

November 30, 1955

DRAMA

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U.S. Jazzman  
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New Directions  
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# DOWN BEAT

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## Morrow And The Dorseys

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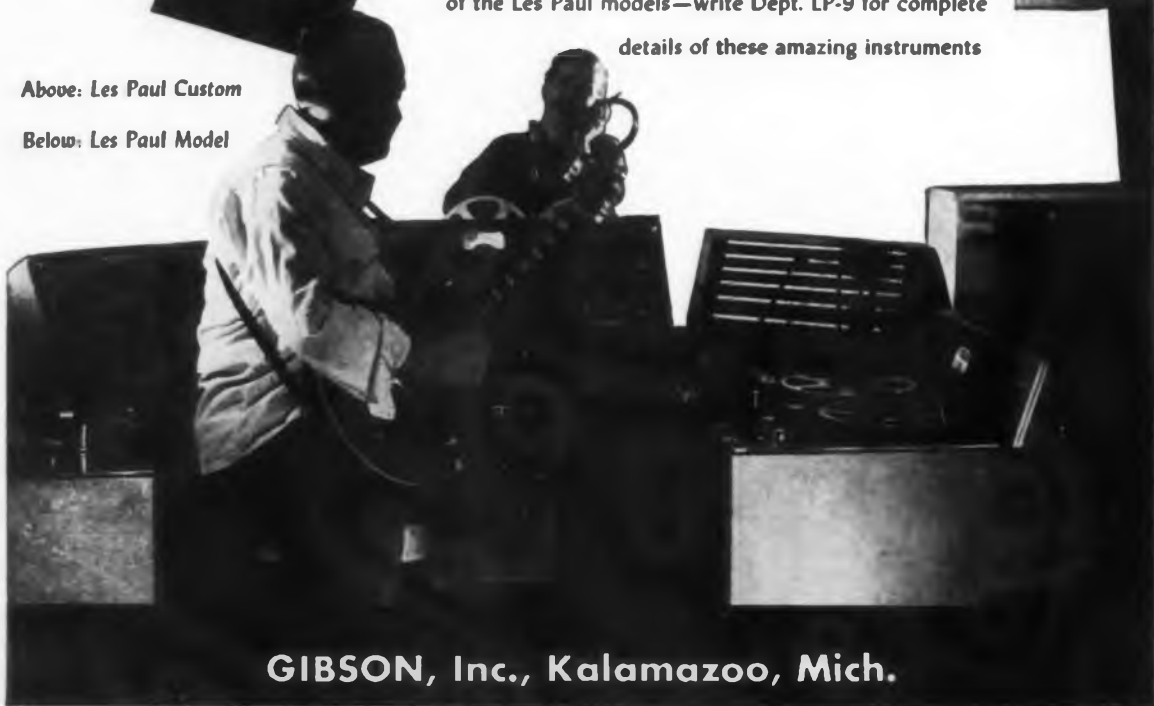
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# DOWN BEAT

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## Special Feature

On page 55 begins a special supplement devoted to accordionists and teachers, which also contains a complete arrangement for an accordion band.

## On the Cover

Cover subjects this issue are Buddy Morrow and Tommy and Jimmy Dorsey. Reason for the get-together was for Buddy to let Tommy know he had made an album saluting him for Wing Records. For a *Meet the Sidemen* feature on members of the Dorsey Brothers' crew, see page 10.

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## Strictly Ad Lib

### NEW YORK

**ONSTAGE:** Now that Reuben, Reuben has collapsed in Boston, Kaye Ballard will co-star in *Pleasure Dome* . . . Word is that Laurence Olivier will star in the London version of *Fanny* . . . *Rodgers and Hammerstein's Pipe Dream* opens Nov. 30 with a \$1,000,000 advance sale. R&H and John Steinbeck are reported delighted with *Ruby Braff's* work in the production . . . Andy Griffith, who records monologues for Capitol, is a new Broadway star as a result of his performance in *No Time for Sergeants*.

**ENTERTAINMENT-IN-THE-ROUND:** Eddie Fisher will move permanently to Hollywood in a few months . . . Howard Keel makes his New York cafe debut at the Copa for three weeks starting Dec. 1. Billy Daniels plays there beginning Jan. 5 . . . Yma Sumac is at the Cotillion room of the Hotel Pierre. Gloria DeHaven has her first date at the same room Nov. 27, with Marion Marlowe due for a repeat date in March . . . Monte Proser's *La Vie* closed because of tax arrears . . . Guy Lombardo has returned to the Roosevelt grill . . . Richard Maltby is at the Statler.

**JAZZ:** An important new jazz singer, Beverly Kenney, made her debut at Don Friedman's Jazz for Israel Carnegie hall concert. She's been signed by Roost Records and will appear for two Basin Street weekends Nov. 11-12 and Nov. 18-19. Dizzy Gillespie will top the bill the first weekend. Johnny Smith the second . . . Tony Scott, not Sam Most, as announced in a previous *Down Beat*, will play clarinet at the Modern Jazz society Nov. 19 Town hall concert . . . Shorty Rogers may tour the east and midwest starting Jan. 16. So may Dave Pell . . . Bud Powell at Birdland Nov. 10 to 23 . . . Columbia recorded Teo Macero in a one-shot album of his own experimental compositions. It won't be out for some time . . . Trumpeter Phil Sunkel has joined Sauter-Finegan . . . There's a report, unconfirmed, that Duke Ellington has asked for and obtained his release from Capitol.

Ralph Sharon has switched from London to Bethlehem, where he'll back vocal artists as well as turn out his own LPs . . . Charlie Mingus' Musical Workshop quintet worked a week at Cafe Bohemia . . . Don Elliott's unit now has pianist Bob Corwin, bassist Paul Worthington, and drummer Jack Edie . . . Pianist Johnny Williams has been working gigs with Sal Salvador . . . Pete Brown has been playing at Mona's in the Village . . . Atlantic signed Lee Konitz and Lou Levy . . . Jimmy and Marian McPartland are planning a Brunswick LP that will consist of tributes to great jazzmen . . . Herbie Nichols is now the pianist at Cafe Bohemia.

**RADIO, RECORDS, TV:** Columbia will probably release an LP of the Noel Coward-Mary Martin *Together With Music* TV show . . . Eydie Gorme has signed with ABC-Paramount Records . . . Mercury will issue several sides cut by Ted Lewis in 1947 . . . Nat Cole has been signed by CBS-TV to star in a production of *The Hot Mikado* . . . George Avakian was responsible for CBS radio deciding to air remotes from Basin Street on weekends. Some 60 stations across the country now carry the broadcasts.

### CHICAGO

**SIX-A-DAY AND THREE-A-NIGHT:** Harry Belafonte packing 'em in at the Palmer House and Betty Hutton doing likewise at the Chez Paree . . . Sylvia Syms in for her bi-annual visit to the Windy City, this time at the Black Orchid . . . Chicago theater is yielding stage-shows for the duration of the run of *Guys and Dolls* . . . Gary Mann continues at Mangam's Chateau, alongside the Shannon Sisters . . . Evie Eraci is a featured act at Club Hollywood . . . The Casino spotlights Dink Freeman, the Tune Tattlers, and Nicky Craig's ork.

**JAZZ, CHICAGO-STYLE:** Alex Kallao splitting chores at the London House, with his wife, Susan Fordam. She plays the intermission keys . . . Paul Raffica, youthful  
(Turn to Page 48)

# National Church Council Plans CBS Jazz Show

New York—The broadcasting and film commission of the National Council of Churches of Christ in the U.S.A. may produce a one-hour jazz program on CBS radio on New Year's Eve. CBS usually does a program from a church on New Year's Eve, and the National Council suggested that the program this year might include jazz from a church.

As of present plans, the church will be that of the Rev. Alvin B. Kershaw, pastor of the Holy Trinity Episcopal church in Oxford, Ohio. (Mr. Kershaw has become famed for being the first jazz contestant on *The \$64,000 Question*.) The band would be the New Orleans unit of George Lewis. There is also a possibility that another band will be included in the hour via a remote from a club. Problematical time of the program is 11 to midnight, EST.

It is this broadcasting and film commission of the National Council of Churches of Christ which has been producing a series of Sunday morning CBS-TV programs, *Look Up and Live*, that has included jazz during the summer and fall. As part of their *Theology of Jazz* series, Jerry Jerome, Sonny Greer, Ellis Larkins, Max Kaminsky, Milt Hinton, Lawrence Brown, Hy White, Babe Hines, the Dave Brubeck quartet, and the Wilbur DeParis band have appeared on the religious program. Mahalia Jackson was also seen Oct. 30.

## Laine On Jazz Album

New York—Frankie Laine has recorded an unusual album in which his singing shares equal prominence with all-star jazz backing. Buck Clayton did the arrangements for the date and was in charge of the band.



In a bit of press agency more imaginative and enterprising than usual, Tyrone Power is welcomed as honorary member of musicians union (Local 47, AFM) by president John te Groen and studio representative Phil Fischer (with glasses). Reason: Power is doing title role in *The Eddy Duchin Story* at Columbia Pictures (soundtrack by Carmen Cavallaro).

# Three Bands For Broadway Show

New York—*Jazz Getaway*, the musical with an interlaced melodramatic and history-of-jazz theme, is now scheduled to go into rehearsal Jan. 1. There'll be a Boston opening Feb. 16 at the Colonial theater and a Broadway bow in early March. Eartha Kitt may play the lead. Bob Sylvester, *Daily News* columnist and novelist, has written the book, and Howard Bay is production head.

Unofficial presstime reports said that Sy Oliver would compile the music to be used in the show, and Jack Cole may do the dances. Three jazz bands will be heard on stage during the musical. Likely to be hired are the Wilbur DeParis band, Art Hodes' unit from Chicago, and a modern combo led by pianist Hal Schaeffer. There may also be an arrangement whereby prominent jazzmen in town from time to time may sit in with the three bands.

## Dedrick Date

New York—Trumpeter Rusty Dedrick has recorded a 12" LP for Keynote with Mundell Lowe, Dick Hyman, Eddie Safranski, Don Lamond, Eddie Bert, Vinnie Dean, and Sam Margolis. Writing was by Rusty, Danny Hurd, and Dick Hyman.

# Pomeroy Ork Bows At Teenage Club

Boston—Trumpeter Herb Pomeroy was scheduled to unveil his new 14-piece jazz orchestra at the Armistice day meeting of the Teenage Jazz club in Storyville.

The club, formed by WHDH disc spinner John McLellan, gives underage teensters a chance to hear jazz talent appearing in Boston clubs, and builds an audience for the music. A lecture on a musical instrument is given by one of the participating musicians, and Rev. Norman O'Connor adds another chapter to his lecture series on the history of jazz at each meeting.

First meeting of the year held last month featured the Serge Chaloff sextet, a lecture on the trumpet by Pomeroy, and demonstrations by Pomeroy and Joe Gordon. A total of 92 youngsters sat in on the session.

# Wein: There's A Chance For Int'n'l Jazz Festival

Boston—An international jazz festival in Europe, similar to the annual affair at Newport, is the dream George Wein brought back with him from his four-week stay on the continent. If tentative plans pan out, there's a chance that the overseas festival may materialize, and even go behind the Iron Curtain and bring jazz to Russia.

"We must first convince the Russians that jazz is an art form," Wein said. "Research is being done by Rev. Norman O'Connor and Nat Hentoff for a presentation."

Wein said American officials in Russia favor the idea of a jazz concert in that country. "The hard part is convincing them over there that jazz is on a par with other art forms."

Wein and Louis L. Lorillard, president of the Newport Jazz Corp., canvassed jazz promoters in Europe, but found that the one main obstacle to holding festivals overseas was funds.

"There are a few indefinite feelers out where some big business, or even governments would underwrite it," Wein said. "But it's indefinite."

"We were in contact with Israel officials, and they were interested in the budget and plans we submitted to them. The plan is under advisement

right now, but things can change, what with the border incident and the arming situation.

"If we can get one country to underwrite the festival, we could play other countries with no trouble," Wein said. He termed Europeans "absolutely phenomenal" in their interest in jazz.

## ABC-Paramount Discs In Release

New York—ABC-Paramount has released its first records this month. The new company has cut more than 80 sides in the last six weeks.

Among the artists that have made records for the company are Alec Templeton, the Trio Shmeed, Annette Warren, the Rover Boys, Dick Duane, c&w singer Rex Trailer, jazz-trombonist Urbie Green, jazz pianist-singer Bobby Scott, Marguerite Piazza, and Sid Feller and his orchestra.



**CONTENT** to settle for \$32,000 on the \$64,000 *Question* TV show was the Rev. Alvin B. Kershaw, of the Holy Trinity Episcopal church in Oxford, Ohio. He was the first contestant on the show to choose the jazz category, and after answering the first series without faltering, called it a day after successfully answering the 32 G puzzler.

## Heath-Kenton Switch Runs Into Trouble

London—The fact that James C. Petrillo has authorized an exchange between the Stan Kenton-Ted Heath bands and that the British musicians union will probably agree to the project, does not yet remove all obstacles to the plan. Petrillo's authorization specified that Heath could do concerts only in the United States, no club dates. Heath feels that the large costs involved in transporting the band to America (\$12,000) makes it necessary for him to have other dates besides concerts. There is also, he adds, the large expense of traveling from concert to concert.

It's reported that Kenton and his manager, Bob Allison, will ask Petrillo to remove the "concerts only" ruling.

## Pianist Twardzik Dies In Paris

Boston—Musicians here were saddened at the news of the death last month in Paris of 24-year-old pianist Dick Twardzik.

Information received at presstime reported that the promising young jazzman succumbed to a heart attack while traveling with the Chet Baker group.

His parents, Mr. and Mrs. Heinrich Twardzik of West Newbury, Mass., were notified of their only son's death by the state department. Tentative funeral plans were for cremation overseas and shipment of the remains to this country for burial.

# Local 47 Takes Slap At Petrillo In Read Election

Hollywood — The overwhelming election of Cecil Read as vice president of American Musicians Union Local 47 here has been construed as one of the strongest slaps ever taken by a local membership at James C. Petrillo, AFM president. Read based his campaign for election entirely on the controversial re-use payments from radio and television.

His election marked the first time in recent history that an administration candidate, in this case Eddie Pratt, has failed to be elected. Read got 1,208 votes; Pratt, 714, and Arthur J. (Doc) Rando, 71.

Pratt had been interim vice president, succeeding Phil Fischer, who had resigned.

The issue on which Read rode into office concerns the ruling by Petrillo that all re-use payments go into the musicians' trust fund. Read promised that he would go before the international board to demand that these payments be made directly to the individual musicians involved in the material being re-used.

Before ballots were cast, Read had assailed international administration practices in respect to the re-use money but did not mention Petrillo by name.

## Massachusetts Votes Nonresident Taxes

Boston—Musicians and entertainers appearing in Massachusetts now have another money headache, thanks to the state legislature, which passed a non-resident income tax during its recent session.

Anyone who picks up more than \$2,000 in the state during a year must file a return. Deductible items include \$2,000 for the taxpayer, \$400 for wife (or husband) and \$400 for each child. Federal income tax payments and union dues are also deducted.

The whole tax will amount to 3.075 percent of the income remaining after deductions. Federal income tax returns and state returns will be checked to weed out evasions, which are punishable by heavy cash fines and/or imprisonment.

## Gibbs Band Date

New York—Vibist Terry Gibbs has recorded a 12" EmArcy LP using his regular rhythm section plus five reeds. The reeds were Hal McKusick, Sam Marowitz, Frank Socolow, Ray Black, and Al Epstein. Rhythm section comprised Terry Pollard, Herman Wright, and Jerry Segal. Manny Albam did all the arrangements.

## Satchmo Asked To Play Russia

New York—According to reports received at presstime, Louis Armstrong has been invited to appear in Moscow. A source close to Armstrong admitted the reports were true, but was unable to add any details except that other countries were also involved, and since the project concerned the state department, silence was necessary at the present time.

## Fourth Freshman Marries Actress

Hollywood—Ken Errair, of the Four Freshmen, and screen actress Jane Withers were married aboard a yacht at Balboa Beach Oct. 28.

The former child star who just finished a leading role in *Giant*, her first picture in eight years, and Errair met at a party given here by Liberty recording star Julie London, a friend of the actress.

After a one-day honeymoon, the singer flew to Juarez, Mexico, to fill an engagement with the quartet at the New Cafe Charmont, where the group was booked through Nov. 9.

## Jazz Firm Inks Dexter Gordon

Hollywood—Tenor man Dexter Gordon has been signed by Dootone Records, an independent label, to cut a 12" LP.

He is to be backed on the date with west coast jazzmen Conte Candoli, trumpet; Frank Rosolino, trombone; Sweet Pea Robinson, alto and baritone; Kenny Drew, piano; Leroy Vinnegar, bass; Lawrence Marable, drums.

The Dootone date will be the first recording activity in three years for Gordon who is permanently located in Los Angeles. Gordon is currently at the Normandie club with a trio comprising Ernie Crawford, piano; Bobby Ellis, drums; and himself.



## Caught In The Act

Jeri Southern, Miles Davis, Terry Gibbs;  
Birdland, NYC

Jeri Southern's first Birdland appearance in six years was as welcome as a warm, sunny day in the dead of winter. It is the largely indescribable quality of personality that is Jeri's primary power. She comes through as a girl who feels music sensitively and who doesn't dig distorting it for quick commercial gain. Equally effective is her sound, and her attention to lyrics so that there is no mistaking the story contours of each song.

There are very few singers like Jeri who make it equally well at Birdland and the Blue Angel and still remain uniquely themselves. Her choice of numbers is uniformly intelligent and apt for her particular style with a song. On one set, she caressed *You'd Better Go Now*, moved in to a darkly effective *Black Is the Color of My True Love's Hair*, then jumped lightly through *This Can't Be Love*, *Something I Dreamed Last Night* and *Something Wonderful* created other moods, chiefly a marked reluctance on the part of the audience to hear the set end.

Miles Davis' band made for a generally effective complementary billing with Jeri. Miles himself had not played as consistently and strongly in a New York club in some time, but the band as a whole is not cohesive yet.

Terry Gibbs' quartet was the third unit on the bill, and swung all the way with bassist Herman Wright, drummer Jerry Segal, and the attractive—and always moving—Terry Pollard. Gibbs himself so obviously enjoys playing that he communicates much of that enjoyment to the audience.

All in all, this was as good a bill as Birdland has had in some time—always excepting, of course, Count Basie.

—nat

### Billie Holiday: Storyville, Boston

The old Billie Holiday, who owns dozens of ballads and many, many memories, held her audience spellbound at George Wein's Storyville with vocal excursions into the past.

From the first words of her first offering, *Willow Weep for Me*, it was apparent that the Bostonians present had come to hear Billie and savor her songs. Throughout her four numbers and two encores, patrons didn't stir. Nothing disturbed the mood set by her songs except enthusiastic applause following each number.

Billie followed *Willow* with a jumpier *Nice Work If You Can Get It*, and the lighting which had been shadowy during the ballad brightened and etched her against the black background of the stage. The spot dimmed down to a bare illumination of her head and shoulders, and she delivered *Easy Living*.

The gardenia was missing, but that

was about all. The lazy inflection, the languid phrasing were there, a bit darkened by the years, but plaintive as ever. Billie has an edge to her voice which she uses, along with her expressive hands, to accent a word or a phrase. It was particularly telling on her final encore, *I Cover the Waterfront*.

Billie also sang *I Only Have Eyes for You* and *God Bless the Child*. She spoke very little, only to introduce *Waterfront* and to acknowledge her accompanists.

Patrons included a healthy percentage of middle-aged couples and parties for whom Holiday apparently was more than a name on older records. Judging by the buzz of conversation following her set, the old magic is still there.

—dom cerulli

### Dick Haymes, Kean Sisters; Chez Paree, Chicago

The last time Dick Haymes worked in Chicago he appeared at the Oriental theater. This was one long time ago. The reason for bringing up that appearance is that at that time Haymes was one of the leading singers of the day, competing with Frank Sinatra and company for bobby-sox acclaim.

When Haymes opened here this time at the Chez, he was stepping in on short notice to take over the show originally scheduled for Sophie Tucker. And he was also working under the added handicap of yet another crisis in his hectic personal life. With it all, however, Haymes, after getting off to a slow start, seemingly nervous, soon caught the enthusiasm of the noisy opening night audience.

Before he left the floor, he had proved that he still can sell a song with the best of them, especially when he has an excellent accompanist and director such as Ian Bernard.

On the basis of this appearance, and the obvious talent Haymes possesses, he should be well along the comeback road if he can stick to the business at hand and continue to work steadily. There is no doubt the fans are with him.

Making this a double parlay were the Kean Sisters, Betty and Jane. These two girls are perhaps the hardest working femme team in show business and have built themselves a solid following in the Windy City.

From the moment Jane walked on stage, to do her first song, and Betty appeared with the cigar lit and the wisecracks flowing, the team had the audience eating out of their respective hands. And rightfully so. This is one act that can be seen over and over and still pleases every time.

Brian Farnon and his fine orchestra supplied the backing for the show, doing an especially good job, under the direction of Bernard, on Haymes' offbeat, but excellent, arrangements.

—weiser

## TV Review

# Bernstein Shows 'World Of Jazz'

LEONARD BERNSTEIN led TV viewers through *The World of Jazz* during 45 minutes of *Omnibus* on CBS TV Oct. 16. Through most of the program he was a convincing guide, but he unfortunately chose to conclude the tour with a sight of his own construction, and this drearily static view did much to undo the good he had accomplished up to that point.

First, however, the positive aspects. Bernstein did not talk of jazz with the condescension almost all its other occasional admirers from the field of classical music. "I love jazz," Bernstein made clear at the beginning, "because it is the natural expression of my times and my country . . . it is a personal, basic, emotional communication."

HE THEN investigated several aspects of jazz as music rather than in the usual historical approach. He spent a lot of time on the blues, dealing with its original scalar deviations from major and minor, the "blue notes."

An explanation-demonstration of syncopation followed, and then Bernstein proceeded to the tonal colors of jazz, the colors that first stemmed from the Negro singing voice.

He next briefly analyzed the popular song form, making it clear, however, that "a popular song doesn't become jazz until it is improvised on—and there you have the real core of all jazz, improvisation." *Sweet Sue* was then used as a laboratory example of some of the different kinds of jazz.

To this point, Bernstein had covered a fair amount of territory with clarity and unpretentiousness. The climax of the program, however, was a dreary debacle, a rather long piece by Bernstein himself, *Prelude, Fugue, and Riffs*. It was massively dull, and sounded like a mishmash of the most self-conscious elements of Kenton, Sauter-Finegan, and Bernstein himself at his worst. There was no life in the work, no feeling that this came out of emotions on the part of the composer that had to be expressed, no individuality of style or freshness of conception.

THERE WERE two other things seriously wrong with the album. The musicians involved were either studio men or freelancers hired by Bernstein. They were all very competent musicians and included excellent musicians. But aside from trombonist Urbie Green, who had little to do, there were no first-rate jazzmen on the show.

Another major error was the fact that not one of the musicians on the show was a Negro. That this could happen on a program devoted to music first created by the Negro was a shocking omission.

—nat

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LEONARD FEATHER has completed a project which is the most complete reference work on the men who make jazz that ever has been issued.

It's called *The Encyclopedia of Jazz* and has been published in a beautiful job of printing and design by Horizon Press. The price is \$10, and for anyone who works in the field, the book is about as essential as your dictionary. More to the point of this review, it's one book that no listener's library on jazz can wisely be without.

It's a large book, measuring 8x10 and going to 360 pages with the extensive biographical section and several other divisions set in easy-to-read double columns. These 1,065 biographies of jazz musicians, living and dead, are the core of the volume. I'm stunned at the work that must have gone into their compilation. There's been nothing nearly so complete on jazz before.

UP 'TIL NOW, when I've been hung for biographical facts, I've had to switch with varying hopes from the *Encyclopedia del Jazz*, compiled by Testoni, Polillo and Barazetta in 1953, to old *Esquire* yearbooks, the backs of record album covers (generally a ghastly experience), Paul Eduard Miller's 1943 *Yearbook of Popular Music*, and other incomplete listings scattered through books, magazines, and friends' dusty memories.

Now, almost anybody I want to look up is in this one capacious place. I'm sure that several reviewers and some of the professional anti-Feathers that write in the European press will find a few persons have been omitted. But I doubt whether anyone can discover a really major figure who is not included.

Besides, this is only the beginning. Feather and Horizon plan an annual supplement to *The Encyclopedia of Jazz* that will include the biographies of newcomers of importance as well as update from year to year those already included and add those who may have been omitted.

These biographies contain pertinent career facts, with dates, and in many cases give home addresses. The biographies also include a representative list of records on which the musician has appeared, and in several instances, the musician has listed his favorites on his instrument and his favorite records among his own performances.

Feather often adds critical evaluations of the musicians, some of which you may feel like debating in part, but all the evaluations I've read so

far are carefully phrased with as much objectivity as any man with firm, experienced tastes can achieve.

LOOK, FOR EXAMPLE, at the Mezz Mezrow entry, with which I don't think even Hugues Panassie could find much fault. In several cases, like Jelly Roll Morton and Bunk Johnson, Feather has provided contrasting opinions of the man's importance by several critics. As is usual with Feather, the biographical sketches are well written so that they provide good, casual reading as well as reference material for specific needs and times.

