, Somethin' & the Redheads (Chubby's) Camden, N. J., Out 10/30, nc

Spanier, Muggsy (Frita's) Milwaukee, 10/24-30, nc
Sutton, Ralph (Encore Room) St. Louis, Mo., Out 11/6, nc

Taylor, Billy (Blue Note) Philadelphia, 10/26-30, nc
Three Jacks (Wheel Bar) Colmar Manor, Md., nc

Tri-Tones (Papa) Philadelphia, 11/7-12, nc
Turner, Joe (Flame) Detroit, 11/4-10, nc

Walker, T-Bone (Orchid Room) Kansas City, 10/26-31, nc
Walter, Cy (Weylin Room) NYC, nc

Wared, Sol (Metropole) NYC, cl
Young, Lester (Birdland) NYC, Out 10/26, nc

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Caught In The Act

(Jumped from Page 16)

portant and a so simple way to create a bridge with an audience, and yet it's a way so few of his colleagues remember or care to use. On almost all counts, this is an unusually musical unit and one worth your attention.

—nat

Oscar Pettiford; Birdland, NYC

This new nine-piece band, heard last month in a felicitous week at Birdland, is yet another example (George Handy's was the last) of the kind of group that musicians enjoy forming, fans enjoy hearing, and bookers have trouble booking.

The main problem can be seen by a glance at the personnel. Joe Wilder (doubling from the pit of *Silk Stockings*) and Art Farmer were the trumpets; Eddie Bert, trombone, Gigi Gryce, alto; Jerome Richardson, tenor and flute; Danny Bank, baritone; Hank Jones, Osie Johnson, and Oscar.

At least four of these men do so well freelancing that it would take an improbable hunk of loot to lure them out of town. Then again even persons like Frank Holzfeind and George Wein, to name a couple of the more venturesome night club owners, may feel they are taking too big a chance by hiring such a large combo.

The Pettiford group showed that the conventional reeds-brass-and-rhythm instrumentation can be handled so tastefully that the use of French horns and other such departures becomes unnecessary.

In essence, this is a swinging modern band in which the apportionment of ensemble and solo passages gives the listener ample opportunity both to admire the section work and to dig a flock of fine soloists.

The chase choruses by the two first-class trumpet men on Oscar's own *Swingin' Till the Girls Come Home*, the lugubrious yet charming theme of *Tamalpais*, the fine Ellington simulation of Quincy Jones' *Jack the Bear*, the Tom Whaley treatment of Mary Lou Williams' *Scorpio*, and the Gryce original, *Signal*, typify the variety of features to be enjoyed in any Pettiford set. Others represented in the book are Tommy Talbert, Ralph Burns, and Johnson, who is responsible for one of the season's best titles: *Minor Seventh Heaven*.

Holzfeind, Wein & Co. are hereby besought to help keep this band alive. Though it sounded reasonably clean and well rehearsed, it's the kind of unit about which the musicians are forced to say, at the end of the engagement: "This is a heck of a time to have to break up the band—just as we were beginning to sound right." Must such a beginning also be an end?

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(Continued)

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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.....

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.)

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.....

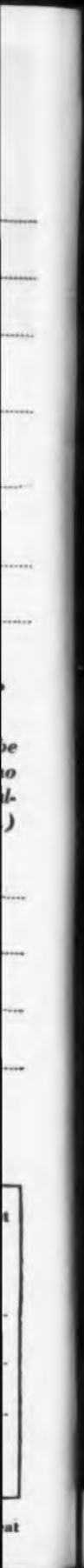
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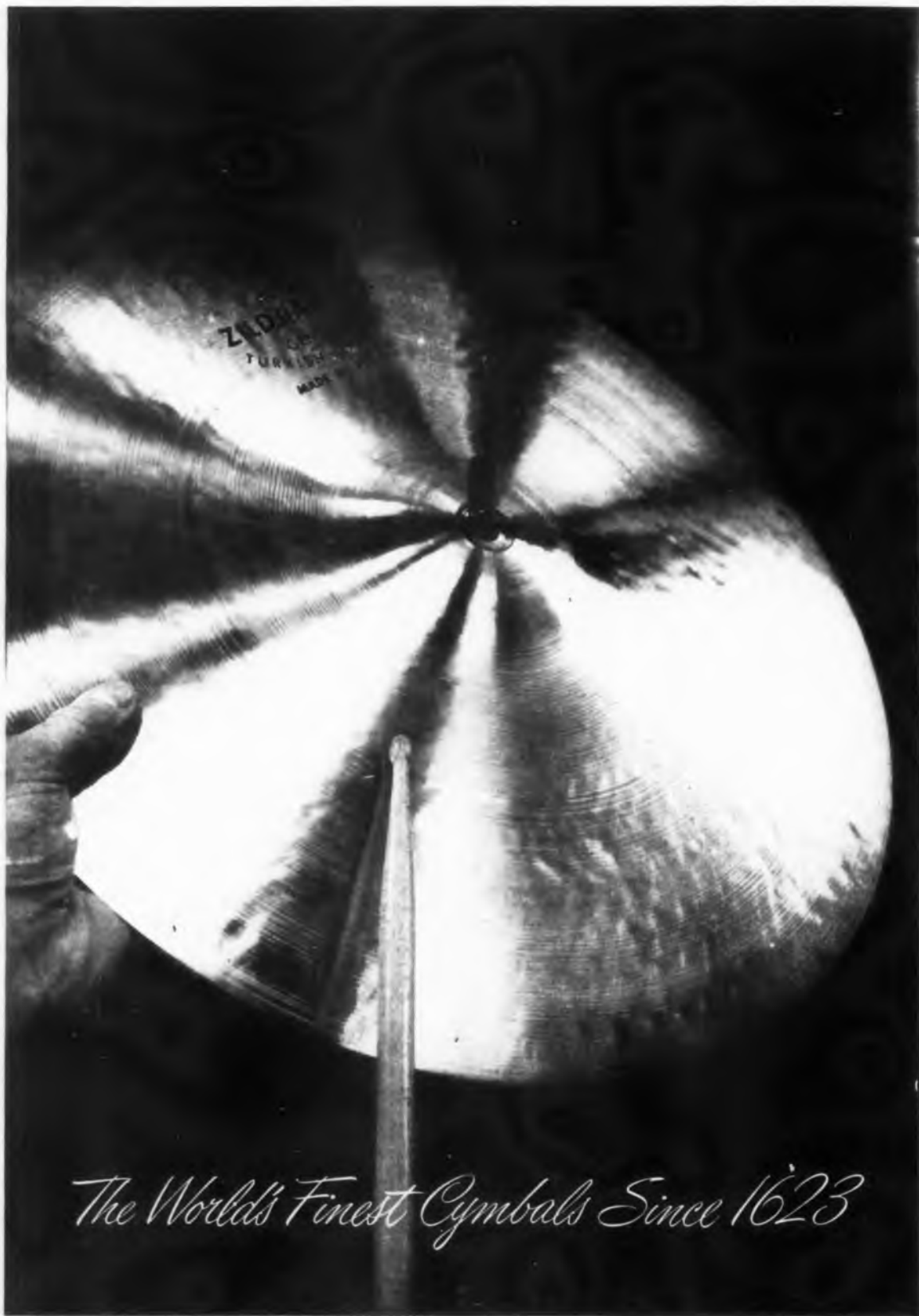
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