

December 14, 1955

MUSIC & DRAMA

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Houston Incident

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Billy Butterfield

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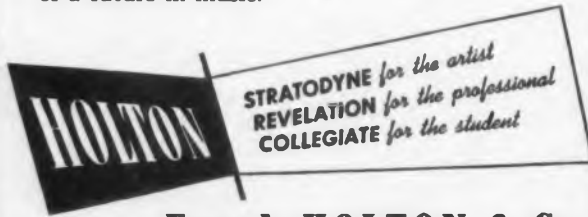


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DOWN BEAT

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Special Feature

Another *Up Beat* section is included in this issue, with music examples including solos by trumpeter Shorty Rogers, pianist Pete Jolly, bassist Chubby Jackson, accordionist Cliff Scholl, and drummers Gene Krupa and Cozy Cole.

On the Cover

Veteran trumpeter Billy Butterfield, who blows his horn mainly in radio studios and for Essex Records these days, discusses a host of other trumpet men in his *Blindfold Test* on page 35. Be sure to read it.

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The First Chorus

Unless unforeseen circumstances intervene, the proposed exchange deal between this country and England, wherein the British Musician Union allows Stan Kenton to play there and the American Federation of Musicians lets Ted Heath play a U.S. tour, is about locked up.

It will be the first time in some 25 years that a musical group from either country plays in the other on a touring basis, although Norman Granz did get a foot in the door a couple of years ago when he was allowed to bring the Jazz at the Philharmonic troupe to Britain for one benefit concert.

It is a good move on the part of both unions, and we hope it presages other such swaps for the future. Perhaps until this country becomes used to the idea of hearing British bands, and shows it will support other groups than Heath's, all transactions will have to be straight one-for-one deals. It may sound provincial, but we think that the top American names will have far less trouble doing well in Britain than English imports will have making ours pay off here. A lot of U.S. names are well-known across the sea and sell a lot of records there. But British bands, either dance or jazz variety, have yet to make much of an impact on the American market, save for Heath.

The appearance of Rev. Alvin Kershaw on The \$64,000 Question TV giveaway has been hailed by a lot of persons as doing more good for jazz than anything that has happened in years. Granted, he won a great amount of favorable newspaper space and lay comment for the music, and he undoubtedly spurred some record sales and interest among watchers. He is to be congratulated.

But I still regard the day-to-day assistance jazz is getting from Steve Allen as more important, if a personal opinion can be interjected. Hardly a show goes by without at least one jazzman or group appearing on Allen's Tonight, and the manner in which they are presented can hardly be improved upon. Jazz is not regarded as something new or freakish on Tonight—it is presented with the same accord given to an opera singer, pop artist, or comic. It is given neither special treatment nor is it a throwaway.

And that's exactly the way jazz will have to be accepted before it achieves the cultural status so many persons want to see it attain. When jazz records are played in homes as casually as classical records or pop hits, a millenium of some sort will have been reached.

—Jack Tracy



THE NEW CBS radio network show, *Young Ideas*, is off to a fast start in its attempt to spotlight young and worthy talent. Emcee of the show is Fred Robbins. Here, Barbara Lea, of Riverside Records, takes her cue from leader Alfredo Antonini on a recent broadcast.

Heath Package With Cole Seen

New York—The latest press-time development in the projected Ted Heath-Stan Kenton exchange involves the strong possibility that Heath's band will be packaged with Nat (King) Cole for its American concert dates.

The co-starring project would be because Heath, although well known here, is felt to have a better box office potential with an assured name star like Cole along. Heath's American dates, if they go through, will be in April.

Kenton's band, meanwhile, is set for a tour of the Continent beginning April 7. Whether Kenton then goes on to play England in May depends on whether the Heath bookings for the United States come through.

Haymes To Star On New Year's Eve TV

New York—Dick Haymes will be starred when WCBS-TV present *New Year's in New York*, an hour-and-45-minute extravaganza on New Year's Eve.

The program will start at 11:15 p. m. and wind up at 1 a.m. In featured roles, among others, will be Mindy Carson, the Gene Krupa trio, Bob Eberle, Eleanor Rusell, and the Honey Dreamers quintet. The show's 20-piece orchestra will be directed by Alfredo Antonini.

Granz Wins His \$2,000 Battle On Police Dice Raid In Houston

Houston, Texas—Norman Granz has won an expensive but satisfying battle for justice here. The difficulties began when JATP played Houston early in October. Granz had made certain beforehand that there would be no segregation in the audiences for the concerts. Several overzealous city detectives pulled a sudden raid during intermission of the first concert and arrested Dizzy Gillespie; Illinois Jacquet; Ella Fitzgerald; Georgianna Henry, Ella's secretary, and Granz himself for taking part in a dice game.