The book begins with a Duke Ellington foreword that is not an off-hand plug, as too many forewords are, but is rather a thoughtful, often witty statement that also illuminates Duke himself, part of the Ellington behind the affable, sophisticated public mask. This foreword, incidentally, was transcribed from a tape recording.

A brief history of jazz follows. It is not meant to be definitive but does indicate the major eras in the evolution of music and sets up a framework for the biographies in the case of readers who may be starting from the beginning.

I feel that more detailed weight and depth should have been given at the beginning of the history to the vital formative influence on jazz of the work songs, spirituals, blues, ring games in the Afro-American music of the many years before jazz. The importance, too, of the vocalized nature of instrumental jazz from the very beginning should have been underlined. But this material is available elsewhere and probably will be contained in extended form in Marshall Stearns' forthcoming history.

And it's good to see forcefully in print Feather's statement that New Orleans was not the only early center of jazz. Duke has some valid points in this respect, too, in his foreword.

THERE ARE copious photographs throughout the book covering much of the range of jazz history. A separate section, *What Is Jazz?*, is a musical analysis by Feather that is a generally helpful introduction to some of the morphology of jazz. The necessary brevity of this section, however, points up again the need of a whole book on the purely technical aspects of jazz.

After the analysis, Feather presents a *Hall of Fame*, a consensus of the choice of 10 critics concerning the five most important figures in the history of jazz to date. The five selected are Louis Armstrong, Duke Elling-

## Abel Prose

New York—In reviewing immaculately voiced Teddi King at the Blue Angel, Abel Green of *Variety* casually described her as the "ex r&b singer" with George Shearing. Does he mean Jolain' George, the Joe Turner of the piano?

## Brown Starts College Tour

New York—Les Brown and his orchestra will go on tour doing a series of 28 one-nighters opening in Midland, Texas, Nov. 16. The group will appear at colleges and in clubs in Texas, Georgia, North Carolina, Alabama, Virginia, Florida, Mississippi, Louisiana, Indiana, Illinois, Kansas, and Missouri, with Brown winding up in California Dec. 17.

In connection with the college dates, Capitol will release Brown's first album for the company. Called *College Classics*, the record is a collection of 12 favorite campus songs.

## Jonah Gets 10 Years

New York—Trumpeter Jonah Jones and his quartet have been signed to a 10-year deal at the Embers effective immediately. Jonah will play 20 weeks a year through 1966. Jones is the second such artist to be pacted to a 10-year deal, the first being pianist Dorothy Donegan, currently co-headlining at the club.

ton, Count Basie, Lester Young, and Charlie Parker.

A list of *Giants of Jazz* up to 1950 in various categories is next, and though I would question a few inclusions and omissions, it's basically a sound collection. At the end of the book, Feather has several pages of birthdays of jazz figures, and there's *A Basic Collection of Jazz Records*, *A Glossary of Terms Used by Jazz Musicians*, lists and addresses of *Jazz Organizations*, *Record Companies*, a bibliography of books and periodicals, and—the final complete touch—an index and a directory of the biographies.

This book is one of the major contributions to the literature of jazz. It is the best reference work so far, and it sets a standard in conception and handsomeness of production that all books on jazz will have to be compared with from now on. Everyone involved in this, from publisher Ben Raeburn to chief assistant researcher Ira Gitler, deserves warm commendation. But the man on center stage is Mr. Feather, who really wailed on this one.



musician

# JIM GIUFFRE

composer

By Nat Hentoff and John Tynan

IN THE MIDST of the recurrent "west coast jazz" controversy among musicians, let alone critics, one west coaster has remained relatively unscathed—Jimmy Giuffre. In two recent attacks on jazz on the west coast in *Down Beat*, for example, both Bob Brookmeyer and Miles Davis made an exception of Giuffre. "He plays with soul," said Brookmeyer.

It is that quality of directly communicated emotion and the ability to swing that has made Giuffre a respected soloist on tenor and baritone, and, more recently, on clarinet as well.

The 34-year-old Giuffre, however, is considerably more than a skilled instrumentalist. He has become increasingly recognized as one of the more daringly individual—and honest—experimenters among contemporary jazz writers and arrangers.

His new Capitol LP, *Tangents in Jazz*, is already being touted by many influential figures as one of the most important contributions to jazz since the bop evolution of the early '40s.

In those days, Jim was a student at North Texas State Teachers college in Denton, Texas, where he played three years in the college symphony and in various dance, stage, and radio bands. He also led a 12-piece crew of his own in his senior year. He was graduated in 1942 and joined the army air force, where he played in several AAF bands, including the official army air forces orchestra under Harry Bluestone.

In 1946 he was released from service and went to Los Angeles, where he enrolled at USC to get his master's degree. His first break came when Boyd Raeburn agreed to try some of his arrangements. Giuffre later played a few jobs with Boyd and made one record date with the band.

"In the meantime," he says, "I had heard of Dr. Wesley LaViolette, a great teacher and composer. I decided to stop academic study and concentrate on composition. I've been with LaViolette ever since. It has been the greatest single influence on my life, musically and personally. LaViolette's teachings are exerting a strong influence on jazz today, and will continue to grow stronger in the future."

Giuffre worked and rehearsed with various bands in L. A. until Gene Roland got a band together with Zoot Sims, Herb Steward, Stan Getz, and Giuffre on tenors, using the four-tenor sound that Roland had conceived. They worked weekends at a Spanish ballroom, Pontrelli's.

THEN, IN '47, Jimmy joined Jimmy Dorsey, where he worked for six months. When the band came back west to the Million Dollar theater in L. A., Woody Herman was forming the band which was to become known as the Second Herd. Sims, Steward, and Getz were in the band, and they told Herman about the four-tenor sound and Giuffre's writing. "As Woody's band had only three tenors," says Giuffre, "we substituted the baritone sax (Serge Chaloff) for the fourth, and I wrote *Four Brothers*."

Shortly thereafter, Giuffre left Dorsey to resettle in L. A., where he continued to study, work casuals, and even took a job selling clothes. Then the Buddy Rich band beck-

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By Jim Giuffre (as told to 'Down Beat')

WHEN A MUSICIAN PLAYS or writes a certain way, he doesn't mean that he's trying to preach a sermon and straighten everybody to that way. Also, many times, certain records are designed to sell to a larger public, but are thought of from a jazz standpoint. I've been very fortunate in that I've been allowed on my records so far to use my own discretion and do anything I wanted.

This last Capitol album, for example, *Tangents in Jazz*, with the quartet. In this album I've taken out the riding cymbal and the walking bass completely. The bass plays a part as a bass sax would, and the drums play only fill-ins and solos. The drums are never used against the other three.

I feel that the horns should be the dominant characteristic for the kind of thing I wanted to do, and I didn't want a continually beating rhythm section conflicting with the solo melody lines. I firmly believe, however, that the constant beat belongs in jazz. I've been misquoted to the effect that it's "sheer insanity" to play with a driving beat behind a solo. This

I do not believe. It would be grossly insulting to every fine drummer and rhythm section man playing today to say that their work is productive of musical insanity.

But in *Tangents*, I wanted the pulsating beat to be felt rather than heard. This isn't meant to replace the more traditional, wailing jazz, but I think there's lots of room to explore in this direction. The album may not be the complete answer, of course. It's a step.

As you know, when you're trying new techniques and ideas, you're reaching in the dark.

BUT WE'RE HAPPY with the results. It was very difficult at first, but after awhile, we had no tempo troubles. I tried to present the four of us (Jack Sheldon, trumpet; Ralph Pena, bass; Artie Anton, drums) and not just one or two. One thing I wanted was to be heard and to hear the others with me.

Actually this idea is needed more in the clubs than on records. There're no engineers in the clubs. In other words, I'd like to present jazz in the same manner as a string quartet is presented without losing that old feeling we call jazz. I'd like the music to be written. Or if not written, I'd like the players to be so aware of each other that everything can be heard.

In general, with regard to my writing, I've become interested in writing a-tonally because it affords a larger abundance of melodic possibilities, thereby giving me a broader sense of melodic freedom. I write contrapuntally as much as possible, the melodies creating the harmony. This gives the music a horizontal flow and provides each player with an interesting melody to play.

ALSO, IN ORDER TO ACHIEVE more variety as well as unity, I'm cultivating the use of many rarely used (in jazz) forms and devices. The main idea is to attempt the creation of music that is so well constructed that it will be lasting. That thought applies to my playing, also.

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# Meet The Sidemen With The Dorsey Bros.

## Trumpets

**JOHN FROSK**, 24, is a native of Winnipeg, Canada, where he worked for several years before coming to the States. In addition to trumpet, he plays accordion and does some arranging (served as singer Al Martino's arranger for six months). Frosk's trumpet favorites include Conrad Gozzo, Don Fagerquist, Maynard Ferguson, and section-mate Charlie Shavers. Chief hobby is building radio-controlled model airplanes, and record likes are simple—"anything by Basie or Kenton."

**WILLIAM (BITSY) MULLINS**, 29, comes from Pine Bluff, Ark., where he began study of piano first, at the age of 6. He attended the University of Arkansas, where he received a bachelor of science degree in chemistry. First band job was with Ray Herbeck (1944), and succeeding ones have included Randy Brooks, Buddy Rich, Ray McKinley, Buddy Morrow, Claude Thornhill, Tex Beneke, and others. An early influence was Roy Eldridge, and current listening favorites include George Shearing, Benny Goodman, and Art Pepper, and the big bands of Basie and Herman.

**CHARLIE SHAVERS**, 38, is the veteran jazzman who first gained note with the John Kirby sextet and has been prominent on records and personal appearances since. His other instrumental activities have included banjo and piano, plus some infectious singing. He has two favorite trumpet men—Roy Eldridge and Louis Armstrong—and has broad listening tastes. "I like to hear all good music," he says. Has spent stretches with Tommy going back to the mid-40s, and can be heard on many of his records as soloist.

## Trombones

**VINNY FORREST**, who marked his 30th birthday Nov. 11, is from Philadelphia, where he began his studies on drums at age 9. He didn't play trombone until he was 20, when he "picked one up in the army." His professional career was launched with Elliot Lawrence in 1946, and he since has been with McIntyre, Spivak, Anthony, Sauter-Finegan, Marterie, and Hefti, with latest recorded solo being the one on Hefti's *You Do Something to Me*. He's married and has three sons.

**DON ROGERS**, 29, from Bloomington, Ill., has laudable long-range plans. He wants to "get rich and retire at an early age." He started as a violinist and gave a recital at the age of 6, and now also is a singer (has been on records in this capacity with Ernie Rudy and Sammy Kaye). Early influences were Jack Teagarden and Lou Garrity, now listens avidly to Frank Rosolino

and J.J. Johnson when he isn't busy working, golfing, swimming, or bowling.

**VAHEY (TAK) TAKVORIAN**, 33, was born in Somerville, Mass., went to high school in Watertown, began playing trombone at 12, and started working with local Boston bands while yet in school. Has been with Sam Donahue, Artie Shaw, Donahue's navy band, Thornhill, and Tex Beneke. Tommy Dorsey and Jack Teagarden are fave trombonists.

## Reeds

**PAT CHARTIAND**, 21, tenor and clarinet, is a west coaster, having been born in Los Angeles. Harry James' band was his first name stop, and he left James to join the Dorseys last August. Solo recorded efforts with James were on *Marchin'* and *Music Makers* (the remake on Capitol), and his style has been shaped by such influences as Lester Young, Ben Webster, and Stan Getz. Shoots golf in the low 70s, is single.

**GAIL (THUNDERBOLT) CURTIS**, 26, tenor, alto, and clarinet, made his professional bow in 1937 in Mansfield, Ohio. Later had terms with Sy Oliver, Frankie Carle, Charlie Barnet, and Dick Stabile, and is most happy to be "doing just what I'm doing now." Married, and a fancier of model trains, he enjoys listening to soloists like Goodman, Georgie Auld, Eddie Miller, and TD.

**TED LEE**, 31, baritone sax, is a self-taught musician who started on clarinet at 15. He joined Bob Chester in 1942, and has seen service with Sonny Dunham, Glen Gray, Tex Beneke. Has been with Dorsey for four years. Chuck Gentry and Harry Carney influenced his baritone style, Benny Goodman remains tops as clarinetist as far as Ted is concerned, and flying is his chief means of recreation.

**SEYMOUR (RED) PRESS**, 31, alto, clarinet, flute, and piccolo, is the lead alto with the Dorseys. Born and educated in New York City, he joined Bobby Sherwood in 1946, going from there to Milt Britton, Tony Pastor, Flanagan, Bernie Mann, Art Mooney, Noro Morales, and Jerry Gray, before joining TD in '53. Ralph Flanagan's record of *Slow Drive* is his tune, and eventually he'd like to wind up doing studio work. He's single, and off the bandstand likes to play golf and chess and attend any flute concerts he can at which Julie Baker is soloist.

**BRUCE SNYDER**, 35, tenor sax and scat singer, has a BA degree in advertising and journalism from the University of North Carolina to fall

back on should the music business prove unrewarding. He has made a career out of working with Tommy, having started with him in 1941, then going into service, then being called back in 1950 to re-form the air force orchestra. He rejoined TD last year. He runs a theater in North Carolina, hopes someday to go back and build two more. He has been married for 13 years. Top soloists by his standards are Lester Young, Stan Getz, Harry Carney, and Benny Goodman.

## Rhythm

**BOB CARTER**, 36, piano, also plays trumpet for kicks. He went to school in Millville, N. J., and was heard with Jack Teagarden, Charlie Spivak, and Jimmy Dorsey before becoming member of present organization. Bob, married, likes to swim, fish, read, and listen to Art Tatum, Billy Taylor, and Oscar Peterson.

**BILL CRONK**, 27, bass, a native of Fort Lee, N. J., began his career with Mal Hallett in 1945, and has worked and recorded with Tommy Tucker, Anthony, Pastor, Flanagan, and Dorsey. The late Jimmy Blanton was a great influence on his playing, with bassists George Duvivier, Milt Hinton, and Ray Brown his current favorites. So are the Count Basie band and composers Debussy and Stravinsky. Bill is married, has two children, and likes boats, swimming, and golf.

**LOUIE BELLSON**, 31, drums, from Rock Falls, Ill., won a Gene Krupa drum contest as a youngster and went on to professional fame with the bands of Ted Fio Rito, Benny Goodman, Dorsey, Harry James, Duke Ellington, JATP, and his own groups. Has been heard on many records, including Ellington's *The Hawk Talks* (which he wrote) and *Skin Deep*. He is married to singer Pearl Bailey, and they have one adopted son. "I have no one favorite drummer," he says, "I like them all. I like all music that is played sincerely and well, and, of course, I like to hear my wife sing. She knocks me out." Louie is also a fledgling golfer.

## Vocals

**SHIRLEY JEANNE**, 19, has worked professionally since she was 20 months old, when she appeared onstage with her parents, who worked as a dance team under the name of Nadine and Charles. She's from Jacksonville, Fla., and this is her first job singing with a name band. Influences include Frank Sinatra and Doris Day, and some day she'd like to appear in a Broadway musical. Shirley is unmarried.

**BILL RAYMOND**, 23, is from New York City, is single, and has worked (Turn to Page 54)

## Perspectives

By Ralph J. Gleason

**THE STAN KENTON**—Jazz Showcase of 1956 (yeah, that's right, 1956. Van Tonkins, the promoter, says he's saving money by having the banners made that way—two years at once) played a two-week tour of west coast colleges and army camps in October and brought up some interesting points.

The group consisted of eight musicians and followed the conventional two-part program. The first half had a series of soloists—Bud Shank, Conte Candoli, and Milt Bernhart, playing with a rhythm section—and the second half was split between the Hampton Hawes trio and Sonny Criss.

The show played such spots as the San Francisco State college, Main Junior college and Hamilton air force base, and the deal was such that the colleges couldn't lose. They took a percentage off the top and the show took the rest and assumed all expenses.

The Kenton banner waved over the entire proceedings and Stan himself gave a brief introduction via a transcription.

**NOW THE POINT** about this show is that this sort of thing may replace the big bands as the proving ground of young jazzmen, and it also may be an important factor to the training of a new jazz audience.

Leonard Bernstein, at the Hollywood Jazz Symposium, suggested that jazz might be moving toward the development of a new small concert circuit in the colleges and small halls similar to that existing in classical circles. He was looking forward, he said, toward the time when, say, Lee Konitz, might not have to work night clubs at all and could tour such small halls successfully. This may be the beginning.

It is certainly a step to be encouraged, and other groups in other areas of the country might make a similar effort to play before the non-night club going jazz audience. It is possible that such shows as this might provide the perfect display for the talents of what are now only second grade jazz men and who may in the future become first grade artists. What they have to say, limited though it may be, might better be said under these circumstances than in some gin mill or on a bigger concert package.

**AS TO THIS** particular show, the Kenton recorded speech was superfluous, as many of Stan's speeches are. Any sensible jazz audience is simply not impressed by a mechanical message from the Great White Father. And if the audience is to be considered a public to be conned, then the project will eventually fail anyway.

The music was uniformly good and sometimes excellent. The Hawes trio was simply wonderful—a great jazz

## Belter Butler's Ballad May Make His Life Easier Now

"WITH COMPETITION the way it is today," Champ Butler was saying, "the singer and his record company just have to get off the dime and make some noise. Otherwise, a record can die very easily. And for a singer, life is so much easier when you have a hit record."

At this writing, a hit record appears to be precisely what Champ has—it's called *Someone on Your Mind* on Coral. And how Champ and *Someone* reached their current status makes an interesting story.

First, the song was written by Doris Houch, who before this had yet to have any of her songs recorded. Artie Daland of TC Music Co. in Los Angeles heard the song and thought immediately of a singer named Butler.

**IT WAS ODD**, in a way, that he should think of Champ Butler at that, since *Someone* is a ballad and Champ has been identified largely with rhythm tunes such as *Down Yonder* and *Them There Eyes*.

Butler had just left Columbia—this was March, 1955—and now he took the tune to George Cates at Coral. After the record was cut, Champ's publicists, Bob Lewin and Len Kaufman, figured that a good promotional gimmick would help out.

At first, Champ balked and with reason. "The last time, and the only time, any of my records was promoted with a gimmick," he recalled, "it turned out to be the biggest bomb in history, a thing called *Ya, Ya, Boppity Baby*. Ugh."

But the gimmick for *Someone* was in the good old American tradition of *The Girl*. This was quite a girl, a lot of very healthy girl named Susan Tafel. She and Champ posed together. Nearly 100,000 pictures of Champ and Susan were sent to dealers and disc jockeys. This did no harm at all.

**OTHER FIGURES** were studied as well. In Wisconsin, for example, sales reports showed that *Someone* was going along at a brisk clip. Champ promptly headed for Milwaukee for 11 days of interviews, radio-television shots, personal appearances. This did no harm either.

It's been several years since Champ group with Hawes' exciting, swinging piano and Red Mitchell's beautiful bass providing the best moments of the night. Shank was well received for a flute solo on *Lotus Bud*, and Criss on alto turns out to have a tone and attack remarkably akin to Sidney Bechet on the soprano sax.

The audience was delightful, and the hearing of good jazz in such great surroundings was simply wonderful. More power to this movement.



Champ Butler & Susan Tafel

has had a hot record going for him. It's axiomatic in the music business, moreover, that a hit record can make a huge difference in a singer's price for night clubs and TV.

Briefly, Champ Butler was in a slump.

He was under contract to Columbia where, he figures, he was typed as a rhythm singer. Finally, after a year went by with nary a Champ Butler record being released, the contract was ended by mutual agreement.

"I WON'T DENY that Mitch Miller and I had our disputes," Butler admits, "but that was just professionally. We're still good friends."

Leaving a Columbia contract was something of a gamble, Butler admits, and it was also a gamble taking a chance on the work of an unknown songwriter.

But *Someone*—or to be more specific, a group of persons and a smart promotion—provided the payoff.

—don freeman

## 'National Jukebox' On ABC Radio Saturdays

New York—*National Jukebox*, a special broadcast of musical hits and a report by the Music Operators of America, is now heard over the ABC radio network Saturday nights. Spokesmen of the MOA, representing more than 10,000 operators in the country, will be heard briefly, in addition to top recorded hits as selected by the public in each part of the country.

## EmArcy Plans Band Around Georgie Auld

New York—Bob Shad, volcanic head of Mercury's jazz label, Emarc, has instituted several new projects. Georgie Auld has been signed, and Shad is building a band around him on the west coast. Among the men on the first Auld band session were Milt Bernhart, Maynard Ferguson, Joe Comfort, Babe Russin, Frank Rosoline, Conrad Gozzo, and Ray Linn. Shad launched the band with a "mystery" campaign, sending some 100 dubs of the unit to disc jockeys before revealing the leader's name.

Billy May did some of the writing for the first session. In the future, it's planned to give the sidemen as well as the leader more blowing space. Shad says that he and Auld are not decided yet on the final style of the band, but it may be in a modernized two-beat Luneford vein. If the records make an impact, the band would go on the road under Auld's leadership. Auld will be used as a sideman on other Emarc dates, and recently took part in a Maynard Ferguson session.

Shad has also signed vocalist Jackie Paris, and has recorded separate LPs of Helen Merrill and Julian (Cannonball) Adderley backed by strings.

## Lamare Takes Jazz Overseas

Hollywood—A nine-piece band under guitarist Nappy Lamare is bringing jazz to servicemen in the far east command.

The group which left for the far east Nov. 7 includes Nate Kazebier and Martin Peppie, trumpets; Burt Johnson, trombone; Martin Woodworth Jr., tenor sax; Red Dorris, clarinet and tenor; Bob Seaman, piano; Woddy Bushnell, bass, and Bill Pfeiffer, drums. Lamare will lead on guitar.

## Job Opening

New York — British-born George Shearing, who's experimented with English, Russian and Hawaiian valet-bandboys in recent years, is going U. S. next time. The job is currently being filled for kicks by millionaire band bankroller and ardent jazzophile, Ed Furst, but Shearing is shopping for a permanent addition to his touring entourage. Any *Down Beat* reader interested in the position can get details from Shearing's manager, John Levy, c/o Shaw Artists Corp., 565 Fifth Ave., New York, N. Y.

# An Open Letter

From Charlie Mingus

FOUR EDITIONS of *Down Beat* come to my mind's eye—Bird's *Blindfold Test*, mine, Miles', and Miles, recent "comeback story" as I sit down and attempt to honestly write my thoughts in an open letter to Miles Davis. (I discarded numerous "mental" letters before this writing, but one final letter formed last night as I looked through some pictures of Bird that Bob Parent had taken at a Village session.) If a picture needs to go with this story, it should be this picture of Bird, standing and looking down at Monk with more love than I think we'll ever find in this jazz business!

Jazz wasn't a business with Bird. That's probably why his scope could be so broad as to dig Monk, as I do, and even to dig the way Mingus writes presently. Perhaps even Teo. Some cats seem so hungry to make money with what they call jazz that they're scratching at those few eyes that focus on the least likely subjects—and this doesn't exclude some of our jazz critics. But back to the subject.

Bird's love, so warmly obvious in this picture, was again demonstrated in his *Blindfold Test*. But dig Miles' *Test!* As a matter of fact, dig my own *Blindfold Test!* See what I mean? And more recently, dig Miles' comeback story. How is Miles going to act when he gets back and gets going again? Will it be like a gig in Brooklyn not too long ago with Max, Monk, and me when he kept telling Monk to "lay out" because his chords were all wrong? Or even at a more recent record date when he cursed, laid out, argued, and threatened Monk and asked Bob Weinstock why he hired such a nonmusician and would Monk lay out on his trumpet solos? What's happening to us disciples of Bird? Or would Miles think I'm presuming too much to include myself as one?

IT SEEMS SO HARD for some of us to grow up mentally just enough to realize that there are other persons of flesh and bone, just like us, on this great, big earth. And if they don't ever stand still, move, or "swing," they are as right as we are, even if they are as wrong as hell by our standards. Yes, Miles, I am apologizing for my stupid *Blindfold Test*. I can do it gladly because I'm learning a little something. No matter how much they try to say that Brubeck doesn't swing—or whatever else they're stowing or whoever else they're brewing—it's factually unimportant.

Not because Dave made *Time* magazine—and a dollar—but mainly because Dave honestly thinks he's swinging. He feels a certain pulse and plays a certain pulse which gives him pleasure and a sense of exaltation because he's sincerely doing something the way

he, Dave Brubeck, feels like doing it. And as you said in your story, Miles, "if a guy makes you pat your foot, and if you feel it down your back, etc.," then Dave is the swingiest by your own definition, Miles, because at Newport and elsewhere Dave had the whole house patting its feet and even clapping its hands.

Incidentally, since Duke Ellington has conducted several compositions without tempo, music to which it is not possible to pat your foot except by following his baton out of tempo, would you say, Miles, that Duke was not playing jazz on these compositions? Or is it safe for me to wager that foot-patting Miles digs Duke's invisible foot-patting music in a nonjazzical ad lib sense? The lack of foot-patting should make Duke kick less for us, according to your definition of swing. But I believe that foot-patting or footless, Duke's music, with or without tempo, manages to get down Miles' back and ring jazz bells for him. Just like Duke, Bartok, Schoenberg, or Bird ring other bells for me.