Dice and money were visible near Gillespie and Jacquet, but Ella was having pie and coffee, Granz was going out the door, and Miss Henry similarly was not involved.

Bonds of \$10 each were posted by Granz, and JATP moved on. But Granz refused to let it go at that. He hired Abe Herman, a Fort Worth attorney, and spent more than \$2,000 in legal fees and telephone bills to fight the case.

Granz now is vindicated, for the charges were dismissed in Houston's Corporation Court. Granz was returned the \$30 he had posted for Ella, her secretary and himself. The bonds for Gillespie and Jacquet had been forfeited.

Survey Set For Carnegie

New York—The Committee to Save Carnegie Hall has hired an architectural consultant firm to survey the building and make recommendations concerning air conditioning, stage renovation and general modernization.

The survey was prompted, said Lawrence Tibbett, executive chairman of the committee, because of the hall's "structural soundness, economic solvency, and acoustical perfection."

The results of this survey will be announced at the formal of the Carnegie Hall guild in January during the three-day *Convocation of Culture*.

Complete results of *Down Beat's* 19th annual readers poll will appear in the next issue. It's the Dec. 28 *Best*, on sale at your newsstand on Dec. 14.

Keep an eye on Steve Allen's *Tonight* NBC-TV show that week. One of the nights will be a special *Down Beat* award show, on which winners will appear.

No Place Like

Newport, R. I.—When Newport's new city council was sworn in recently, the inaugural ceremonies were complemented by a jazz band. The reason, said John W. Stewart, city director of public relations, is "in keeping with Newport being the home of a jazz festival every summer."

The decision struck observers as somewhat ironic in view of the intermittent resistance to the jazz festival during the last two years by several of the city's socialite families.

Petrillo Backs Down On Read's Hearing

Hollywood—A strongly worded appeal by Local 47 here had induced James C. Petrillo, AFM president, to revoke his ban on an appearance by Cecil Read before the international board.

Read, newly elected Local 47 vice president, is to appear before the board regarding the union trust fund.

Petrillo had nixed the hearing in an acidly worded wire to Read which blasted Read's petition for a hearing as a "politically inspired demand motivated by nothing other than personal political motives." The union chief further accused Read of attempting to use the federation as a scapegoat.

Now, however, Read will appear, with legal counsel, before the AFM international board in January.

Two Jazz Labels Start Periodicals

New York—Two leading independent jazz labels have begun the publication of regular promotional newsletters. The *Bethlehem Bandstand*, edited by Joe Quinn, is published monthly and is available from Bethlehem, 1650 Broadway, New York City.

On the west coast, Good Time Jazz and Contemporary Records have instituted a quarterly publication. Dave Stuart is the editor, and the publication can be obtained from Good Time Jazz, 8481 Melrose Place, Los Angeles 46, Calif.

'Showcase' Continues

Hollywood—Stan Kenton's *Jazz Showcase '55*, monitored by concert promoter Van Tonkins, has embarked on a follow-up tour of its 14 successful college dates this fall.

With Shorty Rogers and the Giants topping the bill, the new *Jazz Showcase* will hit more colleges throughout the west including Arizona State college, Fresno State, and San Diego State. Two club dates, the Tempo in San Diego and Phoenix' House of Jazz will also be included. Slim Gaillard will handle the comedy and vout.

Following the western dates, Tonkins will plane east to handle the Stan Kenton concert tour, beginning Dec. 8 at Cleveland Music Hall. It plays Cincinnati on the 10th, Detroit Masonic auditorium the 11th, the Chicago Opera House on the 12th. Tour will play the Indianapolis Murat theater Dec. 13 and wind up playing St. Louis' Kiel Opera House the 14th.

Singer Roy Hamilton will be added to the Kenton eastern dates.

Joe Marsala In Record Field

New York — Joe Marsala, jazz clarinetist and pop music composer, has entered the record and publishing fields. The first release on Rex Records, his independent label, is by pop singer Bill Darnel. The songs used on the date, *Champagne and Tears* and *Walking on a Tightrope*, were published by Beatrice Music, Marsala's music firm.

Among future projects by the record company are jazz sessions with Pee Wee Russell, Mickey Crane, and an album featuring Marsala and his wife, Adele Girard. Marsala also is trying to arrange a date bringing together the musicians who were in the group with which he played years ago on 52nd St., with Joe Bushkin and Buddy Rich.

Hamp, Danny To Get Award

Hollywood — For their work in behalf of Israel, Lionel Hampton and Danny Kaye will be honored with the International Brotherhood award Dec. 8 at a special ceremony in the Wilshire Ebell theater here.

In addition, Hampton and Kaye are to be presented with scholarships from Israel's department of education.

Hampton will make a special trip from the hospital where he is recovering from injuries suffered in a recent bus crash to receive the award for "his utmost devotion to Israel and his munificent contributions" to the Israeli Red Cross.

The proceedings will be broadcast on NBC's *Monitor* radio program.

Herd, Brubeck In L. A. Concert

Hollywood — First of this season's Jazz a la Carte concerts, produced by Irving Granz, will be held at the Shrine auditorium Dec. 3 with a lineup of performers headed by the Woody Herman Herd and Dave Brubeck's quartet.

Also starring in the show will be Dinah Washington and Cal Tjader's group. Tentatively set at presstime to perform were June Christy and the Hampton Hawes trio.

Herald Jazz Waxes Ortega

New York — Herald Records, the r&b label which has started a jazz LP division, has recorded its second album under the leadership of former Lionel Hampton reedman, Anthony Ortega. The rhythm section consisted of Hank Jones, Addison Farmer, and Ed Thigpen.

Considerable multitracking was done on the date. Ortega played alto, tenor, baritone, bass clarinet, and flute. Nat Pierce did all but one of the arrangements. Herald also plans albums by Sol Yaged and jazz organist Douglas Duke as well as a second LP by the Aaron Bell trio.

Strictly Ad Lib

NEW YORK

ONSTAGE: Latest report is that *Porgy and Bess* will first play Warsaw and then open in Moscow Jan. 10 . . . Beulah Bryant, blues singer, has been added to *Jazz Ceta-way*, the Bob Sylvester musical. Opening now set for Boston Feb. 22 . . . Jimmie Komack is leaving *Damn Yankees* for the comedy lead in *Pleasure Dome*.

ENTERTAINMENT-IN-THE-ROUND: Tommy Mercer is back with the Ray Anthony band, and Ray's new female singer is Joan Durelle. Marcie Miller is singing with Billy May-Sam Donahue . . . Toots Camarata has been working on a reciprocal exchange deal that would bring the British band of Eric Delaney here . . . Maurice Chevalier is at the Waldorf . . . Persian room lineup has June Valli in December, Celeste Holm in January, and Lillian Roth in February . . . Mabel Mercer is now permanently established at 28 W. 56th . . . Nat Cole will play the Tropicana in Havana in March for heavy loot . . . Dorothy Collins opens at the Copa Dec. 21 . . . Bill Haley's Comets have added a seventh man, guitarist Fran Beecher.

JAZZ: MCA-TV may produce a series of TV films featuring Benny Goodman and a band . . . Al Cohn is recovering from an auto crash. Wasn't hurt seriously . . . Miles Davis had all his Birdland dates canceled and will not be a part of the traveling Birdland package. Both sides have different stories as to the reason. Bud Powell trio takes over Miles' Birdland dates . . . Atlantic has signed Teddy Charles to a three-year term, and the first session probably will find him heading a nine-piece band . . . The Modern Jazz Quartet's European plans fell through. European promoter wanted more recording rights to their concerts than the MJQ was willing to give . . . Billy Maxted now heading the band at Nick's, with Sonny Igoe on drums.

John Hammond is recording a night at the Apollo theater for Vanguard . . . Victor and Atlantic were both claiming exclusive pacts with Jack Montrose at presstime. It looks as if Victor has Lou Levy, although Atlantic first announced his signing. Victor also claims Conte Candoli because his Bethlehem contract wasn't fully cleared with the AFM. No official comment yet from Bethlehem . . . Lennie Tristano's first LP in years is due on Atlantic in January. Tristano has now been at the Sing Song room over the Confucius restaurant for almost half a year, with very little newspaper or magazine aid. It's almost all been word of mouth . . . Stan Kenton's European tour opens in Scandinavia April 8, and will include 35 days in Europe preceding a possible British tour.

Count Basie and Lester Young are at Birdland from Dec. 8 to 21, followed by Sarah Vaughan . . . Harold Baker is working in a new quartet with Teddy Brannon, drummer Joe Harris, and bassist Jimmie Robinson . . . Barbara Carroll trio in residence at the Cafe Madison . . . Jack Teagarden has signed with Capitol, and Jimmy McPartland may do an LP for them . . . George Wetling now drumming at Eddie Condon's . . . Don Ewell signed with Good Time Jazz.