I KNOW MILES and his cult of self-esteemed creators, who are convinced of their clan's mystical powers of secret formula swinging, and they're cool as long as they are together to pat each other on the back. These self-appointed prophets should get together and lead the way as they miss those couple notes Miles speaks of while trying not to play the same old clichés, a fault that all but Bird is guilty of in the past era. Let them pave the way for whoever will follow.

Dave is content. So are Tristano, Duke, Max, etc.—and me, too. Miles' explorers would be very important to jazz if they all missed in the same places, and more important to new development in counterpoint when and if they missed in different places and remembered to do it the same place on the same tune. And especially if it all happened on a Thursday night at 1:15 a.m. at Minten's and for no reason at all.

Miles, don't you remember that *Mingus Fingers* was written in 1945 when I was a youngster, 22 years of age, who was studying and doing his damndest to write in the Ellington tradition? Miles, that was 10 years ago when I weighed 185. Those clothes are worn and don't fit me any more. I'm a man; I weigh 215; I think my own way. I don't think like you and my music isn't meant just for the patting of feet and going down backs. When and if I feel gay and carefree, I write or play that way. When I feel angry I write or play that way—or when I'm happy, or depressed, even.

JUST BECAUSE I'm playing jazz I don't forget about me. I play or write me, the way I feel, through jazz, or whatever. Music is, or was, a language



# To Miles Davis



Parker and Monk  
... With Love ...

of the emotions. If someone has been escaping reality, I don't expect him to dig my music, and I would begin to worry about my writing if such a person began to really like it. My music is alive and it's about the living and the dead, about good and evil. It's angry, yet it's real because it *knows* it's angry.

I know you're making a comeback, Miles, and I'm with you more than you know. You're playing the greatest *Miles* I've ever heard, and I'm sure you already know that you're one of America's truly great jazz stylists. You're often fresh in a creative sense and, if anything, you undervalue yourself—on the outside—and so with other associates in the art. Truly, Miles, I love you and want you to know you're needed here, but you're too important a person in jazz to be less than extra careful about what you say about other musicians who are *also trying* to create.

Too many people believe everything you say, so be sure you're saying what you really mean. You can check that by saying it personally to the musician in question to see how it will feel in print. Go easy on those stepping stones on your way to the highest mountain peak. You might step on as many people as I did, and you're starting a little late—in years. So, easy! It's a long trip back from even a tiny hill once you think yourself there.

**REMEMBER ME, MILES?** I'm Charles. Yeah, Mingus! You read third trumpet on my California record dates 11 years ago on the recommendation of Lucky Thompson. So easy, young man. Easy on those stepping stones.

When I played at Newport, you came near the very end of the concert. You couldn't have heard any of my music as it was played in the first half of our concert. Except for *Non-Sectarian*, which was the closing number and was a piece written to be conducted by a

drummer's baton, instead of a patting foot on a bass drum with an equally loud foot-patted sock cymbal. As I remember, it was chosen last by the musicians, who wanted to leave it as a parting thought to the audience. And if the composition wasn't good, then don't worry about my ability to fool all the people who seemed to enjoy it; if fooling is what you think I'm doing—or Teo, either, for that matter, who didn't win all those scholarships by fooling anybody.

If you should get around to answering this open letter, Miles, there is one thing I would like to know concerning what you said to Nat Hentoff about all the tunes you've recorded in the last two years. Why did you continue to record, session after session, when you now say you don't like them except for two LPs? I wonder if you forgot the names of *those* tunes; also, how a true artist can allow all this music, which even he himself doesn't like, to be sold to the jazz public. Or even accept payment for a job which you yourself say wasn't well done.

You blithely put down California cats for copying New York clichés and for playing "too clean," but the really bad thing was commenting on music that you never heard—mine and Teo's. You really should listen to *Eulogy for Rudy Williams*, or *Thad Jones* playing my composition, *Portrait*, with strings, or Teo's *Abstractions*.

Good luck on your comeback, Miles.

## Forbes, Thornhill Go To Anthony

New York—Don Forbes, singer with the Lea Elgart orchestra who has been making a splash in band singing ranks of late, is leaving Elgart to work as a single. Fred Benson, of Ray Anthony Enterprises, signed the singer to a managerial pact.

Also joining the Anthony ranks is Claude Thornhill, whose band is being reactivated for nationwide tours. At presstime, it looked as if Thornhill would be added to the long list of bands now recording for Capitol.

## Readers' Help Asked By Parker Biographer

New York—Bob Reiser, jazz lecturer and curator of the Institute of Jazz Studies, is writing a Charlie Parker biography, for which he would be most happy to receive any material. Anyone having information on Bird can write to Reiser at 135 W. 16th St., New York, N. Y.

## Barry Ulanov

PERIODICALLY, in jazz, somebody discovers Johann Sebastian Bach. Maybe rediscovers is the word; after all, Bach is not exactly an unknown, not even to the jazzmen who discover or rediscover his music, his techniques, his style with such ceremony, such fuss, such commercial success.

It's been happening with something like regularity for the last two decades, ever since the hectic, hustling days of the swing era, when Benny Goodman and Artie Shaw and Tommy Dorsey and Fats Waller and Bunny Berigan and Teddy Wilson and all the others were recording, each of them, as frequently as once a week and eating up material with frenzied gluttony and searching with equal wildness for anything that could or would or might swing for three minutes.

**THAT'S WHEN** Benny did Alec Templeton's *Bach Goes to Town*. And when shortly after, Alec Wilder recorded his *Sea Fugus, Mama*. And some persons began to talk seriously about using Bach as a staple in the jazz diet and about how if he were alive, he would be writing or playing jazz himself.

Fortunately, sanity asserted itself—in this context anyway—about the same time that Benny and Artie and Tommy and friends began to record less frequently.

It was obvious, fairly quickly, that whatever charm a two-part invention with a beat might possess, *The Well-Tempered Clavier, The Art of the Fugue*, and, say, the *Chromatic Fantasy and Fugue in D Minor* were not, could not, and should not be jazz pieces.

Then came all the Bachish, bookish introductions to *All the Things You Are*. The cadences of that lovely Jerome Kern tune did—and do—fall naturally into a contrapuntal form, especially clearly and cleverly and attractively on the piano keyboard. But it's only a device, and it can become tiresome very easily—and it has.

**AND NOW**, after all sorts of other experimental maneuverings with Bach and the Baroque manner, with ample canonic forms and slightly more intricate counterpoint, come a variety of pianists to run Bach into jazz and jazz into Bach and to cripple both in the race.

Don Shirley is an example of what I mean, but there are others, too, as anybody who has made the rounds or heard the records of late will testify, although not necessarily as glumly or as protestingly as I do.

It won't work. It doesn't. It makes for a musical hybrid of dubious merit that can please only those to whom novelty is a high value and ornament the index of artistic achievement.

**IN THE DOING**, too, several anomalies and anachronisms are perpe-



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## PAUL BLEY

POPSY  
MY HEART  
THAT OLD FEELING  
THERE'LL NEVER BE ANOTHER YOU

★  
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I WANT TO BE HAPPY  
BY OLD FLAME  
TUNE ON MY HANDS

DRINK ONE  
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trated that hurt in the same way chalk does when rubbed against the grain on the blackboard or tinfoil when chewed on a tooth filling. It grates; it sets the nerves to dancing crazily.

For one thing, loading a pop tune, even a distinguished standard out of the Gershwin or Kern or Youmans or Porter libraries, with Bach or Bach-like intros, exits, cadenzas, counter-melodies, and such can only produce a top-heavy performance, point to the smallness of the pop tune in comparison with the Bach, and point up the silly pretentiousness of the performer.

For another, what comes out in such arrangements isn't jazz. It rarely gets a consistent steady beat. It doesn't permit improvisation of any consequence. It creates a jumbled music, fragmented by contradictory styles and unflowing ideas that usually end up in a pompous display of a pianist's muscular fingers and flashy speed and nothing more.

WE DON'T NEED to get our Bach this way. There are other ways, more musical, less ostentatious, and still thoroughly suitable to jazz, the jazzman, and the atmosphere in which he can work and grow and mature.

If Bach is wanted—and a jazzman has as much right to want him as a conservatory-trained musician of the old school—why not take him straight? Everybody who knows the music of Bach well, who has played much of it or heard it in quantity, who has studied it with any amount of seriousness, must realize that the best Bach performance is one that, in effect, swings. As, for example, in the Wanda Landowska recording of the *Chromatic Fantasy and Fugue* or Joseph Szigeti's old recordings of the unaccompanied violin sonatas.

There's no reason why jazzmen shouldn't try their hands at Bach, even as a few years ago Arnold Fishkind and Billy Bauer ran over some of the inventions, and make it go as only they can—if, because they have the necessary equipment, they really can.

IF COUNTERPOINT is the concern, melodies made foremost, and dynamic linear development substituted for the comparatively static structure of a music bogged down in harmonic concentration, then why not a fresh and original use of this great branch of musical form?

There is enough there for jazz, as the occasional forays in this direction of the Modern Jazz quartet have shown, or the contrapuntal adventures of Lennie Tristano, John LaPorta, Teo Macero, and Charlie Mingus have demonstrated, without falling into the clumsy, the contrived, the unhealthy grafting of apples onto oranges which this latest rediscovery of the Leipzig cantor has become.

Who wants graft anyway? Let's keep jazz honest.

# Popular Records **DOWN BEAT**

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

- Jan August—**I Never Knew/Skater's Waltz** (Mercury 70726)
- Frankie Castro—**Hands Off/In the Kingdom of My Heart** (Wing 90034)
- The Crew-Cuts—**Mostly Martha/Angels in the Sky** (Mercury 70741)
- Sunny Gale—**C'est La Vie/Looking Glass** (Victor 47-6286)
- Georgia Gibbs—**If I Were a Bell/I'll Know** (Coral 9-61525)
- Betty Madigan—**There Should Be Rules/Strangers** (MGM 13034)
- Felicia Sanders—**All At Once/Wanting and Loving** (Columbia 4-40580)
- Sarah Vaughan—**C'est La Vie/Never** (Mercury 70737)
- Dinah Washington—**You Might Have Told Me/I'm Lost Without You Tonight** (Mercury 70728)
- Hugo Winterhalter—**Melancholy March/Berensade for a Wealthy Widow** (Victor)

## Four-Star Discs

- Charlie Applewhite—**The Trouble With Me Is You/This Heart I Bring** (Decca 9-29701)
- Eddie Arnold—**Richest Man in the World/I Walked Alone Last Night** (Victor 47-6290)
- Les Brown—**It's All Right With Me/Hokey Carmichael—Hong Kong Blues** (Coral 9-61529)
- Don Cornell—**Young Abe Lincoln/Dream World** (Coral 61521)
- Sammy Davis Jr.—**Adelaide/I'll Know** (Decca 29872)
- Doris Day—**Jimmy Unknown/Onch Bang** (Columbia 46521)
- Lola Dee—**Hey/In the Year of Our Love** (Wing 90035)
- Larry Elgart—**Spanish Lero/What the Thunder Said** (Decca 9-29859)
- Percy Faith—**The Rose Tattoo/Tambora** (Columbia 46522)
- Ralph Flanagan—**There's Nothing Like Love/Beep Boop** (Victor 47-6224)

# Packaged Goods In Review

Fifteen of the tunes associated with the Harry James band have been re-recorded by the trumpeter on Capitol in a set called *Harry James in Hi-Fi* (Capitol 12" LP W 654). To those familiar with the original versions of such sturdy fare as *Music Makers*, *Cherry*, *Two O'Clock Jump*, *I've Heard That Song Before*, et al, some of the old fire and dash of James and the band might appear to be missing. But maybe we're just getting to the age where we lament the passing of "those good old days." At any rate, it's just great to hear the voice of Helen Forest with the band again, Harry's horn contains enough of the old persuasion to make

- Fontane Sisters—**Daddy-O/Adorable** (Dot 45-15428)
- Ronnie Gaylord—**Don't Ever Change/Through the Years** (Wing 90033)
- Bill Haley—**Rock-a-Boogie/Burn That Candle** (Decca 9-29713)
- Carol Honey—**Nicolas/Tell Me Tell Me** (MGM 13039)
- Tommy Leonetti—**Sometime/Heartless** (Capitol F3274)
- Nellie Lutcher—**If I Didn't Love You Like I Do/Whose Honey Are You** (Decca 9-29842)
- Mantovani—**Braze Buttons/Edelma** (London 45-1694)
- Marinara—**Eindy Lou/Everybody's Doin' It** (Cadence 1378)
- Frank Weir—**Lily of Laguna/John and Julie** (London 1611)
- Frank York—**Love Goes Astray/Fiddle Frenzy** (Coral 9-61518)

you pay heed, and the sound quality is nigh perfect.

The Voices of Walter Schumann weave a warm spell on their newest release, *The Voices of Christmas* (RCA Victor 12" LP LPM 1141). There are some yuletide standards here, and some seldom-heard material, and it all provides the feeling of sleighbells and fireplaces and nipped noses, which is as it should be. This one should sell for many years.

To those whose musical palates are tickled by the pianistics of Roger Williams, whose *Autumn Leaves* currently is enjoying great favor, his first album (Kapp 12" LP KL 1008) will be a must. Called *It's a Big, Wide Wonderful World*, it features a number of geographical-type songs, all done in the florid Williams style.

Stan Wilson is a folk singer from San Francisco of whom you might have heard by now. If not, his latest set, *A Stan Wilson Recital* (Clef 12" LP MGC 672), would be well worth inspection. Though he yet does not display the intensity and command of a Josh White or a Belafonte, he selects his material wisely, tells a story well, and obviously enjoys his work. You probably will, too.

Decca, going all out on the package parade as the big buying season nears, has come up with an exciting new series of nine 12" LPs based on the theme of holiday. Included in the series are the

(Turn to Page 54)

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# Jazz Reviews

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

## Tony Aless

*Levittown; Corona; Aqueduct; Riverhead; Valley Stream; Greenport; Fire Island; Massapequa*

Rating: ★★★

This is called *Long Island Suite*, which is why the string of towns up above. The idea is mildly pretentious in view of the fact that the writing, such of it as there is, is undistinguished. Aless' lines are neither individual nor fresh nor particularly imaginative. And the sections are much too alike in mood and contour except for *Fire Island*. Aless' piano is like his writing—swinging, competent, but as of here, limited in its scope and depth.

But since this is mainly a blowing date in between the irrelevancies of the titles, there are some good things to hear. The rhythm section of Don Lamond, Arnold Fishkin, and Bill Bauer is first-rate. Bauer is also one of the better soloists on the date. Pete Mondello's baritone adds weight to the reeds, and Nick Travis' trumpet is crisply alive. Davey Schildkraut's alto is disappointing. Davey swings, but he is still too derivative. No altman today can miss having been influenced by Bird, but the better ones are developing their own styles as well. Davey has a large potential once he becomes himself.

The best of the horns is the young tenor, Seldon Powell, about whom Barry Ulanov wrote recently. Powell plays with guts, imagination, and a good, full, sound. It's for his work especially that I'd suggest you listen to the record. Also effective in their brief appearances are the alternating trombones "Moe" and "Joe", better known as J. J. and Kai. Very good recorded sound. The narrowness of invention in the writing lowers the rating. The album promises more than it delivers. (Roost 12" LP 2202)

## Svend Asmussen

*Rhythm Is Our Business; Don't the New Low Down; On the Sunny Side of the Street; Honey-suckle Rose; I Found a New Baby; You Won't Be Satisfied; When You're Smiling; Nobody's Sweet-heart Now*

Rating: ★★★

An enjoyable second volume in Angel's series by Svend Asmussen and his Unmelancholy Danes. Asmussen plays emotional, driving jazz violin. He's no Stuff Smith, but he's quite good. Among his highly capable associates on the various sides are guitar-

ist Jorgen Ingman, vibist-pianist Max Leth, guitarist-clarinetist-trumpeter, Svend Hauberg; bassists Poul Gregorson, Simon Brehm, Borge Ring, and Christian Jensen; drummer Erik Frederiksen; guitarist Helge Jacobsen; and pianist Kjeld Bonfils. I can't give these Asmussen dates a higher rating, however, because the vocals tend to be corny and some of the arrangements are stiff and datedly derivative. But it's a happy album, and one that may well give you kicks. Stuff Smith did the notes—a good idea on the part of Angel's jazz head, Bill Savory. (Angel LP 60010)

## Louis Armstrong

Vol. 1

*When It's Sleepy Time Down South; Jeppers Creepers; Tin Roof Blues; My Bucket's Got a Hole in It; Rose Room; Me and My Brother Bill; Lazy River; 'Taint What You Do; Perdido; Blues for Bass; Don't Fence Me In; Stompin' at the Savoy*

Rating: ★★★★★

Vol. 2

*Old Man Mose; Rockin' Chair; C'est Si Bon; The Whiffenpoof Song; When You're Smiling; When the Saints Go Marching In; Someday You'll Be Sorry; St. Louis Blues; Back O' Town Blues; Big Mama's Back in Town; Mop! Mop!; When It's Sleepy Time Down South*

Rating: ★★★★★

*Louis Armstrong at the Crescendo* was recorded at that Hollywood club (of which Gene Norman is one of the directors) on the night of Jan. 21, 1955. Personnel includes Trummy Young, Barney Bigard, Barrett Deems, Arvell Shaw, Billy Kyle, and Velma Middleton. Edmond Hall has since replaced Barney on clarinet. As you can see by the titles, these are characteristic Louis sets these days. The emphasis is on entertainment. Fortunately there are 15 vocal appearances by Louis, and these make the set. Also helpful is Trummy, who sings one, duets with Louis once, and plays gutty trombone.

Velma luckily is heard only twice. There are also adequate solo vehicles for Shaw (1), Kyle (2), and Barrett Deems, who has two long drum solos. (Is Leonard Feather kidding when he writes in the notes that Deems is "a worthy successor" to Big Sid Catlett?) Elsewhere in the set, Deems is also very heavy. Barney Bigard's *Rose Room* showcase is badly marred by a closing duet with Deems. Bigard in his other appearances is generally phlegmatic. There's not too much Louis solo horn, but as aforesaid, all those instrumentalized Louis vocals are a pleasure (except for *Boppin' Hoop*, which is much too unsubtle to be good satire). Recording balance could be better in places. (Decca 12" LPs DL 8168/8169)

## Bob Cooper

*It's De-Lovely; Strike Up the Band; 'Round Midnight; Hot Boy; Deep in a Dream; Hallelujah; Tongue Twister; All or Nothing At All; Sunset; Drawing Lines; It Don't Mean a Thing If It Ain't Got That Swing*

Rating: ★★★★★

*Shifting Winds* is made up of three different sessions. Present on all three were Cooper, tenor, oboe, English horn; Jimmy Giuffre, tenor, clarinet, baritone; Bud Shank, alto, flute, tenor; Bob Enevoldsen, trombone, tenor, bass clarinet; and Claude Williamson, piano. French horn player Johnny Graas and drummer Shelly Manne were on two of the sessions. Making one apiece were Stu Williamson, trumpet and trombone; Max Bennett, bass; Joe Mondragon, bass; Ralph Pena, bass; and Stan Levey, drums. The writing is by Cooper.

The musicianship throughout is of a very high order and the writing is generally quite clever. The profusion of instruments above gives you an idea of the varied voicings applied by Cooper, and this spread of color obviates sameness of sound on the LP. But on many of the numbers there is slight evidence that anything happening comes out of a deeply felt need by Cooper to express basic feelings. There is too much of a see-how-many-devices-I-know aura to much of the writing, and too little direct emotion and uncluttered, simply eloquent imagination. *Round Midnight* and *Deep in a Dream* are the best tracks on the date.

The soloists do play with warmth (particularly the always swinging Claude Williamson), and Cooper has never been as consistently good on tenor before on record. But the framework for the solos, the conception of the writing throughout each number, is too often contrived and sometimes close to being coy. Much of the effect of the solo blowing is thus negated by the rather constricted over-all atmosphere. I am impressed by all the technical skill this set contains, but wish there had been more emotional freedom. But in view of the performance level and a number of good blowing moments, the rating gets this high. Very good recorded sound. (Capitol 12" LP T6513)

## Duke Ellington

*C-Jam Blues; Orson; Caravan; Kinda Dukish; Bakiff; Frivolous Ban-tas; Things Ain't What They Used to Be; Night Time*

Rating: ★★★★★

*Dances to the Duke!* is superior to Duke's previous Capitol album, *Ellington '55*. Here there is no mistaking the richly individual Ellington musical personality on all the sides, and the band sounds more cohesive (except for the rather frantic closing measures of *Things*). The dates were cut in 1953 and 1954. Of the newer titles, Duke and Billy Strayhorn wrote the attrac-

five *Ocean and Night Time*; Duke is responsible for the short but muscular trio number, *Kinda Dukish*, and Ricky Henderson wrote and plays good alto in *Banta*.

Solowise, there's strong, romantic violin by Ray Nance, lucid clarinet by Jimmy Hamilton, and quite competent work by Paul Gonsalves, Quentin Jackson, Juan Tisol, Clark Terry, Britt Woodman, Wendell Marshall, and the others. This isn't the best of all the Ellington bands, but it's one of the four best bands in the country, and it's fine to have on the scene. (Capitol 12" T-637)

### Jimmy Giuffre

*Scintilla One; Finger Snapper; Lazy Tones; Scintilla Two; Chirpin' Time; This Is My Beloved; The Leprochaun; Scintilla Three; Rhetoric; Scintilla Four*

Rating: ★★ ★

This set, *Tangents in Jazz*, is a further extension of a concept that has interested Giuffre for a long time—"a nonpulsating beat." As Giuffre explains in the notes, "the beat . . . is acknowledged but unsounded. The two horns are the dominant but not dominating voices. The bass usually functions somewhat like a baritone sax. The drums play an important but non-conflicting role." The reason for all this is to attain more "clarity and freedom." Giuffre adds, "I've come to feel increasingly inhibited and frustrated by the insistent pounding of the rhythm section. With it, it's impossible for the listener or the soloist to hear the horn's true sound . . . or fully concentrate on the solo line."

On these tangents, Jimmy plays clarinet, tenor, and baritone (the clarinet with particularly moving effect). The excellent bassist is Ralph Pena, and drummer Artie Anton is brilliant. Jack Sheldon is the very competent trumpeter.

The results of these essays in non-pulsating beat are absorbing. Giuffre has investigated a large range of possibilities, technical and emotional. This LP however, is, as Giuffre admits, just a step. The idea doesn't wholly come off yet in execution. The main trouble is a feeling of disjointedness. There is too much of a stop-and-go feeling. It should be possible to flow more even with the beat implicit. This way it's as if an emotional statement were continually being interrupted by an excess of punctuation.

But the album is strongly recommended as an indication of one important step in a direction several musicians will undoubtedly investigate increasingly. Capitol is to be congratulated both for having given Giuffre the freedom to do this and a wonderful job of recording. Excellent notes by Giuffre in answer to questions by Will MacFarland. (Capitol 12" LP T634)

(Continued on Page 19)

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### Woody Herman

*Opus De-Funk; Gina; I Remember Duke; Sentimental Journey; Cool Cat on a Hot Tin Roof; Where or When; Captain Ahab; I'll Never Be the Same; Pimlico*

Rating: ★★★★★

The Third Herd as recorded in October of last year (two numbers) and June, 1955. Ralph Burns wrote four of the originals, Manny Albam one, and *Opus De-Funk* is by Horace Silver. Bill Holman arranged *Where or When*. Full personnel is given on the envelope, but the annotator might well have listed the soloists for each number. This is not a great band collectively nor are the soloists exceptional. But it's a very good unit; the soloists are highly competent; and the writing is lean and interesting. Above all, as has been the case with all Woody's bands, it's a warm, swinging unit that combines humor with gentleness, drive with imagination. A very pleasurable album though not as varied as Woody's previous one for Capitol. (Capitol 12" LP T658)

### Hollywood Saxophone Quartet

*Toccata in F; Nightcap; New York City Ghost; You Brought a New Kind of Love to Me; Autumn in New York; There'll Never Be Another You; Mixed Commotions; Cheek to Cheek; Make the Most of It; Ghost of a Chance; All the Things You Are; Dancing on the Ceiling*

Rating: ★★★★★

As Charlie Emge's liner notes point out, the Hollywood saxophone quartet has succeeded in "creating a true ensemble, an ensemble comparable to that of the fine string quartets." This is not the sax ensemble work of the type that Paul Whiteman used to feature, or even Stan Kenton on *Opus in Pastels*. It is a collection of beautifully played arrangements that were written by some mighty skilled craftsmen, and which come much closer to the jazz idiom than previous efforts.

The saxes are Russ Chiever, soprano; Jack Dumont, alto; Morrie Crawford, tenor, and Bill Ulyate, baritone, and their rapport and execution is most remarkable.