RECORDS, RADIO, TV: There's a good possibility Dizzy Gillespie will be visited on *Person to Person* via CBS-TV . . . CBS cameramen have been shooting footage of Louis Armstrong's European tour, and that film should be seen sometime in December on *See It Now*, another Ed Murrow show . . . Eddie Fisher stars in *I Hear America Singing* on CBS-TV Dec. 17. Bing Crosby was the first choice, but turned it down . . . Bob Eberle is the regular singer on WCBS-TV's *George Skinner* show . . . Don Elliott appears on the *Woolworth Hour* Dec. 4.

CHICAGO

SIX-A-DAY AND THREE-A-NIGHT: Harry Belafonte is a smash in his first Palmer House appearance. He'll be there until the room shutters for the pre-Christmas slack . . . The Vagabonds and Maria Neglia are at the *Chez Pa-* (Turn to Page 38)

Caught In The Act

Ella Fitzgerald; Flamingo, Las Vegas

Ella's return to this town after five years can be chalked up as something of a triumph. Her Vegas experience of before was a near fiasco, although not entirely her fault. To avert such a recurrence, Norman Granz routed her act for this sort of nitery presentation, and the results are splendid.

After moments of obvious opening nervousness, Ella caught her second wind to begin the familiar swinging and ballading that captured rapt attention.

Since that night, she takes over with supreme confidence and contours a song like no one else has done along this strip or is likely to do very soon. She includes many favorites in her songbag, but top audience spellbinders here are *Hard-Hearted Hannah*, *Might as Well Be Spring*, the Louis Armstrong tribute, and *Lady Be Good*.

Arrangements by Buddy Bregman are swingers, and her trio augmenting the Teddy Phillips ork—Jackie Mills, drums; Don Abney, piano, and Vernon Alley, bass—back with able rhythm touches.

—bill willard

Alex Kallao Trio; London House, Chicago

This is a first time in Chicago date for Kallao, the blind Detroit pianist who records for Victor and who has been doing well in rooms like this, where persons come in expecting to hear excellent pianists.

He is indeed a gifted musician, and at 22 shows a deft technique, warm touch, and feeling for jazz which could make him one of the big names in the field. He has not yet crystallized as a jazzman, however, and too much of his playing is either derivative or empty flashy. But he obviously is intensely interested in playing good jazz, and with the technique he has at his command, plus the ever-growing harmonic sense he displays, the doors of creativity are open to him.

Kallao's unobtrusive but quietly swinging backing comes from bassist Ali Mahomed Jackson, a Detroitier who recently joined the group, and drummer Ray Moseca, a skilled drummer who possesses technique, taste, and a happy brush beat. This group has the professional stamp on it that bespeaks well for its future, both musicwise and lootwise.

—jack

Julius LaRosa, Buddy Hackett; El Rancho Vegas, Las Vegas

Humility or no, Julius LaRosa can file the word "success" in his scrapbook after leaving Las Vegas. He was brought in on wings of publicity, and goes on beyond the word-flack to solidly entrench himself here. And it's a good bet that he'll be speared by boniface Beldon Kattelman for a long-term contract for frequent returns to El Rancho.

His appeal is not strictly confined to distaffers, but manages to unlimber the palms of the male dice-set as well. The LaRosa selling point is the delivery of a song with heart and in a most relaxed manner. It's down the middle, no over-schmalzing or underplaying of such tunes as *Autumn Leaves*, the *Godfrey Medley* (this announced with light humor, no rancor), and his "quiet Hour" of well-known standards. Best applause both before and after comes with *Domani*. His expert assistant is Joe Guercio on the keys, conducting the solid Ted Fio Rito crew.

Buddy Hackett is one of the funniest of comics to play Vegas. After his Broadway encampment in *Lunatics & Lovers*, he has become more stabilized in his routining, yet never misses a trick to drive over a punch for big laughs. The "Chinese Waiter" closer is a peerless piece of material.

—bill willard

Herbie Fields Quintet; The Preview, Chicago

For the first time in the memory of man, Herbie Fields brought to Chicago a group which contained no other horns than his and which did not have the familiar face of Rudy Cafaro looking over a guitar (Rudy worked with Fields for nearly 20 years).

Despite the fact the decibel output is lower, however, Fields' quintet comported itself in most musicianly fashion in a club where the demand is usually for *Flying Home*. Steady Joe Black is still on piano and delivers some good solos; Frank D'Rone plays and sings in Cafaro's spot; Frank Szostek is the swinging bassist, and Frank Young has taken over on drums. It's a section that can romp.

Fields' handling of the various reed instruments has changed little over the years. He is still frenetic and contorted on the show pieces, but occasionally settles down to some prettily-blown jazz on ballads.

New feature with Herbie is singer Jane Turner, who winds up each set without particular distinction. She is basically a rhythm singer with a potential that is yet to be developed.

Group is a good one, however, and with it Fields should have no trouble working as many of the jazz-entertainment spots as he wishes.

—jack

Ken Nordine, Peggy Taft, Fred Kaz Trio; Candos Restaurant, Chicago

And still another room in this city has thrown its spotlight on jazz—more or less. A radio announcer named Ken Nordine indulges in something he calls Word Jazz: a gal named Peggy Taft performs the intime vocalistics; and a trio named the Fred Kaz trio makes with the only real jazz on the premises.

Nordine, who once did his poetry readings on television, now is trying to prove that poetry can be salable

You Can't Tell The Players, Etc.

New York—Groove, Victor's r&b label, has just issued an LP called *Rock That Beat* supposedly performed by Boots Brown and his Blockbusters and Dan Drew and his Daredevils. Consumers might be interested to learn that the Boots Brown assemblage includes Shorty Rogers, Howard Rumsey, Gerry Mulligan, Bud Shank, Dave Pell, Bob Cooper, Frank Patchen, Roy Harte, Shelly Manne, and Milt Bernhart.

Dan Drew's orchestra is comprised of Elliot Lawrence, Al Cohn, Nick Travis, Charlie O'Kane, Eddie Bert, Buddy Jones, and Osie Johnson. Some of the titles are *Short'nin Bread*, *Hip Boots*, *Typhoon*, *Coolin' on the Corner*, and *Yes, Yes*.

Counterpoint and polytonality are used rather sparingly in the arrangements.

nitery fare, and he unspools the spectrum from Ogden Nash to T. S. Elliot in a deep, resonant way. Sooner or later comes his Word Jazz routine, which is simply a semi-impromptu recitation with the punchline prepared in advance. To call it jazz is presumptuous, because if there is a resemblance it is elusive. The recitation doesn't swing, is not particularly creative, has no lilt, and is not especially euphonious. In short, it doesn't come off.

Peggy Taft is a young stylist with real potential, who for the past few years has been looking for her niche from the smoky bistros around town to the society band of Frank York at the Sherman hotel. She may have found it in this new room, which is intimate but not close, dignified but not tony. Peggy has a keen sense of song, likewise a sense of good taste, and a capable true voice. When she cultivates her style, she can figure importantly.

For practical purposes, the Fred Kaz trio is making its public debut with this assignment, and making it auspiciously. The group is brilliantly inventive, and it swings infectiously in a low key. Rather unusually instrumented, as jazz trios go, it employs Kaz at piano, Lee Harvey on bass (and tuba), and Dick Tyler on bongos and other percussions. Kaz is a youngster whose past accolades were those of a child prodigy, a promising classical composer as a boy and a virtuoso concert pianist. His virtuosity carries over to the jazz piano, and his manner in this idiom is fluent, volatile, and quite un-square. The group is integrated, its arrangements are fresh and interesting, and it promises to hypo the faltering notion of a Chicago school of jazz.

—lee

Shelly Manne Offers His Concept Of Jazz Drums

(Ed. Note: The following article was written by Shelly Manne in answer to questions by Nat Hentoff. Manne has been working as technical adviser and coach for Frank Sinatra in the drum sequence for the film, *The Man with the Golden Arm*, and he has organized a new group with Russ Freeman, Bill Holman, Stu Williamson, and Leroy Vinegar.)

I HAVE ALWAYS felt that the drums have great melodic potential. I have tried to play melodically for about 10 years now. In the last few years, through the study of composition and devices used by the composers, I feel I have found a definite path I want to follow.

I experiment quite a bit with sounds and approaches. Some I keep; some I discard; but I feel that through constant search and experiment, one can maintain a fresh approach.

I'm not in favor of the bombastic approach to drumming. A display of technique leaves me cold if a good line, good sound, and sensitivity are ignored.

A LOT OF drummers judge other drummers by how fast they can play. I would rather hear a drummer play four beats in four-bar drum solo—if with those four beats, he was actually trying to say something warm and melodic—than hear the greatest technicians fill up every available space.

If a drummer must play an extended solo, he should think more about melodic lines than rudiment lines. If I play a solo of this sort, I will try to use devices such as imitations, diminution, extension. Never prepared, always improvised.