But there is no room open for improvisation, and though the writing generally is interesting, only Marty Paich's *Toccata* makes the men extend themselves and presents them with a real challenge. Billy May's *Cheek to Cheek* contains some genuine humor, Russ Garcia's *Commotions* is worth hearing, and Lennie Niehaus' *Make the Most* shows some good construction, but perhaps it would have been wiser not to term this a jazz album. For judged on the basis of its musical creativity it could not merit more than three stars. If judged on sheer technical ability and ensemble work, it would get the full five. Thus the compromise rating. Recording quality is superb. (J. T.) (Liberty 12" LP LJH 6005)

(Continued on Page 20)



# big name bands

Harry James  
Ray Anthony  
Les Brown  
Woody Herman  
Duke Ellington

## New by Capitol



### HARRY JAMES

*Harry James in Hi-Fi. Everybody in the music business hopes to knock off a million-seller record once. Harry James has forgotten his first or how many since. Eleven of the 15 in this album did it! Listen to these great arrangements—in Hi-Fi! No. 654*



### LES BROWN

*College Classics. For dancers everywhere, in the bright, rich, up-to-date sound that only Les Brown and his "Band of Renown" can make. These are the wonderful melodies of "college days." You've not forgotten them and you never will. No. 657*



### WOODY HERMAN

*Road Band! One of the all-time "greats" shows what's kept him up there. Here's Woody's world famous band showing the best of what's played on his one-night stands from Burning Eush, Neb. to Broadway, N.Y. Nine mighty selections. No. 658*



### DUKE ELLINGTON

*Dance to the Duke! The Duke at the piano and the band do strange and wonderful things to some highly sophisticated music. Every selection has the name "Ellington" stamped all over it. For 30 years, that's been a mighty good brand. No. 657*



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THE CAPITOL TOWER,  
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**Stan Kenton**

*What's New?; Stella By Starlight; I've Got You Under My Skin; Cherokee; Stompin' at the Savoy; Yesterdays; Limelight*

Rating: ★★ ★★

The current Kenton band at its best is a hard-hitting, exciting unit with several chargingly swinging soloists, as this LP, *Contemporary Concepts* (recorded in the summer of this year) forcefully demonstrates. All the arrangements are by Bill Holman except for Gerry Mulligan's *Limelight*. Holman's writing is leaner and considerably less pretentious than several other writers previously and currently in the Kenton book. There are still some touches of Hollywoodian rhetoric, but by and large, Holman's scores are clean and directly driving. Best soloists on the set are tenor Bill Perkins and Charlie Mariano.

Among the rest of the soloists, also energetically inventive is the work of Sam Noto, Stu Williamson, Carl Fontana, and the rhythm section of Ralph Blaze, Max Bennett, and Mel Lewis. Lennie Niehaus' playing still hits me as built more of notes than of feelings that he can express and as a result, *Cherokee*, the vehicle for Niehaus, is the least moving track on the LP.

Deserving of much credit are lead trumpets Al Porcino and Ed Leddy and lead trombonist Bob Fitzpatrick. It's a well-disciplined, cohesive brass section. Very good recording, the kind Capitol does for bands better than any other company. There's also ample space for each number—this is what LPs are for. I've gotten more kicks out of this Kenton LP than any I can remember. Very close to five stars. (Capitol 12" LP T666)

**Stan Kenton-June Christy**

*Ev'ry Time We Say Goodbye; Lonely Woman; Just the Way I Am; You're Mine, You!; Angel Eyes; Come to the Party; Baby, Baby All the Time; We Kiss in a Shadow; How Long Has This Been Goin' On?*

Rating: ★★

Duet is just that. June Christy sings with accompaniment by only Kenton at the piano. This turns out not to have been a felicitous idea. Neither Kenton nor Christy have that strong an inherent beat to afford to be without bass and drums. (A guitar would have been apt, too.) Stan's accompaniment is too often heavily graceless and rhetorical. (Contrast it, for example, to the way Ellis Larkins backs Ella Fitzgerald.) June, as usual, has intonation problems, and as a result, there are several unintentionally jarring (I might say painful) moments.

June's chief asset, again as usual, is her sound. But her phrasing doesn't flow and is often otherwise debatable, and her enunciation is not as consistently clear as it should be. Also unfortunate is Christy's limited scale of dynamics and imagination. Over a

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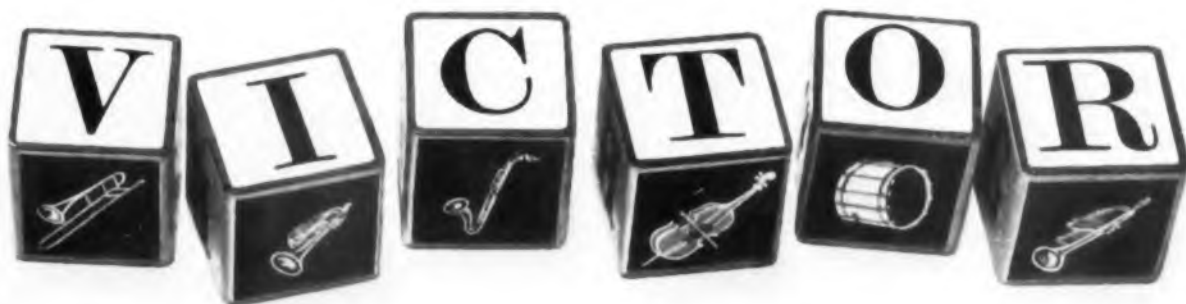
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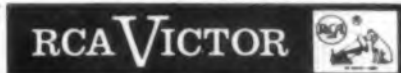
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whole 12" LP, there is too much of a sameness in her approach to each tune, and the over-all effect is close to a blurred monotone. A singer has to be very, very good to expose herself this starkly with just piano background. June Christy isn't. And Stan lacks here the subtlety and taste an accompanist must have. (Capitol T 656)

Lou Mecca

*All the Things You Are; You Go to My Head; Bernie's Tune; Stan's Invention; The Song Is You; Just One of Those Things*

Rating: ★★★

Guitarist Mecca has previously been heard to very good advantage on two Gil Melle LPs for Blue Note. In his first album to himself, he reaffirms his fluent skill but indicates he does not yet have the imaginative range or emotional depth to carry a whole LP. His conception tends to be too bland and not yet uniquely individual. Lou's backing by vibist Jack Hitchcock, bassist Vinnie Burke, and drummer Jimmy Campbell is very tasteful, and the quality of recorded sound is first-rate. But while it's all pleasant, nothing particularly memorable by the chief soloist occurs, and the general effect tends toward dullness after awhile. This is another illustration of a first LP coming too soon. (Blue Note LP 5067)

Red Mitchell

*Happy Minor; Bluesology; Once in a While; Long Ago and Far Away; Gone with the Wind; Kelly Green; Scapple from the Apple*

Rating: ★★★★★

Red, one of the best bassists in modern jazz and currently with the Hampton Hawes trio, leads Zoot Sims, Bob Brookmeyer, Conte Candoli, Claude Williamson, and Stan Levey in a set called *Happy Minors*. Three tracks consist of just Red, Claude, and Stan. The band sides are generally stimulating solowise, particularly due to the horns of Sims and Brookmeyer. Throughout, Williamson is first-rate on his piano solos, and Red is characteristically strong and inventive.

The band sides would have been more effective if there had been more room for the soloists to build. Other liabilities are that Candoli is too often facile rather than deeply engaged. The trio numbers all work out very well. Red wrote two of the originals (*Happy Minor* and *Kelly Green*, both pleasant); *Bluesology* is Milt Jackson's; and *Scapple* was by Bird. (Bethlehem LP BCP 1033)

Hank Mobley

*Hank's Prank; My Sin; Acile and Tequila; Walkin' the Fence; Love for Sale; Just Coolin'*

Rating: ★★★

Hank Mobley's first LP under his own name also includes the strongly swinging rhythm section of Horace

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**CHET ATKINS** with his thumb pick and his four fingers plays in his inimitable 'modern-country' style to produce a tone that delights the listener. It's so tasteful, so melodic, so enhanced by Chet's own clever improvisations! Every Chet Atkins appearance, whether in person or on T-V (you should see and hear his reception at Grand Ol' Opry!) and every new album he cuts for RCA Victor, wins new admirers to swell the vast army of Chet Atkins fans.



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Chet Atkins' own ideas combine with Gretsch 'know how' to produce these two truly distinctive guitars. For real country-style tone, for exceptional playing convenience and comfort, and for regular he-man good looks, it's mighty hard to match them—*anywhere!* In both models you find every one of these important construction features:

- Deep cut-away bodies for easy fingering of the entire scale;
- Twin, built-in Gretsch-Dynasonic pickups (no others come even close for sensitivity, fidelity, and power) with five controls, including two-way, finger-tip switch to cut out either pickup or combine them—*instantly!*
- Built-in Vibrato tailpiece for exciting tonal effects: single tones or full chords sustain with beautiful tremolo under manipulation of the lever;
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- Special thin-gauge strings;
- Chet Atkins-designed shorter scale;
- Oval rosewood fingerboard with pearl positions engraved in Western motifs, on fast-playing Gretsch 'Miracle Neck';
- Individual machines with slip-proof metal buttons;
- Metal parts heavily gold plated.

### CHET ATKINS SOLID BODY GUITAR

Compact 13½" body and neck of selected brown mahogany, hand polished finish. The slim 'Miracle Neck' joining at the 16th fret and the deep cutaway help you get those highs in brilliant fashion. Western style decorations including carved saddle leather body binding and shoulder strap. For ultra-fine tone projection and sustaining power, this is your guitar! (Illustration "A")

**PX6121**—Chet Atkins Solid Body Electric  
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Conventional style but a little narrower (15½") and a little thinner (2¾") to give you that Gretsch new look, new feel, new playing comfort. Body and neck are choice curly maple finished Western-style in amber-red, highly polished by hand. The neck joins at the 14th fret. Complete with carved saddle leather shoulder strap. Here's a wonderful combination of mellow tone with brilliance when you want it! (Illustration "B")

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(See Page 16 for Chet Atkins Guitar Cases.)



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Sit down with one of these new Gretsch twin-pickup models and explore the rich tonal resources it has in store for you. Featuring the famous Gretsch-Dynasonic pickups with individually adjustable magnets to give you perfect balance on all six strings. There's nothing to equal them for power, sensitivity and fidelity of tone. Teamed up with these magnificent pickups are the five Gretsch-engineered controls to give you not only the absolute tops in sound but also an infinite range of tonal effects. You regulate the volume from either pickup separately—then the "tone-mix" of both playing together. In a split second you tune out either pickup at will or tune them both in. The smooth-curve bass-treble control helps you still further in achieving the exact sound to best suit your own distinctive playing style. You can't even begin to realize how fine, how responsive electric guitar can be till you've tried a Gretsch!



**MARY OSBORNE** plays a full schedule of TV and Radio starting each weekday morning on the Jack Sterling Hour, CBS (New York). Her modern guitar work and unique singing style rate mighty high with New Yorkers. She plays the Gretsch "White Falcon" and the Gretsch "Country Club" in Cadillac Green, and tells the world how good they are!



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PX6136—Gretsch "White Falcon" Electric  
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## GRETSCH "COUNTRY CLUB" TWIN PICKUP ELECTRIC GUITAR

For the progressive jazz guitarist looking for the best there is in tonal resonance and response combined with the new look and wonderful new feel that make playing a pleasure. Built in the new Gretsch "thin model" with the slim, tireless-playing Gretsch "Miracle Neck". Full arched body, 17" wide, with cutaway; body edges and F-holes bound in black-and-ivory. Curly maple throughout, finished in choicest lacquer, polished by hand to flashing brilliance. Rosewood fingerboard with pearl positions, black-and-ivory bound. Twin Gretsch-Dynasonic pickups and the five Gretsch controls that give such superb tonal variations and effects. Grover deluxe 16-to-1 ratio individual covered machines. All metal parts heavily plated in 24-K gold.

**PX6192**—Gretsch "Country Club" Guitar in dark brown lacquer shaded to golden amber sunburst.....**\$385.00**

**PX6193**—Gretsch "Country Club" Guitar in clear, natural finish, extra choice grain.....**\$400.00**

**PX6196**—Gretsch "Country Club" Guitar in spectacular Cadillac Green. (Shown in full color on the cover of this catalog—See Illustration D).....**\$395.00**

**TOMMY KAY**, staff guitarist *WABC* (New York). Formerly with Jimmy Dorsey, Shep Fields and Raymond Scott orchestras. Versatile stylist, he plays the Gretsch "Country Club" model in all his TV, radio and recording work.



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with its six individually adjustable magnets give perfect tonal balance combined with unequalled power and sensitivity. What's even more important, it delivers true, natural guitar tone at all levels of amplification. There's nothing else to match it!



## GRETSCH "CORVETTE" SPANISH ELECTRIC GUITAR

A favorite model, featuring the superb amplification of the Gretsch-Dynasonic pickup with its individually adjustable magnets (unsurpassed for power and sensitivity) plus the playing speed and comfort of the Gretsch 'Miracle Neck'. Full arched, super-auditorium model (16" body width) in selected spruce and maple, finished in lustrous hand polished lacquer. Body edges double-bound in ivory plastic. Individual machines. All metal parts, including the large, knurled volume and tone controls, are polished chrome. Complete with rubber covered AC cable.

**X6182**—Gretsch "Corvette" Electric Spanish Guitar in dark brown shaded to amber.....**\$147.50**

**X6183**—The same guitar but in clear natural finish.....**\$157.50**

**X6184**—The same guitar but finished in brilliant 'Jaguar Tan' (See it in full color on the cover of this book).....**\$157.50**

## THE VERSATILE "CONVERTIBLE" GRETSCH ELECTRIC GUITAR

Play it electric or play it acoustic and get top tone either way. That's because instead of being built-in, the Gretsch-Dynasonic pickup of this guitar is suspended clear of the top to allow full, free vibration. Full, arched, 17" body with cutaway; Gretsch slim, fast playing neck. Close-grained choice spruce top; selected rock-maple body and neck. This is a showman's guitar, finished in smart modern style with lotus ivory top and copper mist body and neck. Other features include: Over-size Lucite guard plate mounting the adjustable magnet Gretsch-Dynasonic pickup and the control knobs (volume and tone); Grover 16-to-1 ratio individual, covered machines, Rosewood fingerboard with pearl position markers. Metal parts heavily gold plated. (See it in full color on back cover of this book.)

**No. X6199**—Gretsch 'Convertible' Electric Cut-Away Guitar in Lotus Ivory and Copper Mist.....**\$295.00**

*Also available on special order in shaded finish.*





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 Staff guitarist at  
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## THE GRETSCH "STREAMLINER" ELECTRIC GUITAR

With its new looks, new feel, new playing comfort, plus its amazing tone production, this new Gretsch model has become a prime favorite with professionals and students alike. The cut-away body (16" width) is extra thin—feels so nice under your arm! And, of course, there's the slim, fast 'Miracle Neck' to further enhance your playing pleasure. The built-in Gretsch-Dynasonic pickup with individually adjustable magnets yields a tone of incomparable power and fidelity; two large knurled metal knobs operate the smooth-curve tone and volume controls. The body and neck are selected rock maple; fingerboard is rosewood and inlaid with large pearl position markers; body and fingerboard double bound with ivory celluloid; entire instrument highly polished by hand. Individual machines with metal buttons. All metal parts chrome plated and polished. Complete with rubber covered AC cable with jack.

**PX6189\***—The 'Streamliner', with Bamboo Yellow Top and Copper Mist Body and Neck ..... **\$240.00**

**PX6190**—The 'Streamliner' in conventional dark brown shaded to amber..... **\$235.00**

**PX6191**—The 'Streamliner' in clear, natural finish..... **\$245.00**

*\*Shown in full color (Illustration H) on the cover of this book. Also available, on special order, in brilliant 'Jaguar Tan' as pictured below.*

**PX6189—GRETSCH "STREAMLINER" \$240.00**  
 Shown Below in Brilliant Jaguar Tan

**PX6191—GRETSCH "STREAMLINER" \$245.00**  
 Shown Below in Clear Natural Finish





## GRETSCH HAWAIIAN ELECTRIC GUITARS

Offer Important Advantages to Both Professionals and Students

GRETSCH advanced electronic engineering endows these new guitars with distinguished power, quality and fidelity of tone along with unfailing performance. 'Smooth-curve' controls contribute further to their efficiency of tone production. Tasteful, modern styling in all models, enhanced by flawless finish, provide the pleasing stage-values so important to every player, amateur as well as professional. These are fine musical instruments and look the part! Solidly built from finest hardwoods with finishing details in enduring plastic and chrome plating for the metal parts, you can count on utmost durability and lasting good looks.



### GRETSCH "JET TWIN" CONSOLE

Deluxe double neck Hawaiian Electric Guitar in modern console style, featuring superb tone and impressive versatility of voice. Twin 6-string fingerboards (the rear one elevated for greater playing convenience) play singly or in combination at will, providing a wide range of tunings. New design individual patent heads have the buttons all facing the player thus affording fast, easy, accurate tuning. Twin Alnico-5 permanent magnetic pickups with individual adjustment for each string. Built of fine hardwood covered in gleaming jet-black plastic. Fingerboards are Lucite with modernistic position markers. 'Smooth-curve' volume and bass-treble controls and selective three-way fingerboard switch, each actuated by large, knurled metal knob. Metal hand-rest tailpiece covers. Metal parts polished chrome plated. Complete with 7-foot, full shielded extension cord.

**6148**—"Jet Twin" Hawaiian Electric Console Guitar, without legs. ....Each **\$175.00**

**6148L**—"Jet Twin" Hawaiian Electric Guitar with four polished chrome plated metal legs, adjustable to sitting or standing position. ....Each **\$214.50**

**6140**—Deluxe plush lined case for "Jet-Twin" guitar. Solid veneer construction covered in handsome scuff-proof fabric-textured material. Has compartment for legs. ....Each **\$41.50**

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## GRETSCH "JET MAINLINER"

(A) Deluxe full-professional 6-string Hawaiian Electric Guitar with hardwood body in super-modernistic design, finished in gleaming jet black plastic with transparent Lucite fingerboard and chrome-plated metal control knobs. Polished, non-tarnishing solid aluminum control plate and hand-rest type covered tailpiece. Alnico-5 permanent magnetic pickup with individual string adjustment yields a tone of delightful quality which can be balanced to perfection. Smooth-curve volume and bass-treble controls. 7-foot full shielded extension cord. In appearance and playing performance this guitar meets every need of the professional artist.

(A) 6147—"Jet Mainliner" 6-String Electric Hawaiian guitar ..... Each **\$87.50**

6139—Deluxe, plush lined, 3-ply veneer case for No. 6147 guitar. Covered in handsome scuff-proof material in pleasing fabric texture. Ends are bound in dark alligator grain with white piped interior edges. .... Each **\$22.50**

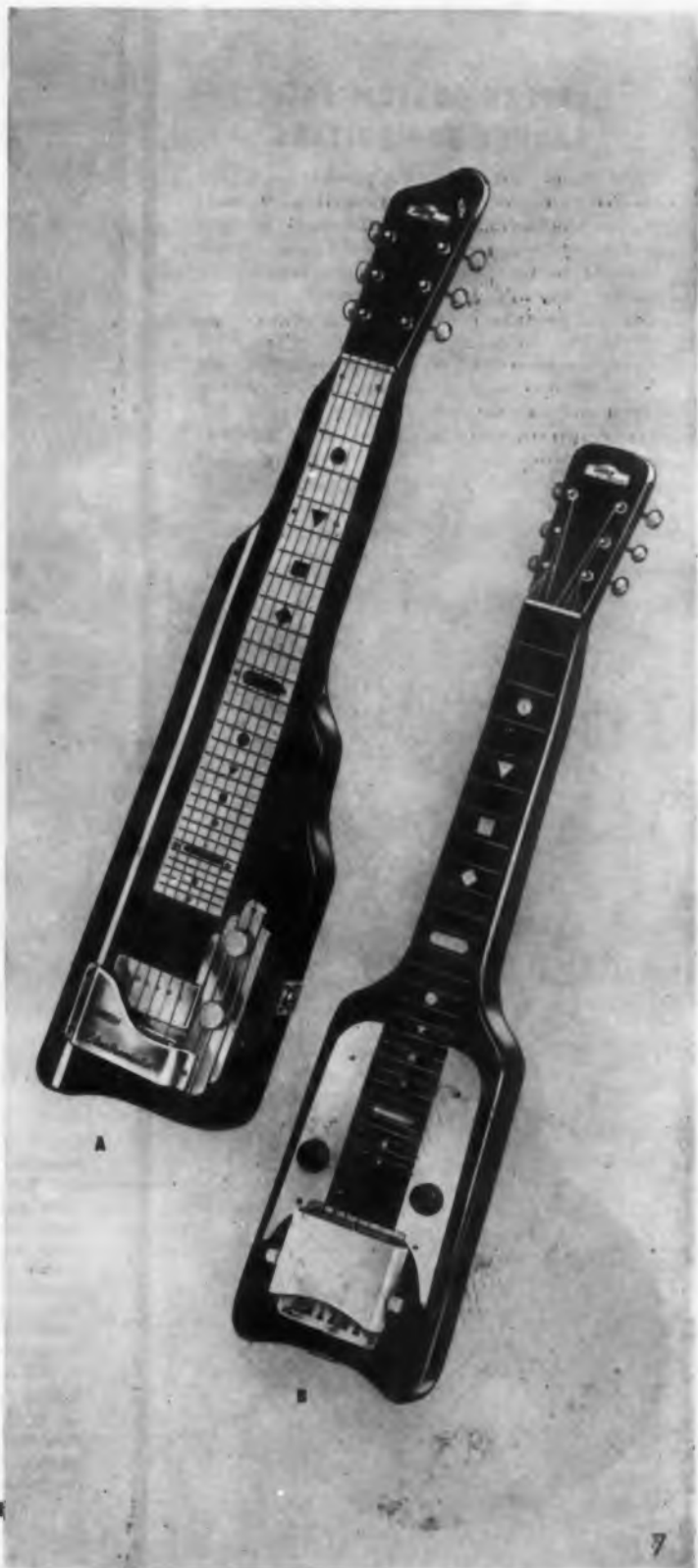
## GRETSCH "JET AIRLINER"

(B) For the part-time professional or the student we offer this streamlined 6-string Hawaiian Electric in polished jet black plastic, with tonal and playing qualities unusual at the price. Ivory plastic fingerboard and hand-rest type tail piece cover give interesting contrast. Superior pickup with individual string adjustment. Smooth-curve bass-treble volume control. Complete with 7-foot, shielded extension cord.

(B) 6145—Gretsch "Jet Airliner" 6-String Electric Hawaiian guitar ..... Each **\$65.00**

6138—Case for No. 6145. Full 3-ply veneer body covered in fabric textured scuff-proof material. Flannel lined ..... Each **\$10.00**

For GRETSCH "ELECTROMATIC" AMPLIFIERS, see Pages 14 and 15. Engineered for 100% Performance with Gretsch Electric Hawaiian Guitars—



## GRETSCH CUSTOM-BUILT ARCHED TOP GUITARS

Hand made throughout, the product of highly skilled craftsmen, long experienced in the making of fine instruments. For the backs of these guitars we use beautiful 'fiddle back' maple carved from the solid slab. For thin tops we use choice, close-grained spruce carved from the slab and graduated for tone like a master-made violin. The necks are curly maple of beautiful grain, modeled in the slim Gretsch 'Miracle Neck' design which means maximum playing speed and comfort. Ten separate stages of finishing process and the use of finest lacquers assure lasting lustre to their highly polished wood surfaces while their metal parts are 24-K gold plated.

Delivery 60 to 90 days after receipt of order.



### GRETSCH "FLEETWOOD" 17" CUT-AWAY GUITAR

Matchless playing ease! Superb tone! Distinguished beauty! And the slim Gretsch "Miracle Neck" means faster action, easier fingering. The Gretsch cut-away brings the high notes within easy reach for brilliant effects. Made of choice curly maple and spruce, carved and hand graduated; finished in lustrous lacquers and highly polished. Finest Madagascar ebony fingerboard inlaid with large pearl position markers. Body edges, fingerboard and F-holes full bound in black-and-ivory plastic. Top quality fittings including Grover 16-to-1 ratio machines for hair-line tuning. Metal parts are heavily plated in 24-K gold.

**X6038**—Gretsch "Fleetwood" custom-built 17" cutaway guitar in rich dark brown shaded to golden amber sunbursts. (See Illustration at the left)..... **\$475.00**

**X6039**—Gretsch "Fleetwood" in clear, natural finish. (See Illustration A)..... **\$490.00**



## GRETSCH "ELDORADO" CUSTOM BUILT 18" GUITAR

Big! Beautiful! Superb tone quality and power to meet every top professional requirement! And all this *plus* the speed and comfort of Gretsch "Miracle Neck" construction. Extra choice curly maple in the body and neck; prime mountain spruce of choicest grain for the top; finest Madagascar ebony fingerboard inlaid with large pearl position markers. Finished in finest lacquers polished by hand to brilliant lustre. Body edges, fingerboard and F-holes full bound in compound black-and-ivory with gold sparkle inlay. Deluxe hardware including Grover 16-to-1 ratio machines. Metal parts heavily plated in 24-K gold. Custom-built to order.

**X6040**—Gretsch "Eldorado" 18" guitar in rich brown shaded to golden amber sunburst. (See Illustration B above) ..... **\$475.00**

**X6041**—Gretsch "Eldorado" 18" guitar in clear natural finish. (See Illustration C above) ..... **\$490.00**

**If you want your Gretsch "Eldorado" to be built 'cut-away' style add \$75.00 to the price. And be sure to specify it in your order.**



*SAL SALVADOR formerly featured by Stan Kenton and now heading his own group, playing New York's top clubs. Records for Blue Note and Capitol. Widely known for his modern, progressive playing style. Plays Gretsch guitar exclusively.*

## GRETSCH "CONSTELLATION" ARCHED TOP 17" CUT-AWAY GUITAR

The Gretsch 'cut-away' feature facilitating the fingering of the high notes, plus the matchless playing speed and comfort of the ultra-slim Gretsch 'Miracle Neck', will delight any guitarist. And all this *plus* superb tone and beauty of appearance. Curly maple body of beautiful grain and choice, straight, close grained spruce

top; rosewood fingerboard with large pearl position markers. Body edges, fingerboard, and F-holes bound in black-and-ivory. Finest quality hardware, including Grover deluxe 16-to-1 machines for extra-accurate tuning. The wood parts are finished in choice lacquers polished by hand to high lustre. Metal parts are heavily plated in 24-K gold.

**X6030**—Gretsch "Constellation" 17" cut-away guitar in dark brown shaded to warm amber sunbursts. Metal parts 24-K gold plated. Shown in full color (Illustration C) on the cover of this catalog.....Each **\$250.00**

**X6031**—Gretsch "Constellation" 17-inch body, cut-away guitar, finished in clear natural finish, emphasizing the beautiful grain of the superb woods used in the construction of this instrument. ....Each **\$260.00**



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### GRETSCH "CORSAIR 16" BODY GUITAR

Full arched top and back (body width 16") with Gretsch slim "Miracle Neck"—so restful and comfortable to play! With its fine tone and playing convenience it is a practical choice for both solo and rhythm. Body and neck of fine rock maple; the top is resonant straight grained spruce. Rosewood fingerboard with large position markers. Body edges and fingerboard bound in ivory plastic. Finished throughout in finest lacquers highly polished by hand. Individual tuning machines with ivory plastic buttons; chrome plated tailpiece.

**X6014**—Gretsch "Corsair" 16" arched body guitar in rich dark brown shaded to golden amber sunbursts. .... Each **\$140.00**

**X6015**—Gretsch "Corsair" guitar in clear natural finish; extra choice grain. .... Each **\$150.00**

**X6016**—Gretsch "Corsair" guitar in new Bordeaux-Burgundy finish (shown in full color on the cover of this catalog—see Illustration B) ..... Each **\$150.00**



### GRETSCH "NEW YORKER" ARCHED BODY GUITAR

A favorite model with students but also bought for a stand-by instrument by many professionals because of its excellent tone and easy playing action. Super-auditorium size (16" body) with rock maple back, sides and slim, easy-playing 3-piece built-up, steel truss rod reinforced neck, and selected spruce top. Finished in highly polished dark walnut lacquer shaded in the top to golden brown sunburst. Body edges full bound in ivory celluloid; fast-action rosewood fingerboard; polished plastic-ebony headpiece engraved in white. Nickel plated metal parts including modernistic fluted tailpiece.

**No. X6050**—Gretsch NEW YORKER Orchestra Guitar ..... Each **\$99.00**

## GRETSCH GRAND CONCERT FLAT TOP GUITAR

Rich bass tones and clear singing highs make this model a prime favorite for both solo playing and voice accompaniment. Ideal for the vocalist-guitarist because of the pleasing blend of its tone with the singer's voice. Grand Concert size (body width 14 $\frac{1}{4}$ " ) with choice Honduras mahogany body and neck in dark rosewood finish; close grained natural finished spruce top. Hand polished. Body edges double bound in plastic ivory. Rosewood oval fingerboard; tortoise celluloid guardplate. Individual machines. Fast playing, slim Gretsch "Miracle Neck," steel truss-rod reinforced joining at the 14th fret.

**X6003** — Gretsch Grand Concert flat top guitar. Each **\$100.00**



## "TOWN AND COUNTRY" JUMBO FLAT TOP GUITAR

Its extra large (17" body width) and extra deep body give it marvelous depth and power of tone. Wonderfully effective for rhythm 'push' and deep bass in country-style and cowboy bands as well as vocal accompaniment. Selected rock maple neck, sides and slightly arched back, finished in rich dark brown shaded to amber sunbursts. Flat top of resonant straight grained spruce in light natural color. Body edges and fingerboard full bound in black-and-ivory plastic. Individual tuning machines. Note particularly the unique, adjustable rosewood bridge which permits easy regulation of the playing action. **X6021**—Gretsch "Town and Country" jumbo flat top professional guitar. Each **\$175.00**



## GRETSCH "RANCHER" JUMBO FLAT TOP GUITAR

A spectacular model in real, he-man, outdoor Western finish with powerful appeal for Hill-Billy and Cowboy bands. Extra deep, extra large (17" body width) with a depth and power of tone to match. Finest rock-maple body and neck, close grained mountain spruce top, finished over all in golden red and highly polished by hand. Body edges, fingerboard and soundhole bound in black-and-ivory plastic. Rosewood fingerboard inlaid with pearl positions engraved in Western motifs. Rosewood attached bridge with adjustable feature to permit regulation of the playing action. Tooled saddle leather shoulder strap with stone-set buckle and knurled strap attachment studs. Individual tuning machines with polished metal buttons. Metal parts heavily plated with 24-K gold. **X6022**—Gretsch "Rancher" Jumbo flat top guitar in Western finish.....\$200.00

See this guitar in full color on the cover of this catalog (Illustration E)



**MARTHA CARSON** big favorite on 'Grand Ole Opry' and widely known for her big selling recordings of folk and sacred songs. Formerly with Renfro Valley Barn Dance (Ky.) and WSB Barn Dance (Atlanta). A Gretsch artist.



**"THUMBS" CARILLE** featured with Jimmy Dickens and the Country Boys, Station WSM (Nashville, Tenn.). Plays Gretsch "Round Up" in his own distinctive style. When you see him play you'll understand his nickname.



**"RED RIVER DAVE"** (Dave McEnery) perennial favorite of TV, Radio, Film and Stage. Equally famous as a composer and recording artist. A Gretsch guitar booster for years—and one of the all-time cowboy stars.



**WHITEY CARSON** from Dallas, Texas, has appeared on 'Grand Ole Opry.' Also played his own 'Carson Corral' TV show on WGN (Chicago) and the Boston (Mass.) Radio. Plays his own specially built Gretsch Jumbo flat top.

# GRETSCH "ELECTROMATIC" AMP

## "ELECTROMATIC TWIN" AMPLIFIER



Compact, powerful twin-speaker plus tweeter and built-in tremolo, offering tonal performance, dependability and easy portability, quite unusual at the price. Two heavy-duty oval speakers (11" x 6") synchronized for balanced reproduction to assure peak performance. Additional tweeter with its own tone outlet gives extra brilliancy. Improved chassis with 6 preferred type tubes; true out-put, 14-Watts; Built-in tremolo with foot pedal control and speed regulator; Three instrument inputs; two are regular full-range channels and one is brilliant treble channel for radio and recording; Smooth-curve volume and tone controls; Heavy-duty AC switch plus handy "Stand-By" switch which turns off the sound but keeps circuit warm; Safety fuse holder; Jewel pilot light; Slender, modern styled cabinet in scuff-proof, fabric textured covering with smart 'wrap around' grille (not shown in the picture); leather handle; A special cabinet feature is the heavy reinforcing band which eliminates all sympathetic vibrations allowing full-power output; 9-foot rubber covered, AC extension cord with plug.

No. 6161—Gretsch "Electromatic Twin" Amplifier in charcoal gray, silver flake covering..... Each \$160.00  
 No. 6169—Gretsch "Electromatic Twin" Amplifier in Western finish (See Page 16)..... Each \$175.00  
 No. 6422—Mackintosh Cover (open end) with plastic bound seams for Nos. 6161 and 6169 amplifiers..... Each \$8.25

## ELECTROMATIC "HI-FI" AMPLIFIER



This new, scientifically balanced amplifier—the product of two years of engineering research and experiment—provides an entirely fresh and exciting experience for the string artist and his listeners. Its tone-color variations will astonish you. In Hi-Fi position alone there is an essentially flat curve from 60 to 20,000 cycles. And with the wide range of additional bass and treble boost and extenuation, with the separate controls for each range, you get any combination of tone color you want—such as bright, sharp high treble in combination with full, mellow bass, and infinitely more effects. SPECIFICATIONS: 10-tube, split chassis for smooth, undistorted power output of 30-Watts; Four separate speakers—2 tweeters and 2 woofers, the latter wide-range, heavy duty Jensen 12-inch Concert type for maximum load; Polished chrome control panel, set high for easy adjustment; Separate wide-range Bass and Treble boost controls for tone-color separation; 2-position range selector for wide-scope fidelity control—Normal, Hi-Fi, and Ultra Brilliant which emphasizes the extreme highs to give a 'presence' even greater than Hi-Fi; AC toggle on-and-off switch; also 'stand-by' toggle switch; Five in-put channels, two in Channel 1, three in Channel 2, each channel with its own volume regulation; Safety fuse container; Super-Jewel pilot light; Sturdy cabinet with 3/4" lock corners and special cross-bracings to eliminate electronics. Covered in two-tone scuff-proof fabric textured charcoal gray material. Heavy protective grille screen; oversize carry handle in polished chrome; cushioned feet; 9-foot rubber covered AC extension cord, and unbreakable rubber AC plug.

No. 6166—Gretsch Electromatic "HI-FI" Amplifier..... \$485.00  
 No. 6424—Mackintosh Cover for No. 6166 Amplifier; plastic bound seams, open bottom ..... \$ 12.00

## PICK-UPS AND OTHER ACCESSORIES FOR ELECTRIC GUITAR

For 60-Cycle 110-115 Volt AC only.

6175—DeArmond Microphone Model FHC with volume control for F-hole, arched top guitars; with cord and jack..... Each \$29.50  
 6174—DeArmond Microphone Model FHCL. Like No. 6175 but set up for left hand players. With cord and jack..... Each \$37.50  
 6176—DeArmond Microphone Model RHC with volume control for round sound-hole, flat top guitars. With cord and jack..... Each \$29.50

6172—DeArmond "Rhythm Chief" Microphone for F-hole guitar. Has volume control, tone compressor and rhythm switch. For greater volume, less distortion. With cord and jack..... Each \$38.50  
 6181—DeArmond Pedal Control. Produces smooth crescendos and special effects with DeArmond or built-in amp tremolos. Complete with extension cord and plug-in jack..... Each \$22.50

6180—DeArmond "Tremtrol." Combining the DeArmond tremolo and pedal control in one efficient unit. Tremolo speed control. With cord and plug-in jack..... Each \$35.00  
 6195—Amperite "Kontakt" Microphone. Model SKH. Attaches without tools. With volume control, cord, and plug-in jack..... Each \$19.50  
 6171—Rubber covered 12-foot extension cord with two, fully shielded plug-in jacks..... Each \$5.50

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# 'IC' AMPLIFIERS

## "ELECTROMATIC DELUXE" AMPLIFIER



Ultra-modern styled with the new 'wrap-around' grille (not shown in the picture) you find in so many smart new radios and record players. It is longer, lower and more slender, too, for easier carrying. Its newly engineered circuit packs more power and fidelity of tone; its 15" Jensen heavy duty speaker will handle any instrumental grouping, including accordion for which it is especially engineered. Built-in tremolo, with pedal control.

The sturdy 3-ply cabinet is covered in rich, fabric-textured charcoal gray material, scuff-proof, waterproof, and just about wear proof; removable back panel; super-comfort chrome plated carry handle. Control panel (top-mounted for playing ease) provides 3 instrument in-puts—regular guitar, electric accordion, and solo (brilliant) guitar, plus one microphone in-put with its own circuit. Controls include instrument volume and bass-treble controls and separate microphone control. Jewel-type pilot light; safety fuse holder. Shock-mounted chassis with 6 premium tubes, including two 6 L6H in push pull and one dual-purpose, giving 20-25 Watts true output without hum or distortion. 9-ft. rubber covered AC cord included.

- No. 6163—Gretsch 'Electromatic Deluxe' Amplifier..... **\$250.00**
- No. 6163W—Western Finish 'Electromatic Deluxe' Amplifier (To match Western Finish cases, Page 16)..... **\$265.00**
- No. 6423—Mackintosh Amplifier Cover (open end) for No. 6163... **\$9.00**



## GRETSCH "ELECTROMATIC ARTIST" AMPLIFIER

Huaky, good-looking 3-ply veneer cabinet covered in fabric-textured material that's scuff-proof and waterproof, good for years of service. And—though the picture doesn't show it—this amplifier has just been re-styled to include attractive wrap-around grille—the latest and finest in fine radio and amplifier design—with heavy, protective, lint-proof covering. Leather carry handle; rubber feet; size 15" wide, 14" high, 7½" deep. Weight, 18 pounds.

Instrument panel provides 3 in-puts; wide-range bass-treble control; smooth curve volume control, with ivory-plastic pointer knobs; shock-proof fuse holder with 2-ampere fuse easily inserted or detached; separate toggle AC on-and-off switch.

Shock-proof chassis, rubber mounted; 5-tubes; true output 10-12 watts; Performance gain 85 decibels;

True-fidelity 10" dynamic speaker.

Complete with 9-foot approved type, rubber covered AC cable.

- No. 6155—Gretsch "Electromatic Artist" Amplifier..... **\$110.00**
- No. 6421—Mackintosh cover (open end) for No. 6155..... **6.50**



## "ELECTROMATIC STANDARD" AMPLIFIER

A lot of amplifier in compact form—a pleasure to carry and a pleasure to play. Weighs only 11 pounds.

The cabinet is solid 3-ply veneer construction covered in smart new charcoal gray fabric-textured material matching Gretsch "Supreme" guitar cases shown on Page 16; it's scuff-proof, water-proof, mar-proof. Comfortable solid leather handle; rubber feet. Size of cabinet 12" wide, 13" high, 7½" deep. A special feature, not shown by the picture, is the newly styled wrap-around grille, which is covered in heavy, lint-proof protective material.

Instrument panel has three efficient in-puts, including extra amplification for microphone; smooth-curve volume and bass-treble controls with ivory plastic pointer buttons; safety type fuse holder with 2-ampere fuse; separate heavy-duty on-and-off toggle switch.

Chassis is rubber mounted and shock-proof with compact, efficient circuit employing 3-tubes (one dual-purpose giving this the effect of a 4-tube job) with a true output of 5-6 watts.

Complete with 7-foot rubber covered AC cable.

- No. 6151—Gretsch "Electromatic Standard" Amplifier..... **\$82.50**
- No. 6420—Mackintosh, open end cover for No. 6151..... **6.00**







### GRETSCH SUPREME GUITAR CASES

For long-lasting good looks and service it's hard to match this case. Full 3-ply veneer body in brand new thin-edge, high arched top and bottom model that reduces bulk, assures carrying ease. Body and handle are covered in richly textured charcoal gray, silver flake material that's scuff-proof, water-proof and good for years of hard use. Luxuriously lined in rich, thick plush. Solid brass hardware (can't rust ever!) includes three double-action, safety trunk catches, snap lock, and large bumpers on both the bottom and the rear edge. Neck rest and large accessories compartment. Saddle stitched extension valance.

- 6241—Gretsch Supreme Case for 16" full body guitar \$50.00
- 6242—Gretsch Supreme Case for 17" full body guitar 50.00
- 6244—Gretsch Supreme Case, 13½" solid body guitar 47.50

### GRETSCH STREAMLINED GUITAR CASES

(Not illustrated.) A full 3-ply veneer body case in new, streamlined form-fitting model—and priced for real economy! It is covered in scuff-proof material, Spanish crush leather grained and is lined with Duveton. Handle is moulded plastic. Brass-plated hardware including snap lock, three catches and bumper feet. A good-looking, extremely durable case!

- 6225—Streamlined lined case for 16" full body guitar \$33.00
- 6226—Streamlined lined case for 17" full body guitar 33.00



### GRETSCH "CHET ATKINS" GUITAR CASES

In novel and attractive Western motif, featuring rawhide effect covering (scuff-proof and dirt proof) with tooled leather, saddle-stitched valance. Body is sturdy 3-ply veneer. Hardware is solid brass and rust-proof. Large leather covered handle. Richly lined in plush. Neck rest and accessories pocket.

- 6220—Case for Chet Atkins full body guitar..... \$58.00
- 6221—Case for Chet Atkins solid body guitar..... 54.00

### ECONOMY - TYPE GUITAR CASES

(Not illustrated.) Side-opening cases with sturdy chip-board body covered in waterproof, brown lizard grain vinyl coated material. Edges are bound in double-stitched scuff-proof plastic material in light contrasting color. Flock lined. Leather handle; nickel-plated catches.

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|---|---------|
|   | Each    |
| 6210—Tenor Guitar (35"x11½"x4½" inside).....      | \$ 7.50 |
| 6211—Standard Guitar (37"x13½"x4½" inside).....   | 8.00    |
| 6212—Concert Size (40"x14½"x4½" inside).....      | 9.00    |
| 6213—Grand Concert (41"x14½"x4½" inside).....     | 10.00   |
| 6214—Auditorium Size (41"x15½"x4½" inside).....   | 11.00   |
| 6215—Super-Auditorium (41½"x16½"x6¼" inside)..... | 12.00   |
| 6216—Super-Auditorium (41½"x17½"x6¼" inside)..... | 13.00   |



### GRETSCH "ELECTROMATIC" FLAT WOUND STRINGS

Brilliant, easy-playing strings with excellent magnetic pickup. Smooth, velvet touch with no 'finger whistle'. Superb tone with perfect intonation. Players call them the 'low pressure' strings because they finger so easily. Compound flat wound and extremely durable in service. Packed each dozen strings or each set in transparent plastic container with plush pad.

- 610—Electromatic Guitar E or 1st (Plain).....Dozen \$ 3.00
- 612—Electromatic Guitar B or 2nd (Plain).....Dozen 3.60
- 614—Electromatic Guitar G or 3rd (Wound).....Dozen 7.20
- 616—Electromatic Guitar D or 4th (Wound).....Dozen 9.00
- 618—Electromatic Guitar A or 5th (Wound).....Dozen 10.50
- 620—Electromatic Guitar E or 6th (Wound).....Dozen 12.60
- 625—Electromatic Guitar Strings, as above in 8-string sets (2 each 1st and 2nd).....Set 3.75



### GRETSCH-CHET ATKINS "COUNTRY STYLE" STRINGS

Light-gauge string—made to Chet Atkins' exacting specifications to achieve brilliant highs and solid lower tones in finger-style or plectrum playing. Especially effective with vibrato-type tailpieces. Wound strings polished monel wound for smooth playing and good electric pickup. Each dozen strings or complete set in transparent plastic box with plush pad.

- 660—Gretsch-Chet Atkins Guitar E or 1st (Plain).....Dozen \$ 3.00
- 662—Gretsch-Chet Atkins Guitar B or 2nd (Plain)..... 3.60
- 664—Gretsch-Chet Atkins Guitar G or 3rd (Wound)..... 7.20
- 666—Gretsch-Chet Atkins Guitar D or 4th (Wound)..... 9.00
- 668—Gretsch-Chet Atkins Guitar A or 5th (Wound)..... 10.50
- 670—Gretsch-Chet Atkins Guitar E or 6th (Wound)..... 12.60
- 672—Gretsch-Chet Atkins 'Country Style' Strings in complete 8-string sets (2 each 1st and 2nd).....Set 3.75

**SAL SALVADOR'S** Complete Chord Book . . . covers all problems of chord structure and inversions, emphasizing the modern sound and tonal trends.  
**9365**—Sal Salvador's Guitar Chord Book.  
 Each \$2.00B



**AL CAIOLA'S** Modern Guitar Method, Book 1 gives the beginner a broad foundation in reading as well as modern rhythm and string articulation.  
**9364**—Al Caiola's Modern Guitar Method, Book 1 \$2.00B



**CHET ATKINS' Own** Guitar Method explaining in diagrams and notes how to play in Chet's unique and highly pleasing thumb-pick and finger style.  
**9363**—Chet Atkins' Own Guitar Method \$3.00B

## GRETSCH SOLID BODY TWIN PICKUP ELECTRIC GUITARS

A revelation of electronic perfection, notable for solid tone projection, wonderfully sustained, with infinite variety of tonal coloring. Twin Gretsch-Dynasonic built-in pickups, played singly or together at a touch of the fingertip switch, range from rich solo voice to commanding brilliance as you choose. Adjustable permanent magnet for each string assures perfect tonal balance. The slim, fast-playing Gretsch 'Miracle Neck' joining at the 16th fret, and the deep cutaway of the body, combine to open up the full fingerboard for fast, easy playing in any position. Small compact body (13 $\frac{1}{4}$ " wide) in beautiful modern finishes; individual machines with slip-proof metal buttons; adjustable variable-saddle bridge gives individual tuning for each string. Strings are flat-wound Gretsch "Electromatic" — soft-pressure, smooth as silk. Complete with solid leather shoulder strap. (For cases, see Page 16). Offered in four models, each one a triumph of modernistic beauty and musical performance.

**GRETSCH "DUO-JET"**, a beauty in black, mahogany and polished chrome. For speed, flexibility and tonal qualities this guitar and its three fellow models top the solid body field.

**PX6120**—Gretsch "Duo-Jet" Solid Body Electric Guitar **\$255.00**

**GRETSCH "SILVER JET"** (not illustrated.) For unequalled spotlight sparkle. Mahogany body and neck; flashing silver sparkle top; chrome plated metal parts.

**PX6129**—Gretsch "Silver Jet" Solid Body Guitar **\$255.00**

**GRETSCH "ROUND-UP"**—Masculine beauty in real Western finish. Tooled leather shoulder strap and body binding; gold plated metal parts.

**PX6130**—Gretsch "Round-Up" Solid Body Guitar **\$325.00**

**GRETSCH "JET FIRE BIRD"** for the progressive guitarist. Two-tone with polished ebony finished body and neck contrasting with brilliant Oriental red top. Metal parts polished chrome plate.

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**B**—Gretsch "Corsair" Arched Body Guitar No. X6016 in Bordeaux Burgundy (See Page 11)

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Silver, Doug Watkins, and Art Blakey. (If trumpeter Kenny Dorham had been present, you would have the full personnel of the Jazz Messengers, one of the most passionately swinging of all current modern groups.) Mobley wrote the five originals, and while all are competent and leave all kinds of space for blowing, I doubt if the lines will last as memorable compositions that other people will use (in contrast to the writing of John Lewis and Gigi Gryce).

Mobley has worked in recent years with Max Roach, Dizzy Gillespie, and now the Messengers. His is the hard sound and deeply swinging rhythmic sense and rhythmic conception of the Rollins-Stitt-via-Bird corps. Hank is a good sideman, sometimes better than good, but he does not yet have the imaginative scope and variety to sustain a whole LP of his own. Giving him his own date here is a goof similar to Victor's in the case of the also talented Pete Jolly.

Yet Mobley is certainly worth hearing, and so especially is that wailing rhythm section and the incisive solos by Silver. Because of Mobley's warmth and beat, this LP came close to four stars, and is, in any case, recommended as a good example of one of the major approaches in modern jazz. Very good recorded sound. (Blue Note LP 5066)

### Charlie Parker

*Bird Gets the Worm; Bluebird; Klauustance; Barbados; Merry Go Round; Donna Lee; Chasing the Bird; Koko; Perhaps; Warming up a Riff; Slim's Jam; Popity Pop; Dizzy Bougie; Flat Foot Floogie*

Rating: ★★★★★

This is the fourth of Savoy's collection of Parker reissues from 1944-'48, sets that fill in the record with new takes, and short takes as well as the originals. This set has only one new take, and the rest are original masters and takes. Included are the partly humorous, highly informal four Slim Gaillard dates with Bird, Dizzy, Jack McVea, Dodo Marmorsa, Tiny Brown, and Zutty Singleton. One, *Slim's Jam*, contains also some conversation as part of the routine. On the rest, the musicians include Miles Davis, Duke Jordan, Tommy Potter, Max Roach, Curly Russell, Bud Powell, and Dizzy on trumpet and piano. Good remastering by Rudy Van Gelder. (Savoy 12" LP MG-12014)

### Andre Previn

*Let's Get Away from It All; Moonlight in Vermont; It Happened in Sun Valley; Serenade to Sweden; Island in the West Indies; Flying Down to Rio; Honolulu; How Are Things in Glocca Morra; On a Slow Boat to China; London in July; San Francisco; Sidewalks of Cuba; Reprise; Let's Get Away from It All.*

Rating: ★★★

Pianist Previn is skillfully accompanied by guitarist Al Hendrickson, drum-

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mer Irv Cottler, and bassist Red Mitchell in an album in which the tunes are built around a travel-vacation gimmick. Annotator Ralph Gleason states: "This album is not intended to be definitive jazz interpretation: it is intended to be pleasant, listenable music in good taste with the attraction of the good ballad in the hands of the proper interpreter." Gleason is right; the music is in reasonably good taste and it isn't a definitive jazz session.

As a result, I cannot give this set a higher rating in the context of the jazz page. There are several more exciting all-jazz piano sessions for the buyer in today's crowded market, so I can only register mild interest in this set. I am particularly distressed at what seems to me the rather surface, facile, however vigorous approach of Previn in much of this LP. He indicates as always a glittering technique but I hear little deeply felt emotion. And rhythmically, Previn does not always swing as fully and as consistently as he might. Best tune selection: Duke Ellington's seldom heard *Serenade to Sweden*. (Decca 12" LP DL 8131)

### Sauter-Finegan

*The Loop; Concerto in F; The Land Between; Madame X; Where or When; Sadie Thompson; John Henry; Solo for Joe; Sleepy Village; Pictures from Sauter-Finegan Land*

Rating: ★★

Even the veriest S-F fans may have some trouble wading through this one. All the tricks and sounds and gimmicks that can be coaxed from the pens of Ed and Bill make their appearances here, yet there is virtually nothing in the entire collection that can be grasped firmly. It's like trying to find solid substance in a puff of smoke.