By using these composition devices, a drummer can make his solo a composition in itself instead of a display of practice pad technique. Technique is a means to an end and not an end in itself.

THE DRUMS CAN also be used to suggest melodies. On some of my records, the writers have written definite "melodic" lines for the drums to play, and if these lines were left out, it would be like one of the horns dropping out. I also think that subtlety is an important part of drumming.

All these things I've said would mean nothing if swinging were ignored. The whole heart of drumming is to swing, but while always trying to swing, I will think about all these things to try and improve myself.

I also like to hear drummers play with a rhythm section and be sensitive about what's going on around them



Shelly Manne

rather than just play for themselves. The joy in swinging to me is to make the whole thing move as a unit.

As to the album I made for Contemporary with Russ Freeman (Contemporary LP 2518), I said most of what I thought in the notes, but the thing I enjoyed most about it was the freedom we had with just the two of us. I hope to make some records of that kind in the future. Russ will be in my new group, and we will try to feature

Al Collins Recording Jazz Concert Series

New York—Al Collins of NBC's *Monitor* staff is branching out into recordings and television. For the Brunswick division of Decca, Collins has begun a series of recorded concerts to be issued under the title of *East Coast Jazz*.

The first one, held at Pythian temple, included, among others, Don Elliott and his impressions of various vibists, the Larry Sonn band, an Eddie Safran-ski quartet, the New Yorkers (Hank Jones, Wendell Marshall, Jerome Richardson, Shadow Wilson), Tony Frucella, Urbie Green, Eddie Bert, and Gene Quill.

At presstime, Collins also was negotiating with ABC concerning a weekly jazz TV show.

a couple of numbers a night with just the two of us.

FOR JAZZ TO BE written and played without the constant flow of the rhythm section, the soloist must have wonderful time and swinging feel. I'd rather hear it done as another change of pace and color rather than a consistent thing.

I remember years ago hearing Count Basie's band rehearse without a rhythm section. They were really swinging. The rhythm section just added greater momentum and color. On the new album I made with Stan Getz (*West Coast Jazz*, Norgran LP MG N-1032), he plays an eight-bar introduction all by himself on *Shine*. He's really swinging right from the start without a rhythm section.

Well, I hope all this makes some sense. I dislike becoming so analytical about jazz.



GENE NORMAN'S *Hollywood Campus Club* television show was where Jimmy Giuffre received his plaque last month for being named as the New Star clarinetist in *Down Beat*'s Jazz Critics poll. Shown, left to right, are John Tynan, west coast *Down Beat* staffer, bassist Ralph Pena, Giuffre, and Norman.



Larry Repplinger

New And Old

The Man Who Knows 'Em All

WHEN A REQUEST is made of Larry Repplinger, pianist in Chicago's Gaslight club, the chances are good that he not only knows it, but that he'll also have the sheet music available so that the person making the request can sing without having to fake lyrics.

This accommodation is an innovation Repplinger made upon being hired at the Gaslight, a Rush St. key club.

"I keep several hundred copies of sheet music of the more popular old tunes in a special drawer beside the piano," Larry explains. "This is especially appreciated at the Gaslight club where so many members enjoy singing the songs of yesteryear that are so appropriate with the turn-of-the-century decor of the place."

LARRY, WHO HAS been playing piano in Chicago and environs many years, joined the club staff when the club had its first party in October, 1953, as a result of his acquaintance with Jean Browne, wife of owner Burton Browne.

"I first met Jean when she was seeking a career as a vocalist before she joined the Red Norvo band," Repplinger says. "I accompanied her many times in informal vocal sessions at the Vanity Fair in Chicago.

"Later, when she and Burton used to drop into Flo and Walt's, where I played for nearly four years, we'd sing duets or I'd play for her while she'd sing. When the Gaslight club was looking for a pianist, Mrs. Browne remembered me and I was hired.

"I CAN USUALLY look at a party at the Gaslight club and tell what their musical interests will be. It's probably one of those . . . things that you learn from many years in the business."

According to Larry, the songs of yesterday he is asked to play most often

AN INSTITUTION

That's What Years Of Touring Have Made JATP; Even Price Boost Doesn't Deter The Big Crowds

By Don Freeman

IT WAS THE FINAL concert of the 1955 Jazz at the Philharmonic tour. They had started in Hartford, Conn., and now, 21 cities and nearly seven weeks later, they were in San Diego's Russ auditorium. Onstage, a hauntingly gentle solo rippled off Herb Ellis' guitar. The audience was rapt in attention—and quiet.