The biting trumpet of Nick Travis occasionally comes through, and Joe Venuto's marimba work on *Solo for Joe* provides more fire and verve and inventiveness than the rest of the album put together, but to title this *Concert Jazz* is stretching a point.

Let's just call it Sauter-Finegan music, and for those who might occasionally like to dip into a "swirling dream world," as the leaders' liner notes describe one composition, there might be found a certain enjoyment. (J. T.) (RCA Victor 12" LP LPM 1051)

### Bobby Scott

*The Creed; Table Cloth Stamp; A Parable; Kwam-Youen; The Wig; Count Bill; Makin' Whoopie; Wigwam*

Rating: ★★

This is the second volume of *The Compositions of Bobby Scott* (all but one song here is his). His interpreters this time are Max Bennett, Stan Levey, Frank Rosolino, Conte Candoli, Charlie Mariano, Jimmy Giuffre, and Bill Holman. All are first-rate, with Candoli and Mariano in particularly good form. Everyone excels on a wonderfully relaxed *Whoopie*. Scott himself solos

aparingly though forcefully. Not yet 20, the angularly energetic Scott is the regular pianist with the Gene Krupa quartet. He is also a writer of warmth, imagination, and some originality.

His scores still lack sustained organic development and are sometimes earth-bound in the ensembles as a result, but he has a good feeling for harmonic textures and his lines, while not yet very memorable, are nonetheless of a more than momentary interest. His range is also impressive, from an impression of the Count and a framework for Conte, to a tender love theme and a swinging cross-ventilated *Wigwam*. Burt Goldblatt has provided a very provocative cover. (Bethlehem LP BCP 1029)

### Charlie Shavers-Maxine Sullivan

*Pastel Blue; Ross Room; Flow Gently; Sweet Rhythm; Molly Malone; If I Had a Ribbon Bow; Windy*

Rating: ★★

An attempt, presented by Leonard Feather, to recreate, in part, the sound and style of the lightly precise John Kirby band whose popularity was widespread in the late '30s and early '40s. From that band, Charlie Shavers, Russell Procope, Buster Bailey, and Billy Kyle return for this nostalgic session, as does the continually youthful Maxine Sullivan. The excellent CBS drummer Specs Powell (who replaced the late O'Neil Spencer in the original Kirby band in 1941-'42) fits in swingingly here, as does Aaron Bell (taking the place of the late John Kirby). Charlie Shavers, who did most of the arranging for Kirby, also did the writing here. WOV's Jack Walker is the narrator (of a brief but rather corny script), a post the late, great Canada Lee used to fill on the Kirby CBS broadcasts.

Musically this is a warming reunion, with chief kicks from Shavers (he should play this restrainedly more often) and the romping Kyle. The Carter-like Procope and the agile Bailey are also good though occasionally rather florid on the first two. Very good recorded sound. Oddly enough, this recreation is somewhat looser and more relaxed than the original Kirby band was at times. This isn't great, plunging jazz, but it's mostly quite tasty, and the LP gets a good rating for its not-too-usual category. (Period SPI. 1113)

### Paul Weston

*It's the Talk of the Town; I'm Comin', Virginia; Memories of You; Nice Work If You Can Get It; My Funny Valentine; Emaline; Skylark; Judy; Louisiana; Georgia on My Mind; Between the Decil and the Deep Blue Sea; Confessin'*

Rating: ★★

*Mood for 12* is a surprise. A relatively new departure for mood music albums, this one features 12 leading Hollywood studiomens (all with jazz backgrounds, most of them via the big hands of the '30s and '40s) improvising



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on one tune apiece. The soloists in the order of the numbers above are Babe Russin, Bill Schaefer, Clyde Hurley, Paul Smith, Barney Kessel, Eddie Miller, Ted Nash, Matty Matlock, George Van Eps, Joe Howard, Stanley Wrightman, and Ziggy Elman. The solos are all tasteful and musicianly. The big band background is discreet and gently moving (why no name credit for the drummer and bassist?). Recording quality is excellent and the notes give brief biographical resumes of each soloist. For its category, this is an unusually pleasant album, one I hope starts a trend away from those *Music to Read Mary Worth* By kind of mood albums. Congratulations to Mr. Weston. (Columbia 12" LP CL 693)

**Mary Lou Williams**

*Fandangle; Mama, Pin a Rose on Me; Roll 'Em; Sweet Sue, Lullaby of the Leaves; Taurus; Jerico; I Love Him; Amy; Talk of the Town; I Love You; Easy Blues*

Rating: ★★★★★

One of the chief underrated major talents in the history of jazz is Mary Lou Williams, and this is more proof. Called *A Keyboard History*, the first side of the LP starts with the ragtime and blues Mary Lou played when a child, moves through boogie-woogie (in which idiom she's one of the best), swing, and the modern approach. The second side is all the contemporary Mary Lou, and reflects the tradition-rich, modern, constantly individualistic piano she continues to play. The originals on the date are by Mary Lou, including two—the thoroughly beautiful *I Love Him* and the sprightly *Amy*—written especially for this session.

No other artist in jazz has covered so wide a span of jazz history and language while remaining always fresh in conception, always simultaneously au courant and in advance of the times, always swinging. Mary Lou is a great musician.

Recording quality could be better in terms of fullness of the sound and better balance for bass and drums. Good support by Wendell Marshall and Osie Johnson and very able biographical notes by Paul Shapler (better known in the jazz world under another name). Some of the tracks are solos without rhythm section. (Jazz-tone 12" LP J-1206)

**Trombone Rag**

New York—Trombonist-leader-writer Wilbur DeParis is ever alert to changes in the cultural patterns of our time. On a recent NBC *Monitor* broadcast of the DeParis band from Jimmy Ryan's, for example, Wilbur presented a new composition blending traditional jazz with modern sociology. Its title is *The March of the Charcoal Gray Suits*.

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**STANDARD RECORD** players use as power a small, poorly balanced, shaded pole synchronous motor, which keeps its speed fairly accurate through the cyclic frequency rate of the power line source. When this type of motor is heavier and dynamically balanced in scope, it has few of the low-frequency rumble characteristics of the cheaper motor.

Motors have been developed which obtain absolute speed control through the power line frequency and maintain this speed during operation through the system of self-correcting motor windings. This type of motor has been used extensively in magnetic tape recorders and other professional audio equipment.

**REGARDLESS OF** the motor used, the connecting link or method of driving the metal turntable itself is one of the main sources of rumble and noise transfer from the motor to the pickup cartridge.

In modern amplifiers the bass response is such that any motor rumble is readily audible. This was not a great problem when amplifiers had limited bass response; however, special rumble filters are now incorporated to eliminate these objectionable noises.

Several driving methods are in use. The rim drive is most common. Another method is the belt drive, in which a plastic belt connects the motor shaft and the turntable drive rim or power wheel. The direct drive involves the use of gears connecting the motor to the turntable shaft.

**THE RIM DRIVE** phonograph turntable contains a motor whose power

shaft extends above the flat metal deck of the unit. In operation, this shaft engages a rubber-rimmed metal idler wheel of a specific diameter. As the motor shaft revolves, the wheel runs free against it.

The rubber tire of the wheel must be perfectly smooth and free of oil. If the rubber has been dented in any way, this depression will cause a noticeable thump in both the mechanical sound of the turntable and in the reproduced music as well, each time the idler wheel revolves.

Sometimes these dents are caused by leaving the wheel and shaft engaged for long periods of time. Left under pressure, rubber will not readily spring back to its former shape. Other types of dents, or "burnouts," may be caused by manually stopping the turntable from rotating while changing a record. This action will allow the motor shaft to spin in one spot, "burning" a depression into the rubber-tired rim.

**ON THE OTHER HAND**, an accidental spot of oil on the rubber tire will cause the motor shaft to slip as it contacts this spot and will cause a speed variation noticeable in the sound reproduced by the hi-fi system.

As the shaft engages the idler wheel, the motor power is transferred. Now the round metal turntable itself is slipped, rim down, onto a center shaft so that the rubber-tired idler wheel also engages the inside of the turntable rim. The power is thus transferred from the motor shaft through the idler wheel to the turntable.

The speed of the unit is governed basically by the motor speed, but speed changes are made by the positioning of the idler wheel against the motor shaft, which has sections of different diameters.

Some manufacturers have perfected a system of adjustable speed control. The stroboscopic unit provides a con-

## Columbia Waxes Argentine Find

New York—Columbia's George Avakian has recorded Argentine pianist Ricky Villegas in a session with Milt Hinton and Cozy Cole. The resultant 12" LP will be Villegas' introduction to American jazz audiences, though he is well known in his native country.

Villegas has an extensive classical background and is said to have been the second pianist after Marguerite Long to have played the *Ravel Piano Concerto in G*. But it is Villegas' jazz proclivities that receive most of the highlighting in his first American album. According to Avakian and the other musicians on the date, Villegas' style is very difficult to describe. One thing is clear, however, according to Avakian: "He shows no sign of being Latin American in his playing. I mean it's not a Joe Loco style." The Villegas LP will be issued as part of the Columbia jazz series in December or January.

stant check on the speed of the turntable through the use of its own stroboscopic light wheel, a unit for checking movement optically through the use of a neon light varying in intensity with the power line. Some units use mechanical speed adjustment with which you must use your own stroboscopic chart and light source. Most mechanical record changing units do not have any speed correction device.

Record changing mechanisms power their turntables by the method described above. Additional power is needed, however, to operate the changer mechanism. Since the metal turntable is already in operation, it is only necessary to equip the very center of the table with a gear on the underneath surface. The small gear in turn operates the changer mechanism when operation levers are brought into play.

**THESE LEVERS** include the reject button, the end of the record lever, and the pickup arm positioning lever, along with the record dropping pawl. The changer mechanism disengages itself once the record and arm are in place and the unit is revolving at the correct speed.

The changer seldom adds any noise to the reproduced sound. Almost all the rumble and fluttering of the reproduced sound comes through the actual drive system, its means of power transfer, bearings and rubber parts, and mounting system.

Whether to invest in a record changer remains a matter of individual preference. The persons with 78-rpm records scarcely do without a changer, but the beginning collector who buys nothing but long-playing records should not find occasional record changing by hand inconvenient unless he wants continuous background music for some special purpose.

## High Fidelity Buyers' Aid

No. 84

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Down Beat Magazine

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Laboratory Note: This unit was somewhat difficult to position due to its pattern, but showed little inclination to go into feedback. Low ambient noise reproduction is one of its good features.

Signed as fairly tested  
my company laboratory:  
*Robert Oakes Jordan*





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# Al Cohn Finds One 5-Starrer—Pres

By Leonard Feather

IN THE NOV. 16 issue of *Down Beat* there appeared the first half of a dual blindfold experiment involving a single set of 10 records, played for two different blindfoldees.

Bud Freeman's comments on the records were printed in that issue; Al Cohn's reactions to the identical sides are printed below. For some interesting contrasts between the ideas of these two tenor men, one representing an earlier saxophone generation and the other a prototype of the present-day scene, I suggest that you place the two issues side by side, play the records for yourself and dig the two sets of remarks.

Neither Bud nor Al knew about the dual blindfold idea, and neither of them was given any information, before or during the tests, about the records used.



Al Cohn

## The Records

1. Clifford Brown, Max Roach. *Swingin' in' (EmArcy)*. Richie Powell, piano; Harold Land, tenor.

I'd say that was a band that doesn't work together regularly. Or they didn't give them enough time to record, because there were a few clams in the ensemble. The trumpet solo was wailing; was that Brownie? . . . In the piano solo, the rhythm wasn't all together. No particular comment about the tenor. But for the arrangement, and for the enthusiasm, I'd give it three. The drummer was gone!

2. Georgie Auld. *Body & Soul (Coral)*. With Jud Conlon's Rhythmaires.

Was that Georgie? I'm sure it was. Real big tone. Nice arrangement; not much more to be said than that. It was done nicely, sort of a commercial gimmick thing. I haven't heard any records with vocal group that swing yet. I'd give it two.

3. Count Basie. *Two Franks (Clef)*. Frank Foster, Frank West, tenors; Neal Hefti, comp. arr.

Well, you know I think Basie is the greatest. You walk in smiling, and you smile while you're there, and you walk out smiling when you go to hear Basie. But I think they've played that arrangement better; the band and both Franks. Neal's arrangement . . . I'd give it four stars.

4. Sir Charles Thompson. *It's the Talk of the Town (Vanguard)*. Coleman Hawkins, tenor.

That was beautiful. I think it's Hawk; whoever it is has a beautiful big sound. It must be Hawk, 'cause

that's his ballad style, and he plays ballads the greatest. Four stars.

5. Paul Weston. *It's the Talk of the Town (Columbia)*. Bebe Russell, tenor.

Pretty uninspired. I think I heard that record once . . . Is that an English band? The saxophone player plays his horn well, has a nice sound—the whole thing was professional. I give it two stars.

6. Paul Weston. *Emaline (Columbia)*. Eddie Miller, tenor.

To me, Eddie Miller provides a definite contrast here with the record you played just before this one. They're the same type of performances, both featuring tenor, but to me this is much better.

I think Eddie Miller is much more of a jazz saxophone player than the other one. As soon as he started the first chorus you could feel it—Eddie plays so pretty. The arrangement was very ordinary on the other one, too, and much superior on this. I'm an Eddie Miller fan. Three stars. They should have featured Eddie a little more.

7. Charlie Barnet. *Cs-De (Capitol)*. Danny Bank, baritone; Claude Williamson, piano; Barnet, tenor; Cecil Payne, comp.; Gil Fuller, arr. Rec. February, 1949.

Well, that's what I would call a period piece; a little out of date now. But Charlie Barnet, while he may not be the world's greatest saxophone player, always has a swinging band. I hear Danny Bank in there . . . The piano player sounded good. Three stars.

8. Lester Young. *Come Rain or Come Shine (Norgren)*.

Well, that's the five-star record of the day for me. While I admit that I sometimes don't know what Pres is doing—I don't mean on this particular record—all in all, he gives that feeling of rightness, more than anybody, to me. The accompaniment? Tell you the truth, I don't even know—I was listening to Pres all the way.

I was reading a thing by Leonard Bernstein in which he was talking about Beethoven, and he said that same thing, the feeling of rightness about Beethoven that I feel about Pres. Definitely five stars.

9. Murbie Mann. *The Influential Mr. Cohn (Bethlehem)*. Mann, tenor; Joe Puma, guitar.

Was that Jimmy Giuffre? I think so; I'm not sure. It's a nice little unpretentious record, swinging. Tenor player had a nice sound; guitar was nice. Three stars.

10. Bill Perkins. *Bud Shank. I Hear Music (Pacific Jazz)*. Perkins, Shank, tenors. Red Mitchell, bass.

Bill Perkins. A wonderful record, swingy, wonderfully recorded. Good soloists, especially Bill Perkins and Red Mitchell. I think that's Bud Shank on the other tenor. This is the first time I've heard the record, so I'm not sure. A couple of words about Bill: I think he's one of the greatest around today. Four stars.

## Afterthoughts by Al

I wish you'd included a couple of others. I'd like to pay compliments to —Zoot Sims and Sonny Stitt.

Bud Freeman? Oh, I like Bud very much—you remember I said I was an Eddie Miller fan? Well, I think I'm even more of a Bud Freeman fan!

## Les And Mary Start MBS Radio Series

New York—A new radio series by Les Paul and Mary Ford, encompassing both a weekday and weekend schedule, is now being heard over the Mutual network.

The husband-and-wife team is presenting its new MBS series under the title *Les Paul and Mary Ford at Home*. In this format they're heard Mondays, Wednesdays, and Fridays from 7:45 to 7:50 p. m.; Saturdays from 11:55 a. m. to noon, and 5:55 to 6 p. m., and Sundays from 1 to 1:05 p. m., and 6:45 to 6:50 p. m.



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## Strictly Ad Lib

Jumped from Page 3)

owner of the Cloister Inn, is underwriting the Modern Jazz Show of '55 at Orchestra hall on Nov. 23 . . . Herbie Fields' sextet is at the Preview lounge through Nov. 23.

Art Farmer and Gigi Gryce are at the Beehive, and the King Fleming four hold forth at the new Downbeat room . . . At the Blue Note it's Sarah Vaughan, with Al Hibbler following in on Nov. 30 on the same bill with The Six . . . The Fred Kaz trio continues at Condes Offbeat room . . . Jazz accordionist Lewa Sash now is heading a quartet that includes clarinet, bass, and drums. Group opened the Abstract lounge, 3739 Fullerton Ave., Nov. 4.

### INSTRUMENTAL INCIDENTALS:

Joe Derise, formerly with Four Jacks and a Jill, does the keyboard-singing at Mr. Kelly's . . . Veteran ballroom manager Eddie Gilmartin back on his feet again after a prolonged illness and negotiating with local danceries for a new situation . . . Fritz Reimer, conductor of the Chicago Symphony Orchestra, packed through 1969 . . . Fran Warren is star of the present Chicago edition of Pajama Game.

### Hollywood

**JAZZ JOTTINGS:** Chico Hamilton quintet into Jazz City mid-November, with Buddy Collette wailing on tenor, flute, clarinet, and alto, and ex-Chet Baker man, Carson Smith, on bass. Group will be in for an extended stay . . . Joyce Collins, whose moving, intimate jazz piano has been drawing the cash customers to the Player's room of Raffels restaurant, now dickering for a spot in a Sunset Strip nitery . . . The new Shelly Manne group now swinging at the Tiffany, with Bill Holman, Stu Williamson, Russ Freeman, and Leroy Vinnegar, bass . . . High point of recent — Jazz International Thursday night session at the Lighthouse was a concert performance of John Grass' compositions as originally rehearsed and played by Howard Rumsey's All-Stars at the weekly bashes there.

Goldie Goldstein in piano spot at the Gold room of Hotel Cecil . . . Joe Venuti trio at Club Bombay . . . Julie Tate currently warbling at Club 881 on La Cienega . . . Charlie Barnet on a string of one-niters in the Northwest after stint at Melody room with five-piecer, including stellar sidemen Buddy Childers and Harry Babasin.

**DOTTED NOTES:** Harry James, after a rugged two months of one-niters in the east, is on the Palladium bandstand until the month's end, when the Russ Morgan crew arrives . . . Jerry Fielding now getting weekly airing on CBS from Royal Nevada in Las Vegas . . . Red Cady trio (Norvo-like combo) gassing the patrons at the Del Camino

room in gambling suburb of Gardena.  
**WAXED NOTES:** Coral thrush Gloria Wood, who just completed featured role in MGM's Gaby, now pacted with Gabbe, Lutz & Heller . . . Dennis Day and Helen Forrest will cut a pair of single albums for Capitol apart from their services as contract vocalists . . . KIAC sportscaster Sam Balter has cut a dozen of his One for the Book yarns for Era Records, just out on 12" LP.

**San Francisco**

The Gaylords into Bimbo's 866 club for the last two weeks in October . . . Irving Grans may bring Duke Ellington, Woody Herman, and June Christy in for a concert early in December . . . The Hampton Hawes trio due for a Black Hawk date in December . . . Count Basie probably won't be out this year . . . Earl Hines renewed at the Hangover . . . Wally Rose at the Tin Angel until January. Don Ewell's trio, with Bob Helm playing intermissions. Kid Ory opens in January at the club and George Lewis in April.

Jump City reopened Nov. 1 with the Virgil Gonzales quintet . . . The Mary Kaye trio opened Oct. 28 at the Fairmont . . . Chris Powell due at the Macumba in December . . . Andre Previn opened at the Black Hawk Nov. 1. His first San Francisco night club date . . . Jimmy Lyons planning a concert at Carmel in December with Cal Tjader and Brew Moore.

—ralph j. gleason

**Boston**

George Wein's newly-decorated Storyville showcasing Helen Merrill and Johnny Smith this week, with Erroll Garner due in the 21st. Recent weeklong dates by Billie Holiday followed by Chris Connor and the Kai Winding-J. J. Johnson group scored strongly, particularly with the local college crowds . . . Roy Hamilton at the Hi-Hat. Perez Prado, who packed them into this spot last spring, coming in for 10 days Dec. 2, with the Five Keys and Woody Herman following later in the month . . . Another new jazz room, the Down Beat, features tenor man Jay Migliory and quintet, group which opened the spot two months ago. Pianist Mabel Robinson and former Claude Thornhill vocalist Lorraine Cussons also featured.

Trumpeter Joe Gordon at the Jazz Workshop in the Stable with a sextet including Herb Pomeroy, trumpet; Varty Haroutunian, tenor; Ray Santisi, piano; Jimmy Zitano, drums, and Johnny Neves, bass . . . Serge Chaloff, with Boots Musulli, alto; Bob Freedman, piano; Paul Drummond, drums, and Everett Evans, bass, swing through two weeks at the Celebrity club in Providence, R. I., before a week of one-niters through western Massachusetts. Group scheduled to return to Jazzarama Nov. 21.

Storyville label readying a 12-inch album, as yet untitled, by Jackie Cain (Turn to Page 58)

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# Filmland Up Beat **DOWN BEAT**

By Hal Holly

**ON AND OFF THE BEAT:** Tyrone Power, now completing *The Eddy Duchin Story*, in which he plays piano with the help of soundtracks by Carmen Cavallaro, also will be a piano player as star of Broadway stage play, *A Quiet Place*, scheduled for production this coming season . . . Producer Otto Preminger, now making *The Man with the Golden Arm*, in which Frank Sinatra plays the role of a narco drummer, is feuding with the Federal Narcotics commission heads, who, according to Preminger, have publicly condemned his film "without even reading the script." . . . Next film in the new Todd-AO process will be *Around the World in 80 Days*. Platterdom's Hugo Winterhalter will be in charge of the music.

Start of Red Nichols biofilm, in which Danny Kaye will star for Paramount, was postponed again, this time because of "script trouble." . . . Frankie Laine set for another Columbia film, *He Died Laughing*, from an original story by Richard Quine and Blake Edwards . . . Gloria (Hey, Bell-boy!) Wood, ghost voice for many stars, will be seen and heard in MGM's upcoming Leslie Caron starrer, *Gaby* . . . Mario Lanza, before the cameras again in *Serenade* at Warner Brothers for first time since his walkout on *The Student Prince* at MGM, is down to a spindly 200 pounds—"my best fighting weight, though I sing better around 260 up," he said.

## Jim Giuffre: Musician

(Jumped from Page 9)

oned, so he joined it in San Francisco and finally ended up as chief arranger and assistant director. Six months later, in 1948, he joined Woody to play and write, and remained for nine months.

When the Herd broke up, Giuffre went back to the coast, worked with numerous groups, finally ended up by joining Howard Rumsey's Lighthouse All-Stars in 1951, where he stayed for two years. During that period he recorded with Shorty Rogers, the All-Stars, and others.

"In September of 1953, Shorty formed his quintet and we went into the Haig," Jimmy recalls. "We went on to San Francisco, back to the Haig, then a 10-week concert tour with Stan Kenton. We've been back in Los Angeles ever since, usually at Zardi's."

NOW JIMMY LIVES with his wife, Marty, and pet monkey, Sam, in a rustic area of Manhattan Beach, Calif.

In a sense, his comfortable new home is a "dream house" because for the first time he has a roomy music studio in back (converted from a double garage) where "I can practice and teach all I want and as loud as I want without disturbing the neighbors."

"And one of the most important things in my life is my wife, Marty," he adds. "She isn't a musician, but she has a lot of common sense and has played a big part as a steady influence for the last couple of years. I can't stress her importance too much. We get to talking about ourselves and our music so much that we forget some of those things."

## Jim Giuffre: Composer

(Jumped from Page 9)

I attempt to speak for no one but myself, but I know there are many jazz musicians on both coasts who feel the same way about the future of jazz. With regard to my own work, I've found many who like the idea of what I'm doing as illustrated in *Tangents*, and I've found many who don't. It'll always be that way.

It's just one way, and every man must go his own way

# Radio And Video

By Jack Mabley

I HAVE BEEN A STUDENT of the magic of Ed Sullivan for many years—almost as long as he has been on television. The secret of his charm has eluded me, as it has many others, but its existence is undeniable. Witness the cover of *Time*. And *The Ed Sullivan Story* in a movie. And the ratings.



Mabley

I once held a stopwatch on one of his performances and discovered he was on camera 21 minutes out of a possible 59:20, and I thought that was too much for a man with no perceptible talents as an entertainer. On Class A time, too.

Ed disagreed, and wrote me one of those letters I thought were reserved for New York's crankiest critics. He said, in effect, how do you think I'm going to sell Mercurys if I'm not in front of the camera?

THE TIME HAS ARRIVED for the annual laboratory session in my *Continuing Study of Ed Sullivan*. By chance, I watched a show which employed Dave Brubeck. He played a couple of conservative numbers, *Lover* and *Jesspers Creepers*, and Sullivan endeared himself to me by letting the cameras stay on the quartet all the time the music was being played. Brubeck was good enough to hold attention for six minutes without the help of shadow figures or puppets or adagio dancers or chorus boys or mobiles.

I don't think Sullivan was in front of the cameras anywhere near 21 minutes, and when he was on the scene, he subordinated himself skillfully. He narrated the three commercials. He introduced the acts, briefly, then got out of the way. He interviewed Ed Murrow by merely throwing a question and then keeping quiet. That sounds elementary, but actually it is a rarity in broadcast interviews. Most interviewers are major hams themselves, and it is constitutionally impossible for them to keep their mouths shut.

THE ENTIRE HOUR WAS A PLUG for Columbia Records. You sometimes wonder if all television isn't one long series of plugs and cross-plugs and counterplugs.

If my list is correct, the inventory of plugs in this hour, not counting those Lincoln Mercury paid for, had Rosemary Clooney pitching her records and *Gypsy and Dolls*, Murrow for his new Churchill album, Wes Santee for the Olympic Fund drive, Sullivan himself for Dr. Albert Schweitzer's records and the Schweitzer fund drive, *Time* magazine, and the movie *Trapeze*, which really was dragged in by the heels. And still they squeezed in some worthwhile entertainment.

There was a ventriloquist with a duck to open the show, and it was a wonderful bit of slapstick and whimsy for the kids before they packed off to bed. Miss Clooney did three numbers. Billy DeWolfe, who has lost weight, had some new material and wasn't plugging anybody except himself.

A STRANGE JUXTAPOSITION in programming placed a short film of Dr. Schweitzer playing his organ in between Brubeck's two songs. Brubeck played *Lover*. Then Sullivan walked to the piano, started talking about the doctor, and introduced the film.

It lasted about three minutes. Then Sullivan turned the show back to Brubeck, who apologetically announced *Jesspers Creepers*. It seemed almost sacrilegious on the heels of Dr. Schweitzer.

One of the appeals of the Ed Sullivan show is its unpredictability. He hires competent entertainers, and he has a fine blend of drama and newsmen's horse sense. My only complaint with Sullivan's program through the years has been too much Sullivan, and either I am getting used to the guy or he is keeping out of the way.

## Pell Mell

By Dave Pell

THE BEST STORY heard this week was told by disc jockey Joe Adams. It concerns trumpeter Moon Mullins, with the Lionel Hampton band, who must have had a premonition the night the band bus was in an accident recently.

He was asleep, as was the rest of the band, when something woke him up. He left his seat, his camera as usual, around his neck. Not knowing why, he stood in the center aisle; seconds later the bus was careening over an embankment.

The pictures he took that night, are understood to be almost priceless in news value, but how close he came to death is the real story. The fellow behind him suffered a broken hip, the one in front of him, a broken back, and the fellow across the aisle lost the toes on one foot. The seat Mullins had left was pierced by a piece of steel, and his trumpet was mashed beyond repair. The 40 photos he took were snatched up immediately by the Associated Press news service.

RED CLYDE, Bethlehem Records vice president, staged another one of his marathons here the other day. He started the first recording date with Red Mitchell's group at 10 a. m. and finished the 12-inch album at 7 p. m. Then at 8 p. m., Stan Levey's combo did another 12-inch LP that took Red to 6 a. m.

After a cup of coffee and a shower, he was back at the studio to edit the two dates. Finishing that at about 4 p. m., he started another album with Dexter Gordon and went to 1:30 a. m. He had three albums under his arm and a satisfied look on his face when he boarded the plane for New York later that morning.

Jim Giuffrè, Shorty Rogers, and Shelly Manne are conducting classes at the University of Southern California for advanced music students interested in jazz.

SOME OF THE leading jazz groups in town, including the Lighthouse All-Stars, Shorty Rogers, Chico Hamilton, Shelly Manne, Maynard Ferguson, Hamp Hawes, and Jack Montrose, appeared at the Bob Gordon memorial concert. It was one of the nicest evenings of music we've heard. Pete Rugalo, Dick Bock, Joe Adams, and Woody Woodward emceed. We were there, too, with the octet, and enjoyed our first concert of the year while, at the same time, helping Bob's widow, Sue.

We were excited over the prospects of working our first club engagement with the octet. Sardi's, formerly a small, intimate club on Hollywood Blvd., has opened a big new room which it hopes will be as important as the

# Liberace's 'Sincerely' Good Film, Still Captures Spirit Of The Man

*Sincerely Yours (Liberace, Joanne Dru, Dorothy Malone, Alex Nicol, William Demarest).*

Liberace's first starring film has turned out to be one that any honest reviewer who isn't trying to put on an act of his own will have to admit is good screen entertainment. Although cast in the role of Anthony Warrin, Liberace in the first couple of reels is nobody but Liberace, for Anthony Warrin is a pianist-entertainer who has won a huge audience with his offerings of condensed classics, fancy treatments of pop tunes, standards, and familiar jingles.

Like the real Liberace, Warrin also longs for acceptance as a serious musician. At last comes the long-sought opportunity to appear with a symphony orchestra in Carnegie hall. (Grunts manager Demarest, in bewilderment: "Why? This joint only holds 2,700 people!")

AT THIS POINT, the story becomes essentially a remake of a film entitled *The Man Who Played God*, in which the late George Arliss starred many years ago.

On the eve of his Carnegie hall debut, the pianist, who has noticed some hearing difficulties, becomes totally deaf.

Doctors tell him that the only chance of regaining his hearing is a delicate and dangerous operation and advise him to take up lip reading while pondering his final decision.

SOON SKILLFUL at lip reading, the pianist, from the balcony of his lavish penthouse, uses powerful binoculars to peer into the private lives of troubled persons in the park below and thus learns to face his own misfortune.

He arranges for an operation that restores a crippled child to health, brings about a reconciliation between a girl who has married into a wealthy family and her mother, whom she has come to regard as a social handicap. He also learns that the girl he planned to marry loves another but hasn't told him because she feels sorry for him.

Then he discovers that all along he has been in love and didn't know it with his cute little secretary, Miss Dru, who, of course, has been secretly

Blue Note, Birdland, and Basin Street. With a capacity of 500, this might be the spot to lure the Kentons, Basies, and Hermans back to western shores.

An interesting album was made here last week by Betty Bennett. Andre Previn, her husband, conducted the orchestra of different instrumentations, woodwinds on one date and a small jazz band on the others backing Betty. These are Atlantic sides, for which Rogers and Previn did the writing. And Betty sounded better than ever.



Liberace and Joanne Dru

in love with the pianist for years.

AND THEN—well, what Liberace fan has to be told that the operation is successful?

Trite as all this may sound, the important thing is that in his first picture, the producers have succeeded in capturing everything about Liberace that has made him something of an idol with his loyal and enormously large following. The only thing missing is Mom. And if he isn't exactly the actor Arliss was, he is a much better pianist.

—emge

## Composers Guild Changes Name

Hollywood—Membership of the Composers Guild of America has overwhelmingly voted a constitutional name change for the organization, henceforth to be known as the Composers & Lyricists Guild of America, Leith Stevens, president, announced here.

Also voted was combined representation of the guild's executive board for members in the radio and television fields.

CLGA is now approved under national labor relations board regulations as bargaining agent for composers and lyricists employed by both major and independent film producers.

## Art Ford Opens Club

New York—Art Ford's Club Valentine, owned and operated by the WNEW disc jockey, opened late October. The intimate room, located at 126 E. 64th St., has as its premiere attraction singer Ines Cavanaugh.



# Band Routes



**EXPLANATION OF SYMBOLS:** b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; l—lounge; cc—country club; n—roadhouse; pc—private club; NYC—New York City; ABC—Associated Booking Corp. (Los Angeles), 745 Fifth Ave., NYC; AF—Allbrook-Pumphrey, Richmond, Va.; AT—Aba Turchen, 307 W. 57th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtze Agency, 214 N. Canon Dr., Beverly Hills, Calif.; McC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 598 Madison Ave., NYC; GG—Gale-Gale Agency, 40 W. 55th St., NYC; OI—Orchestras, Inc., c/o Bill Black, 332 S. Michigan Ave., Chicago 4, Ill.; RMA—Reg Marshall Agency, 6471 Sunset Blvd., Hollywood, Calif.; SAC—Shaw Artists Corp., 545 Fifth Ave., NYC; UA—Universal Attractions, 2 Park Ave., NYC; WA—Willard Alexander, 36 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1749 Broadway, NYC; NOS—National Orchestra Service, 1411 City National Bank Building, Omaha, Neb.

Alburt, Abbey (Stattler) Boston, Mass., out 11/19, h; (Stattler) Washington, D. C., 11/24-1/14/58  
 Alexander, Tommy (On Tour—California) GAC  
 Anthony, Ray (On Tour—Midwest) GAC  
 Beale, Sam (On Tour—Southwest) WA  
 Beck, Will (Utah) Salt Lake City, Utah, h  
 Blair, Buddy (On Tour—Midwest) GAC  
 Barlow, Dick (he Cupidon) NYC, no  
 Barron, Blue (On Tour) MCA  
 Bartley, Ronnie (On Tour—Texas) NOS  
 Beecher, Little John (On Tour—South, Midwest) NOS  
 Benson, Tex (On Tour—Chicago Territory) MCA  
 Borr, Micha (Waldorf-Astoria) NYC, h  
 Bothie, Russ (Merry Garden) Chicago, h  
 Brandwynna, Nat (Waldorf-Astoria) NYC, h  
 Byers, Verne (On Tour—Southwest) NOS  
 Calama, Bob (On Tour—Midwest) NOS  
 Carlyle, Russ (On Tour—Midwest) OI  
 Carroll, David (Aragon) Chicago, 11/27-12/28, h  
 Cayler, Joy (On Tour—South) GAC  
 Chevalier, Leo (Piazza) NYC, h  
 Clayton, Del (On Tour—Southwest) NOS  
 Commanders (On Tour—Midwest) WA  
 Crona, Bob (St. Anthony) San Antonio, Texas, h  
 Cummins, Bernie (On Tour—Texas) GAC  
 Dancy, Tommy, Jimmy (Meadowbrook) Cedar Grove, N. J., out 1/1/58, h  
 Elgart, Les (On Tour—Chicago Territory) 11/16-1/8/58, MCA  
 Faith, Larry (New Horizon) Pittsburgh, Pa., h  
 Featherstone, Jimmy (Regal) Chicago, h  
 Fields, Bep (On Tour—Texas) GAC  
 Fick, Charlie (Palmer House) Chicago, h  
 Fitzpatrick, Eddie (Mapes) Reno, Nev., h  
 Flanagan, Ralph (On Tour—Texas) GAC  
 Foster, Chuck (Aragon) Chicago, out 11/27, h  
 Garber, Jan (On Tour—Oklahoma, Texas) GAC  
 Georgia, Chuck (Caravan) Grand Junction, Colo., out 11/14, h  
 Glasser, Don (Sbroeder) Milwaukee, Wis., out 11/18, h  
 Harris, Ken (Stattler) Buffalo, N. Y., out 11/26, h  
 Howard, Bady (On Tour—Chicago Territory) MCA  
 Hudson, Dean (On Tour—South) MCA  
 Hunt, Pee Wee (On Tour—South) GAC  
 James, Harry (Paladium) Hollywood, Calif., out 11/27, h  
 Jerome, Henry (Edison) NYC, h  
 Kanton, Stan (On Tour—East) GAC  
 King, Pee Wee (On Tour—Midwest) GAC  
 Klopfer, Steve (Stattler) Detroit, Mich., out 11/18, h; (Stattler) Boston, Mass., 11/21-1/14/58, h  
 Laine, Buddy (Aragon) Chicago, in 12/11, h  
 Labadie, Dick (Stattler) Washington, D. C., out 11/18, h  
 Levant, Phil (On Tour—Midwest) OI  
 Lewis, Ted (Brotherhood Electrical Workers Convention) Chicago, 11/24-11  
 Lombardo, Guy (Roosevelt) NYC, in 11/4, h  
 Long, Johnny (On Tour—California) MCA  
 Love, Preston (On Tour—Midwest) NOS  
 McOran, Don (Radison) Minneapolis, Minn., h  
 McIntyre, Hal (On Tour) GAC  
 McKinley, Ray (On Tour—East) GAC  
 Marzette, Ralph (On Tour—South) GAC  
 Martin, Freddy (Cocoanut Grove) Los Angeles, h  
 Masters, Frank (Conrad Hilton) Chicago, h  
 May Band, Billy; Sam Donahue, Dir. (On Tour—East) GAC  
 Meiba, Stanley (Pierre) NYC, h  
 Mooney, Art (On Tour—East) GAC  
 Morone, Buddy (On Tour—Midwest) OI  
 Morgan, Russ (On Tour—California) GAC  
 Morrow, Buddy (On Tour—Midwest, East) GAC  
 Newlan, Roger King (On Tour—East) GAC  
 Neighbors, Paul (Shamrock) Houston, Texas, h  
 Noble, Ray (On Tour—England) MCA  
 Foster, Tony (New Frontier) Las Vegas, Nev., out 11/28, h

Pearl, Ray (Oh Henry) Chicago, out 10/26, h  
 Peepers, Leo (Peabody) Memphis, Tenn., out 11/20, h  
 Perrault, Clair (Lake Club) Springfield, Ill., h  
 Phillips, Toddy (Flamingo) Las Vegas, Nev., h  
 Purcell, Tommy (Roosevelt) NYC, h  
 Rank, George (On Tour—Midwest) GAC  
 Reed, Tommy (Muehlebach) Kansas City, Mo., h  
 Reichman, Joe (On Tour—Texas) GAC  
 Rudy, Ernie (On Tour—South) GAC  
 Sandoz, Carl (Syracuse) Syracuse, N. Y., 11/20-12/3, h  
 Sester-Finogian (On Tour) WA  
 Sean, Larry (On Tour—New York Territory) MCA  
 Spivack, Charlie (On Tour—Chicago Territory) MCA  
 Straeter, Tod (Piazza) NYC, h  
 Sudy, Joseph (Stattler) Hartford, Conn., out 11/19, h; (Stattler) Detroit, Mich., 11/21-1/14/58, h  
 Terry, Dean (On Tour—East) GAC  
 Thornhill, Claude (On Tour—East) GAC  
 Towles, Nat (On Tour—Arizona Territory) out 12/18, NOS  
 Tucker, Tommy (On Tour) WA  
 Watkins, Sammy (Stattler) Cleveland, Ohio, h  
 Weema, Ted (Roosevelt) New Orleans, La., out 12/7, h  
 Weik, Lawrence (Aragon) Ocean Park, Calif., h

## Combos

Abrams Tyle (Picadilly) NYC, h  
 Allen, Henry "Red" (Metropolis) NYC  
 Armstrong, Louis (On Tour—Europe) ABC  
 Australian Jazz Quartet (On Tour—Modern Jazz Show) ABC  
 Baker, Chel (On Tour—Europe) ABC  
 Balletto, Al (On Tour—East) GAC  
 Bley, Paul (Copa City) St. Albans, N. Y., rh  
 Brubeck, Dave (On Tour—Modern Jazz Show) ABC  
 Charles, Ray (On Tour—South) SAC  
 Clevers (Paradise) Dayton, Ohio, out 12/18, h  
 Cole, Cary (Metropolis) NYC, cl  
 Condon, Eddie (Condon's) NYC, no  
 Dana, Don (Cabin in the Sky) Atlantic Highlands, N. J., r  
 Davis, Bill (Ebony) Cincinnati, Ohio, out 11/18, SAC  
 Davis, Eddie (Flamingo) Pittsburgh, Pa., out 11/24, h; (Tia Juana) Baltimore, Md., 11/29-12/3, h  
 Davis, Johnny (Officers Club) Chateau Lamothe, France, h  
 Degroot, Bill (Wallhaje) Atlanta, Ga., out 11/20, h; (Palms) Hallandale, Fla., 11/29-12/4, h  
 Domino, Fats (On Tour—California) SAC  
 Erwin, Pee Wee (Nick's) NYC, h  
 Five Keys (On Tour—East) SAC; (Palms) Hallandale, Fla., 11/21-27, h  
 Four Freshmen (Officers Club) San Antonio, Texas, out 11/27, h  
 Four of Clubs (Penthouse Club) Ft. Worth, Texas, out 11/28, h  
 Gadsbonts (Showboat) Lorrain, Ohio, in 11/14  
 Gardner, Lynn (Officers Club) Gess Air Force Base, Labrador, Nfld., h  
 Garner, Erroll (Blue Note) Philadelphia, Pa., out 11/10; (Storyville) Boston, Mass., 11/21-27, h  
 Gil, Elmer (Ebony) Seattle, Wash., out 11/26, h  
 Greco, Buddy (Sands) Las Vegas, Nev., out 11/15, h  
 Guitar SWM (On Tour—South) SAC  
 Hamlin, Vicki (Gay 'n Frisky) San Francisco, Calif., in 11/16  
 Herman, Lenzy (Warwick) Philadelphia, Pa., out 1/20/58, h

## Jazz Society Spots MJQ In Concert

New York — A unique concert in Town hall Nov. 19 will be the first venture of the new Modern Jazz society, a nonprofit organization for providing a wider hearing for contemporary music and musicians, particularly those in jazz.

The first concert features the first public performance of three works for woodwind, bass, drums, and harp by John Lewis; the first public performance of a jazz composition by Gunther Schuller, and the first American performance of a classical work by Luigi Nono.

Among the artists will be the Modern Jazz quartet in its final concert appearance before leaving for a six-week European tour. Guest solo artists include J. J. Johnson, Lucky Thompson, and Tony Scott. Also to be heard will be Schuller, on French horn; James Politis, flute; Loren Glickman, bassoon; Janet Putnam, harp, and Charles Hartmann, alto.

Holmes, Alan (Roosevelt) NYC, h  
 Hope, Lynn (Showboat) Philadelphia, Pa., out 11/10, h  
 Howard, Phil (On Tour—Philadelphia Territory) h  
 Hunter, Ivory Joe (On Tour—East) GAC  
 Jackson Brothers (Night-Cap) Newark, N. J., in 11/21, h  
 Jaguars (Guildwood) Saratoga, Canada, in 11/14, h  
 Johnny & Joyce (Northwest) Saulte St. Marie, Mich., h  
 Jordan, Louis (Harrab's) Lake Tahoe, Nev., out 11/24, h  
 Kallie, Alex (London House) Chicago, out 12/1, h  
 Kerry Pipers (Copa) Pittsburgh, Pa., out 11/26, h  
 Land, Sonny (Trading Post) Houston, Texas, h  
 McFarland, Marlan (Elihu House) NYC, cl  
 Mason, Vivian (Open Door) San Francisco, Calif., in 11/16, h  
 Mayo, Frank (Caparella's) Buffalo, N. Y., out 11/27, cl  
 Modern Jazz Quartet (Birdland) NYC, out 11/25, h  
 Monte, Mark (Piazza) NYC, h  
 Morris, Joe (Palms) Hallandale, Fla., out 11/27, h  
 Mulligan, Gerry (On Tour—Modern Jazz Show) ABC  
 Murphy, Turk (Colonial) Toronto, Canada, out 11/26, h  
 Musco, Vido (Celebrity) Providence, R. I., out 11/27, h  
 Orkels (Palms) Hallandale, Fla., out 11/16, h  
 Parker, Howard (Owl) Glenwood Springs, Colo., h  
 Peterson, Oscar (Zard's) Hollywood, Calif., out 11/10, h; (Black Hawk) San Francisco, Calif., 11/23-12/4, h  
 Rice, George (Ronoma) Waukesha, Wis., h  
 Reich, Max-Olford Brown (Showboat) Philadelphia, Pa., out 11/26, h  
 Salt City Five (Caparella's) Buffalo, N. Y., out 11/26, h; (Colonial) Toronto, Canada, 11/21-26, h  
 Shearing, George (On Tour—South) SAC  
 Shirley, Don (Rustic Cabin) Gross Point, Mich., out 12/1, h  
 Shere, Mickey (Club 64) Muskegon, Mich., in 11/21  
 Smith, Somethin' (Grand) Evansville, Ind., out 11/21; (Patsy's) Milwaukee, Wis., 11/24-12/4, h  
 Stanton, Bill (Blue Club) Minot, N. D., h  
 Sutton, Ralph (Encore) St. Louis, Mo., out 12/4, h  
 Taylor, Billy (Blue Note) Philadelphia, Pa., out 11/20, h; (Baker's Keyboard), Detroit, Mich., 11/21-12/5, cl  
 Three Jacks (Wheel) Colmar Manor, Md., h  
 Thada (General Orpheus) Savannah, Ga., h  
 Tri-Texas (Pope) Philadelphia, Pa., in 11/20-21, h  
 Walker, T-Bone (On Tour—South) SAC  
 Walter, Cy (Westin) NYC, h  
 Vared, Sam (Metropolis) NYC, cl



*Strictly Ad Lib*

(Jumped from Page 49)

and Roy Kral cut during the summer on the west coast. Liner notes will be by Alec Wilder.

—dom corulli

**Detroit**

The Billy Taylor trio plays Baker's Keyboard lounge Nov. 21-Dec. 3. Art Tatum closed there Nov. 19 . . . The Gerry Mulligan sextet, Dave Brubeck quartet, Australian Jazz quartet, and Carmen McRae were featured in a jazz concert at the State Fair Coliseum Nov. 19 . . . Don Shirley, with Richard Davis on bass, works the Rustic Cabins Nov. 18-Dec. 1 . . . Teen-age matinees at Rouge lounge have folded because of poor attendance . . . The Tatletales are at the Crest until Nov. 20, followed by Turk Murphy who opens Nov. 22 for two weeks.

Featured at the Statler Terrace room are the Ving Merlin Strings; Joseph Sudy and the El Greco Spanish dancers open there Nov. 21 . . . Al Hibbler opened at the Flame Nov. 11, for two weeks . . . The Denise Lar opening, scheduled for Oct. 17 at Club Gay Haven, was delayed to Nov. 14 . . . Ex-Godfreyite Marion Marlowe is in for 10 days at the Elmwood casino, opening Nov. 24 . . . Organist Levi Mann opened Nov. 9 at Klein's with a new group which includes John Orr, tenor; Charles King, drums, and Landis Brady, guitar . . . Crystal showbar still has high hopes for Dinah Washington, Bill Doggett, and Dixie Gillespie soon.

—asalea thorpe

**Cincinnati**

Gene May's Dixieland Rhythm Kings holding down the bandstand at the Knickerbocker club on weekends . . . The Sportsman's club in Newport continues to swing, with James Moody most recently featured . . . Herbie Fields combo returned to Columbus' Carolyn club for a three-night stand. . . Vaudeville was revived when Danny Kaye's musical revue played the Albee theater Nov. 3-6 . . . Hal McIntyre's orchestra made one of its infrequent local appearances as part of a stage show at the Taft theater . . . First name jazz artist to appear on the autumn bill at Club Regal in Columbus was Sonny Seitt.

—dick schaefer

**Miami**

Diahann Carroll, with Pepper Davis and Tony Reese, followed Sarah Vaughan at the fancy La Ronde room of the Fontainebleau . . . Cathy Ryan and Bob Melvin went into the Sans Souci's Blue Sails lounge . . . The Dream bar returned to a honk and stamp policy after the Bill Harris

group left; currently headlining is Eddie (Lockjaw) Davis and Ricky Carmem's trio.

Harry (the erstwhile hipster) Gibson popped up with his own joint on Coral Way near Coral Gables . . . Othella Dallas in the Vanity Fair on the north bay causeway . . . Janet Brace topping the bill in the Pagoda room of the Saxony hotel . . . Preacher Rollo, with Marie Marcus back in the fold, along with Jerry Gorman and Tommy Justice, has herded his saints back into the Shoremede hotel on a weekends-only basis for the first few weeks, but by now they're ready to go full time . . . Ralph Faber, for several years a drummer with various Wisconsin and Chicago area territory bands, holds a position as technician with WGBS-TV.

—bob marshall

**Philadelphia**

Monday night Jazz in Jersey sessions continue at Andy's, with Benny Green, Kai Winding-J. J. Johnson, and Kenny Dorham-Hank Mobley recent headliners . . . Johnny Smith played the Blue Note recently and was followed by Billy Taylor, the current attraction . . . Count Basie made a three-night stand at Pep's before beginning his Birdland stint in New York City. During the same week, Erroll Garner was at the Showboat and Teddy Charles at the Zelman.

Tuesday night Music City sessions have been moved into larger quarters. Al Cohn and Zoot Sims, along with Cal Tjader, were the opening week features. Joe Newman, Freddie Greene, and Ed Jones of the Basie band took over the next week.

—harvey huston

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## JATP's \$23,007 Hollywood Gross Tops One-Niters

Hollywood — Jazz at the Philharmonic's one-niter here grossed an all-time box office record—\$23,007—for single-night stands, according to the boss, Norman Granz.

On the last leg of its 1956 tour, JATP filled all but 100 of the Shrine auditorium's 6,700 seats.

Granz said the gross was the biggest in the history of any jazz tour, including JATP. "The only cities that beat this figure were New York, Philadelphia, and Chicago," he added, "and these were doubleheaders."

## Childers, Bernhart On Music School Faculty

Hollywood—Former Stan Kentonites Buddy Childers, trumpet, and Milt Bernhart, trombone, are among the five new instructors added to the staff of Westlake School of Music here.

Some special combo sessions featuring modern jazz arrangements also are being conducted by French hornist John Graas.

## Packaged Goods

(Jumped from Page 15)

following: *Holiday In Havana* (8134); *Holiday In Hawaii* (8138); *Holiday In Rio* (8139); *Holiday In The Alps* (8141); *Holiday In Vienna* (8150); *Holiday In The West Indies* (8159); *Holiday In South America* (8160); *Holiday In Paris* (8161), and *Holiday In Italy* (8162).