In the wings, Norman Granz whispered: "Isn't that great? Not a peep out o' them out there. They're listening. Three years ago, this would have been just about impossible—20 minutes of nothing but pretty ballads and no one out there yelling 'work, man' or 'go, go, go.'"

"Our audiences are becoming of age, for one thing, and for another, our show itself has achieved a certain dignity."

There were, at that, some obvious changes in this year's Jazz at the Philharmonic concert. In a concert that ran close to three hours, there was no *How High the Moon*, no *Perdido*, or *Lady Be Good*, no scat-singing by Ella Fitzgerald (who sang mostly pops and standards in her own very special way) and—as Granz observed—no noise at all from anyone in the audience.

"Up in San Francisco," Granz said, "some of the kids—not just one, either—came up to me and said: 'You didn't have to yell at us this year, Norman.' It was that way all over, everywhere we went. More mature jazz audiences is one reason. Another may be that we've priced ourselves into dignity. Our prices are the highest of any show on the road—higher even than any of Paul Gregory's productions. We just don't have any cheap seats anymore. If the opera charged \$1.10 for their cheapest seats, they might have a noise problem, too."

DESPITE THESE high prices—\$4.75 top ranging to \$2.75 low—Granz reports that this season's tour was by far the most successful in the unit's 11-year history. In at least six of the cities visited, the take each night was upwards of \$25,000—as much as, say, a *South Pacific* will gross on tour in a week.

With a number of other shows and concert tours not doing nearly as well,

are *East Side*, *West Side*, *The Band Played On*, *Take Me Out to the Ball Game*, *Bicycle Built for Two*, and *School Days*.

The most consistently repeated requests for more recent popular tunes are for such numbers as *Star Dust*, *Body and Soul*, *As Time Goes By*, *Tenderly*, and *September Song*, he says.

—al portch

how did Granz account for JATP's dazzling success?

"I guess we've become institutionalized," Granz said. "It's like a brand name on the scene. People just know what to expect when they lay down their loot. With the Brubecks and the Mulligans and some of the others, a lot depends on how they're promoted and where they play—they have many intangibles working either for or against them. And their draw is an unpredictable thing."

"OURS IS a different kind of tip altogether. There's actually not much of a pattern for us, either. We'll draw in places like New York or Chicago where there's a lot of jazz all year or we'll make it big up in Portland, where they don't see Diz or Oscar or Ella very often."

"Institutionalized is the only word that describes it. Any changes through the years have been largely superficial. The personnel—or at least the type of musician—hasn't changed too drastically since we started. But the tip here is that the kids really don't come to see any one or even two special artists. They come to see Jazz at the Philharmonic."

Carmichael's Wife Granted Divorce

Hollywood—Mrs. Ruth Carmichael, 41, has been granted a divorce from songwriter Hoagy Carmichael, 55, after testifying that she suffered a nervous breakdown as a result of domestic strife.

Under terms of the decree, she is assured a minimum of \$1,250 monthly from certain percentages of Carmichael's income.

Charging that her husband was "cold and indifferent and continually complained of family expenses," Mrs. Carmichael's testimony was supported by that of a family nurse, who disclosed that Carmichael once threatened to "knock his wife cold" and to fire the doctors and nurses attending her. "They had no family life and no real marriage," the nurse's deposition reported.

The Carmichaels were married in New York City March 14, 1936, and separated in November of last year. They were granted joint custody of their sons, Hoagy Bix 17, and Randy Bob 15.

Down Beat

Ruby Proves To Be A Gem In 'Pipe Dream' Stage Role

By Dom Cerulli

AT ONE POINT in the new Rodgers-Hammerstein musical, *Pipe Dream*, a character named Uncle Joe points to a trembling Mexican wetback and declares. "In that doorway stands a genius."

The line draws a huge laugh. But moments later when the wetback places a 30-year-old, battered trumpet to his lips, Uncle Joe's words take on a new meaning.

Ruby Bruff, in the role of Pancho the wetback, neither speaks nor understands English. All he knows is his horn, but that makes everyone happy.

The diminutive trumpeter has three substantial spots in the musical based on John Steinbeck's *Sweet Thursday*, and as the show underwent revision here prior to opening at the Shubert in New York, it appeared he would also be blowing all through the finale.

Bruff comes on toward the end of act one to audition for a spot in the band at Helen Traubel's brothel. He also has solo spots during the *Bum's Opera* scene in that act, and in a wild party during the second act.