Each of the above is a distinctive study of the areas involved, and each is an exciting listening experience. We would most certainly recommend any one, or all of these *Holiday* discs for yourself, and for you Christmas list.

Armando and his orchestra have come up with another one of those great mood musical LPs which RCA has been making a practice of issuing lately. This new one is called *Champagne for Dinner* (1122) and features such old favorites as *The Man I Love*, *Along With You*, *Star Dust*, *I Only Have Eyes for You* and *Tender Lips*.

## Dorsey Sidemen

(Jumped from Page 10)

with the bands of Jerry Wald, Sam Donahue, Glen Gray, and Tex Beneke. He recorded with Tex and Tommy, and eventually he'd like to work and record as a single. Ella Fitzgerald and Sinatra rank as his top singers, and swimming is his chief means of recreation.

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Down Beat Nov. 30, 1955

Part III

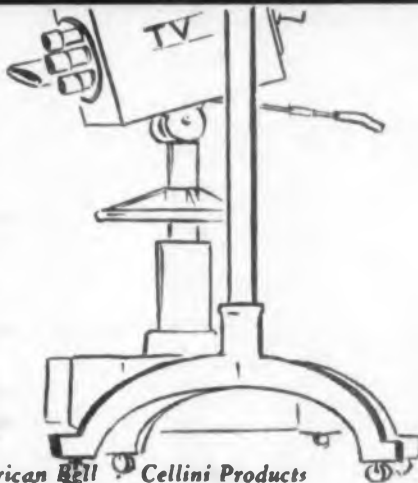
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# LOCH LOMOND

Accordion Band Arrangement  
by

1st ACCORDION

CLIFF SCHOLL

Scottish Folk Song

# LOCH LOMOND

Accordion Band Arrangement  
by

2ND ACCORDION

CLIFF SCHOLL

Scottish Folk Song

Andante

Andante

Dance Band

# Youth Encouraged To Play Part In Jr. Music Festivals

By Mrs. Ruth Burgess  
Nat'l Fed. of Music Clubs

Early this winter, in cities and small towns all over the country, the back yards, practice rooms, and studios of private teachers will reverberate with the preparation of thousands of young persons on a score of instruments for the National Federation of Music Clubs' annual junior music festivals.

Scarlatti's *Piano Sonata in C Minor* will vie with LeRoy Anderson's *Bugler's Holiday* for the youngsters' trumpets and with Irving Berlin's *Count Your Blessings* as an accordion solo.

The important thing is that on main streets and back streets from coast to coast thousands of young persons are being encouraged to make their own lives fuller and happier through participation in this unique musical event.

You see, it means a lot for them, to know that more than 600,000 members of the National Federation of Music Clubs think that what they are doing is worthwhile, and that to show this, they conduct music festivals where they can be judged sympathetically, not on a competitive basis, but on the positive individual basis of accomplishment.

Last year, these festivals were held in hundreds of different localities throughout the United States. The number of young persons participating can be gauged from the fact that there were approximately 23,000 entrants and that in many cases one entrant represented a whole choir or band, for ensembles are judged, too.

Some of the earliest instruments now played are represented in the festivals—instruments such as the recorder.

An accordion section, which includes solo and concerto events, duets, and ensembles, has been compiled by Cliff Scholl. What is important is not the age of the instrument, but what it means to the boy or girl who plays it.

Certainly as many lives have been made happy in our generation by young persons learning to play the accordion and all the instruments of the band as through the study of piano or violin.

We in the federation know this and do everything we can to encourage recreational music. You need only to look at the junior festival bulletin to see to what extent this is true. In addition, to the sections mentioned above, the following advisers and compilers will be of interest:

Dr. Paul Van Bodegraven, New York University—orchestra; Dwight Dalley, University of Tulsa—saxo-



Mrs. Ruth Burgess

phone; Saul Goodman, Juilliard School of Music—percussion; Maynard Klein, University of Michigan—vocal ensembles, choir; Ralph Rush, University of Southern California—string orchestra, and Maurice Taylor—band, brass.

Conducted on a nonprofit, voluntary basis, the federation, through its junior festivals, offers the conscientious teacher of music an unequaled opportunity to interest and reward his students. Whatever the instrument, he will do well to consider participation.

We are looking forward to the day when we have a large enrollment in accordion and many orchestral instruments. Bulletins may be secured by sending 25 cents to National Federation of Music Clubs, 445 W. 23rd St., New York City 11.

## Sheet Music For Accordion

(Ed. Note: Here is a list of sheet music that currently is available in stores for accordionists. Following it is a complete list of publishers and their addresses, to whom further inquiries may be made.)

Accordiana: C. Magnante  
 Accordion Polka: E. Santa  
 Accordion Rumba, Tango: J. Caruso  
 Adios Muchachos (Tango): Sandora; Carrossa  
 After the Ball: Hovata; P. Deiro, Jr.  
 Albania (Fantasia): P. Deiro; P. Deiro  
 Aloha Oo—There Is a Tavern in the Town:  
 J. Mostl  
 A Media Luz (Tango): Donato; E. Pankowski  
 Amor: G. Ruiz; P. Deiro  
 Andaluces: E. Leosano; C. Magnante  
 Andaluces: Lemora; P. Deiro, Jr.  
 Angel's Serenade, The: Bragg; d'Anberg  
 Anniversary Song: A. Johnson; P. Deiro  
 Art's Boogie Woogie: A. van Damme  
 Autumn Breeze (Vals Caprice): F. Frostel  
 Babo Polka: Hawkins  
 Basia, H (Waltz): Arditi; d'Anberg  
 (Turn to Page 59)

## National Accordion Week

Typical of the accordion which has always been classified as the "world's favorite instrument," it has established for itself National Accordion week, segregated from all other musical instruments, to which family it rightfully belongs.

Not content with remaining as just an instrument in this large family, the accordionists, its teachers, and its dealers have banded together in the AAA to present itself in its own light and equipment.

National Accordion week will be used by schools, associations, and accordionists throughout the country to promote contests, (the AAA national championship contest with its thousands of entries in New York), festivals, social activities, as well as promotions forestalling the use of the instrument.

The many activities during this week all tend to promote interest in our instrument. It has often been said that the accordion, once an instrument of the continent, is now America's favorite.

Pietro Deiro Jr.,  
Chairman.

## Accordion Music To 'Loch Lomond'

By Cliff Scholl  
Down Beat Accordion Editor

It has been the custom when arranging for accordion bands, to write in four parts, with all accordions playing the same bass.

It is my feeling that each part should retain its identity by using a bass or chord that definitely will add to the finished sound. Notice in *Loch Lomond* that both the first and fourth accordions play a rhythm bass, with the fourth dropping out in the ninth measure.

The second accordion uses a reinforcing and sustained single bass, which, of course, gives body and depth to the over-all work. The third accordion, by playing chord solos with an off-switch adds the necessary harmony and chordal background.

Even in a simple arrangement as *Loch Lomond*, an orchestral effect can be obtained. Note the full accordion for the right hand in the first part. Drawing upon the violin reeds, the remaining parts blend rather nicely.

At this writing, Broadcast Music, Inc., 589 Fifth Ave., New York City, is readying for printing, three series for accordion band—12-bass band, intermediate, and advanced concert band.

There is a conductor's score for each selection including our example, *Loch Lomond*, which BMI so kindly gave us permission to reprint.



# LOCH LOMOND

3RD ACCORDION  
 Accordion Band Arrangement  
 by  
 CLIFF SCHOLL  
 Scottish Folk Song

Andante  
 VIOLIN

*mf*  
 OFF  
 Chord Solo

*p*

*cantabile*

# LOCH LOMOND

4TH ACCORDION  
 Accordion Band Arrangement  
 by  
 CLIFF SCHOLL  
 Scottish Folk Song

Andante  
 VIOLIN

*mf*  
 ON

4

*p cantabile*

# Sheet Music

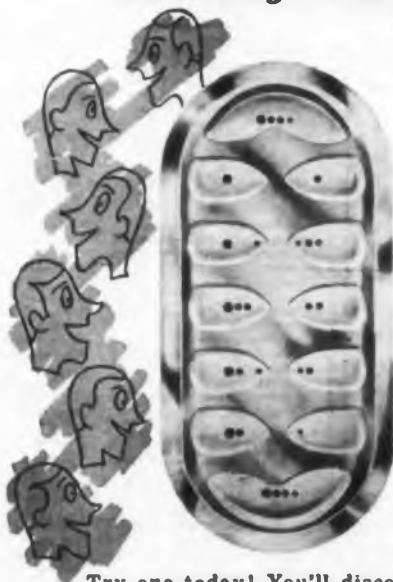
(Jumped from Page 57)

*Baote, II*; P. Deiro, Jr.; P. Deiro, Jr.  
*Band Played On, The*; C. Ward; P. Deiro, Jr.  
*Barbara Polka*; Koverik; M. Busatto  
*Barber of Seville (Overture)*; G. Rossini; P. Deiro  
*Beautiful Days (Key of A)*; P. Deiro  
*Beautiful Dreamer (Waltz)*; Foster  
*Beautiful Ohio*; E. Macdonald; P. Deiro  
*Beer Barrel Polka*; L. Brown; P. Deiro  
*Begins the Beguine*; C. Portier; Carrone  
*Bell Polka*; d'Auberge  
*La Bella Teresa Polka*; C. Magnante  
*Bicycle Built for Two, A*; Deiro; Hawkins  
*Big Song Polka*; J. Mosti  
*Birth of the Blues*; R. Henderson; Carrone  
*Birthdays Medley*; Hawkins  
*Black Hawk Waltz, The*; Walsh; P. Deiro, Jr.  
*Black and White Rag*; C. Botsford; P. Deiro  
*Black Witch Samba*; J. Carrone  
*Blue Bird Waltz*; Hawkins  
*Blue Danube*; J. Strauss  
*Blue Flash*; C. Magnante  
*Blue Skirt Waltz*; M. Parikh; J. Troili  
*Blue Tango*; L. Anderson; P. Deiro  
*Blues in the Night*; H. Arlen; Carrone  
*Body and Soul*; J. Green; Carrone  
*Brown Mauidor, The*; P. Frosini  
*Brazil*; A. Barroso; T. Toppani  
*Britannia*; P. Frosini  
*Bubbles*; P. Frosini  
*Bumble Boogie*; J. Fina  
*El Cabrito (Pase Doble)*; P. Deiro  
*Caissons Co Rolling Along*; Gruber  
*Campagna Polka, La*; C. Pomolo  
*Canadian Capers*; H. Cohen; Carrone  
*Captain, El*; Sousa; d'Auberge  
*Carrone*; D. Ellington; Tito  
*Carroll of Venice*; Paganini; P. Frosini  
*Chatterbox*; M. Floren  
*Chippareone (Mac. Handelap)*; P. Deiro  
*Chio Chio Boogie*; M. Caro  
*Chin Chin*; N. Mellinar; C. Magnante  
*Choclo, El (Tango)*; Villoldo; P. Deiro, Jr.  
*Chop Sticks (Waltz)*; De Lulli; A. Pennotti  
*Cielito Lindo*; Fernandez  
*Citiribiria (Hot Style)*; M. Mosti  
*Colonial March*; A. Sillari  
*Come Back to Sorrento*; E. De Curtis  
*Concerto in A*; P. Deiro  
*Concerto in D*; P. Deiro  
*Concerto in E*; P. Deiro  
*Concerto in E Minor (3rd)*; Mendelssohn; De-  
 sborio  
*Concerto in G Minor (3rd move)*; Mendel-  
 sohn; Carrone  
*Country Cardano*; Ampio  
*Cuzcoo Waltz*; Jenkinson; P. Deiro  
*Cumana*; B. Allen; Camini  
*Cumparita, La*; Rodriguez; d'Auberge  
*Caeradas Monti*; d'Auberge  
*El Cambanchero*; B. Burmann; P. Deiro  
*Debut Polka*; M. Floren  
*Dances of the Comedians (Comp)*; P. Deiro  
*Dance of the Hours (Comp)*; P. Deiro  
*Dance of the Mirlitons "from the Natercher  
 Suite"*; O. Yule  
*Dances Macabre*; Saint-Saens; Magnante  
*Danube Waves (Waltz)*; Ivanovici; P. Deiro, Jr.  
*Dark Eyes (Gypsy Song)*; M. Caro  
*Derbium Strutters Ball*; S. Boehs; P. Deiro,  
 Jr.  
*Diszy Fingers*; Z. Confroy; P. Deiro  
*Doll Dance*; N. H. Brown; P. Deiro, Jr.  
*Doloras (Waltz)*; Waldteufel; P. Deiro, Jr.  
*Drigo Serenade*; d'Auberge  
*Donkey Serenade*; R. Friml; J. Damonte  
*Down by the Old Mill Stream*; J. Damonte  
*Down Yonder*; W. Gilbert; P. Deiro  
*Ebb Tide*; R. Maxwell; P. Deiro, Jr.  
*24th Street Boogie*; d'Auberge  
*Embraceable You*; G. Gershwin; Carrone  
*Espana*; d'Auberge  
*Espana Cani*; P. Marquina; Magnante  
*Espana*; Waldteufel; P. Frosini  
*Estudiantina (Waltz)*; Waldteufel  
*Fantasia Impromptu, Op. 66*; Chopin; d'Au-  
 berge  
*Fantasia Waltz*; M. Part; J. Bossi  
*Fiddle-Faddler*; L. Anderson; C. Nuntio  
*Flashing Fingers*; Frosini  
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*Flight of the Bumble Bee*; Rimsky-Korsakoff;  
 Hertz  
*Florida Polka*; M. Floren  
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*Galoping Comedians*; D. Kabalovsky; J. Stri-  
 ano  
*Gambos on Parade*; P. Frosini  
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*Gay Ranchero, A*; J. J. Espinosa; P. Deiro, Jr.  
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*Give My Regards to Broadway*; Cohen; P. De-  
 ro, Jr.  
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*In a Monastery Garden*; A. W. Kotelboy; Car-  
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*In a Persian Market*; A. W. Kotelboy; P. Deiro  
*Indian Love Call*; R. Friml; P. Deiro  
*In the Good Old Summer-time*; G. Evans; P.  
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*In the Mood*; J. Garland; C. Magnante  
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*Jazz Picnic*; L. Anderson; C. Nuntio  
*Jingle Bell*; Fiorpanti; P. Deiro, Jr.  
*Jolly Caballero, The*; P. Frosini  
*Kitten on the Keys*; Z. Confroy; P. Deiro  
*Lady of Spain*; T. Evans; P. Deiro  
*Lavender and Old Lace*; Mozart; Crowe  
*Liebesraube*; F. Kreisler; P. Deiro  
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*Lina Newbar*; Trantala; P. Deiro, Jr.  
*Lina*; G. Gershwin; Carrone  
*Lord's Prayer, The*; Malotte  
*Lover, What Are You Doing to My Heart?*  
 T. Baral; C. Stone  
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*Malaguena*; E. Louona; P. Deiro, Jr.  
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*Mambo No. 5*; Prado; J. Bossi  
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*Mama I Love, The*; G. Gershwin; C. Magnante  
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*Meadowlands (Special Arr.)*; Art Van Damme  
*Happy Widow Waltz*; Lohar; Hawkins  
*Miami Beach Rumber*; I. Field; P. Deiro, Jr.  
*Midnight in Paris*; C. Conrad; C. Magnante  
*Missouri Waltz*; J. V. Eppel; J. Damonte  
*Moscow's Boom Around*; C. Magnante  
*My Blue Heaven*; W. Donaldson; P. Deiro, Jr.  
*My Florence Waltz*; G. Deiro  
*My Gal Sal*; P. Dresser; Galla-Rini  
*My Happiness*; B. Bergantini; J. Elmsie  
*My Heart*; O. Strauss; Carrone  
*My Melancholy Baby*; C. A. Norton  
*My Shining Hour*; J. Mercer; J. P. Elmsie  
*My Wild Irish Rose*; C. Olcott; P. Deiro  
*National Emblem*; E. E. Bagley; C. Nuntio  
*Napoleon Nights*; Zamesnik; P. Deiro  
*Night and Day*; C. Portier; Carrone  
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*Old Refrain*; F. Kreisler; P. Deiro  
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*Oh Non River*; J. Kern; C. Stone  
*Omaggio A. Piafro*; Frosini  
*Once in a While*; B. Green; C. Nuntio  
*One Alone*; S. Romburg; Carrone  
*Only a Rose*; R. Friml; A. Mayer  
*On the Loose (Novelty)*; J. Mosti  
*On the Trail*; F. Groll; C. Magnante  
*Orchids in the Moonlight*; V. Youmans; C.  
 Nuntio  
*Original Boogie Woogie*; C. Smith; Galla-Rini  
*Orpheus (Entire Overture)*; Offenbach; P. Deiro  
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Snowtrain Shuffle: J. Carr  
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Sophisticated Lady: D. Ellington; Galla-Rini  
Spagnola, La: Ampoo  
Sparkling (Novalto): M. Coro  
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Swordst: B. Carmichael; Galla-Rini  
Stars and Stripes Forever: Sonno; P. Deiro  
Stampin' at the Sovey: B. Goodman; C. Magnante  
Swallow, Tho: P. Deiro, Jr.  
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## Accordions Manufacturers

(Ed. Note: Below is a complete list of accordion manufacturers in the United States, with their addresses. All of whom will provide information about their instruments upon request.)

BRAND NAMES	ACCORDIONS MFG. & EXCLUSIVE REP.	ADDRESS
•Beaux Arts, Century	Atlas Accordions, Inc.	117 W. 48th St., New York, N. Y.
•Bell Accordion	Chicago Musical Inst. Co.	7373 N. Cicero Ave., Chgo. 30
•Berini Accordions	Rugelstein & Jacobson	5-7-9 Union Square, N. Y. 3, N. Y.
Bonar, Valenti, Marra	Bonar Distributors, Inc.	5 Union Square, N. Y. 3, N. Y.
D'Ore	Bonvicini Accordion Co.	1844 W. 28th Ave., & 617 16th St., Denver, Col.
"Bonvicini Electrohard",	Bregelstein & Jacobson, Inc.	5-7-9 Union Square, N. Y. 3, N. Y.
Leman, "Berini, Piant,	Carbonari Bros.	287 Harrison St., Oak Park, Ill.
Selenti	Castiglione Accordion Co.	12644 E. Seven Mile Rd., Detroit, Mich.
Cleopatra	Chicago Musical Inst. Co.	7878 N. Cicero Ave., Chgo. 30, Ill.
Castiglione Accordion	Empire Accordion Corp.	337 Sixth Ave., New York 14, N. Y.
Canone, Dima, Dallapa,	Excelsior Accordions, Inc.	338 Sixth Ave., New York 14, N. Y.
•Bell, Sottimo, Soprani,		
Cellini, Camerone	Galanti & Bros., Inc., R.	840 Broadway, N.Y.C.
Amme, Amette	Gallet & Sordani	110 Mulberry St., N.Y.C. 13
Excelsior, Accordions	Gillett Accordion Corp.	230 Fourth Ave., N.Y.C. 3
"Dominator II", "Dominator II", "Super Classic",	The Fred Gretsch Mfg. Co.	60 Broadway, Brooklyn 11, N. Y.
"Super Classic Special"	Gretsch & Bronner, Inc.	268 Fourth Ave., N.Y.C. 10
"Custom-Bull", "Super-phonics", "Accordophonics",	Gross Mfg. & Importing Co.	122-30 Brandford Pl., Newark, N. J.
"Light-Wolghtis", "Savonettes", "Fantasia"	Grossman Music Corp.	740 Bellvue Rd., Cleveland, Ohio
J.C. Gillett	Hershan Musical Inst. Co., Inc.	242-248 Fourth Ave., N.Y.C. 3
Layton	Imperial Accordion Mfg. Co.	2618 W. 50th St., Chgo. 29
Ronati	International Accordion Mfg. Co.	21330 Gratiot Ave., East Detroit, Mich.
Carlo Marchetti	Iorio Accordion Co.	164-03 Clayton Rd., Jamaica, N.Y.
Masterfonic, Rondini	Italian Accordion Mfg. Co.	7600 Cottage Grove Ave., Chgo. 19
Small Piano Accordions	Italo American Accordion Mfg. Co.	3137 W. 51st St., Chgo.
Imperial Tommaster, Chamberlano, Artistic	Karpak Accordion Mfg. Co., Inc.	820 S. Sixteenth St., Milwaukee, Wis.
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"Italia"	Maxwell Meyers, Inc.	688 S. St. Mary's, San Antonio, Texas
Karpak Accordion	Melodiana Accordion Co.	6501 Bergantine Ave., West New York, N. J.
Electro Piano Accordions	National Sales Co.	161 Hopkins Pl., Baltimore 1, Md.
LaDues	Nobility Accordions	316 S. Wabash Ave., Chgo. 4
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Polina	Falco Tales	381 Fourth Ave., N.Y.C. 16
Robotti	Targ & Dinner, Inc.	425 S. Wabash Ave., Chgo. 3
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•Rivoli, Rivoli Special,	The Rudolph Wurlitzer Co.	North Tonawanda, New York; Dr. Kalb, Ill.
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- ABC—American Book Co., 35 Fifth Ave., New York, N. Y.  
 ACC—Accordion Music Publishing Co., 40 Greenwich Ave., New York 11, N. Y.  
 ALF—Alfred Music Publishers, 145 West 48th Street, New York, N. Y.  
 ALP—Alpha Music Co., 501 Madison Ave., New York, N. Y.  
 AMP—Associated Music Publishers, 589 Fifth Ave., New York 17, N. Y.  
 AND—Andraand Music Publishers, 2071 Erie Ave., Cincinnati, Ohio  
 APN—The Arthur F. Schmidt Co., Inc., 180 Boylston St., Boston 16, Mass.  
 ANE—(Indicates that any standard edition may be used)  
 AT—Alec Templeton, Inc., 118 W. 57th St., New York 19, N. Y.  
 BEI—Belwin, Inc., Rockville Centre, N. Y.  
 BEW—B. F. Wood Music Co., 24 Brookline Ave., Boston 18, Mass.  
 BM—Boosey & Hawkes, 30 W. 57th St., New York 19, N. Y.  
 BMC—The Boston Music Co., 116 Boylston St., Boston 17, Mass.  
 BME—Broadcast Music, Inc., 589 Fifth Ave., New York 17, N. Y.  
 BOU—Bourne, Inc., 126 W. 52nd St., New York, N. Y.  
 BR—Breitkopf & Martel (c/o AMP)  
 BRN—Bronze Bros., 26 W. 45th St., New York 36, N. Y.  
 BVC—Bragman, Vocco & Conn, 1619 Broadway, New York 19, N. Y.  
 CB—Candy-Bellony, Inc., Hyde Park 36, Boston, Mass.  
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 CFS—Clayton F. Summery Co., 236 S. Wabash Ave., Chicago 4, Ill.  
 CHE—Charles E. Hansen Music Corp., 119 W. 57th St., New York 19, N. Y.  
 CHEL—Chester, Ltd. (c/o McG)  
 CHM—Chart Music Publishing House, 506 S. Wabash Ave., Chicago 5, Ill.  
 CLW—Clarke & Way, Inc., 35 West 51st St., New York, N. Y.  
 CMP—Contemporary Music Publishers Corp., 23 E. 26th St., New York 10, N. Y.  
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 CON—Concordia Publishing House, 3555 S. Jefferson, St. Louis 18, Mo.  
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 FB—Frank Bertell, 217 E. 114th St., Chicago 25, Illinois  
 FDB—Francis Day & Hunter (c/o MM)  
 FIL—Filmore Music House (c/o CF)  
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 GAL—Galaxy Music Corp., 50 W. 24th St., New York 10, N. Y.  
 GC—Ginn & Co., Statler Bldg., Boston, Massachusetts  
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## The Devil's Advocate

By Mason Sargent

**The Living Archives:** The most important and stimulating issue of the year has been the first 12 volumes made available in this country of the *Archive* series, a production of the history of music division of the Deutsche Grammophon Gesellschaft. They are distributed exclusively in America by Decca Records. The scope of the *Archive* project covers western music from circa 700 A.D. to the preclassical era 1,000 years later.

These recordings are produced with more care in the recording, packaging, and annotation than any comparable undertaking I've encountered.

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 WEIN—Weintraub Music Co., 853 Seventh Ave., New York, N. Y.  
 WES—Westminster Press, Witherspoon Building, Philadelphia 7, Pa.  
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 WMC—Willis Music Co., 124 E. 4th St., Cincinnati 11, Ohio.  
 WR—George Wahr, Publisher, Ann Arbor, Mich.

without and within, and each contains an index card with historical background, full texts for those works that are vocal (but unfortunately not translations into English), and details concerning the artists, the instruments used, and the timing of the works.

The *Archive* project was divided into 12 "research periods" that "correspond to the successive phases of musical history." The first issue of these records released here consists of one record from each of the 12 periods. The periods and the first releases are:

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The recordings are available singly, and I should like again to emphasize the quality of the sound and the superb performance.

**Folk Song Sampler:** Unfortunately very few of the major newspapers and magazines with record review departments provide a survey of what's being issued in the folk music field.

There isn't space here to describe each of the better sets in detail, but here at least are the kinds of music being recorded and the names of the artists. The jazz partisans who read this will find much of the emotional intensity and fierce search for individual expression in folk music that is so marked in jazz.

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