CAUGHT IN the dressing room, Bruff found time between stage appearances to comment on working in a hit musical, and to voice his opinions on jazz. Louis Armstrong, and his future plans.

Ruby said he was having a ball in the show, but admitted it was harder work than he thought it would be. "These actors have a tremendous responsibility," he said, peering out from behind a layer of heavy brown greasepaint. "They've got to be perfect every time. There are very few people who can do this work."

"No one takes the criticism they do. They are told when to walk, talk . . . even breathe. You know, the hardest thing in the world to do is take direction. Someone can show you what to do, but doing it yourself is another thing. I have a tremendous respect for these people, they're wonderful."

Because Bruff has no lines and is essentially a comic character, except when he's blowing, his stage appearances call for some pantomime business. "I thought it was hard to do the bits I have, but you should see the others. If the audience laughs tonight where they didn't laugh last night, these people start checking on the line. They go right down to inflection, to breathing."

AS FOR HIS trumpet playing, Bruff's part allows him to improvise, but within bounds. For the audition, he plays a blues which varies nightly. In the other two scenes, his solos must fit the

framework of the Rodgers music, and back the dancers onstage.

"This show has been a wonderful experience for me. There are so many wonderful things to learn. I've watched Rodgers and Hammerstein giving these people lessons, and you can't buy that."

"But I've come to one conclusion from being in this show. It gives you a different perspective. Jazz musicians sometimes get too serious. They get so tied up in what they're doing, they're living in their heads. If some of the guys around wouldn't take their playing so seriously, they'd relax and sound better. For instance, the trouble with so many boppers is, no matter what they play, it all sounds the same."

"Every chorus must be a composition. The next one must be better than the one before it. They've got to keep building. When you hit a climax, that's it. That's the best you can do. Then you quit, when you're ahead."

"You've got to treat the tune right." He shook his head, as if in disbelief. "So many good tunes are just getting lost today. You say to yourself, 'What can I do to this tune? Maybe the melody straight is better than anything I can invent.' Even the melody straight is what Louis sometimes does."

WITH THAT, Bruff was launched on his favorite of all subjects, Louis Armstrong. He paced, gestured, clasped his hands, jabbed his forefinger. "Louis never, not once, in his entire life played a note that wasn't right. He's the greatest thing that ever lived in music. He's the mother and father of jazz."

"Anyone who hasn't studied Louis, I can't see them producing anything of value. I don't mean you copy his style. You learn from what he does, and he does so much. We are the luckiest people in the world to be living now, while Louis is still here and blowing. When he's in New York, do you know where everyone should be? Right in his dressing room, having a ball with him. It's unbelievable, he's here, you can see him, hear him play. Everybody should dig Louis at least once in their lifetime."

With one ear cocked for his cue, Bruff began to climb into his party costume, two washboards rigged to resemble a general's tunic.

"When we get to New York and the show is set, I'll do some recording work and get a group together for some club dates."

"**I WANT FOUR** rhythm and four horns. I want four horns in the front line blowing with four rhythm, and I want to hear four rhythm. You know why there aren't many good rhythm guitarists around today? Most guitar



Ruby Bruff

players are soloists, not rhythm men.

"Look at Freddie Greene with Count Basie. When he stops playing, even for a minute, you miss it." Ruby has set only one man for his upcoming octet, tenor man Sammy Margolis. He will blow trumpet, accompanied by Sammy on tenor, with a trombone and either a clarinet or baritone.

He indicated tenor man Jerry LaZarre, who was struggling into a rug-like serape. "He's got the warmest costume in the show." Bruff pointed to his washboards, "It's freezing in here."

But onstage a few minutes later, he punched out his party scene chorus and raised the temperature a few degrees.

All-Jazz TV Show In WRCA Works

New York — WRCA-TV producer-director Mike Garguilio is preparing what may be the first all-jazz TV show to be shown in the New York area. If the show makes it locally, it may receive a place on the network. The audition kinescope, *Feel That Music*, featured the Barbara Carroll trio, Al Cohn, Bob Brookmeyer, Nick Travis, Milt Hinton, Osie Johnson, Cozy Cole, and master-of-ceremonies Robert Merrill of the Metropolitan Opera Company.

Garguilio has already conducted several jazz experiments on the air for *The WRCA Television Workshop* and the *Brokenshire Show*. His new program's format, explains Garguilio, "is no format. Music for a change will stand on its own two feet. No dancing girls, no story line, no situation comedy. Just the best music we can find. We intend to present original scores, discuss high fidelity, and musically demonstrate what makes up the jazz sound. The only gimmicks to be used on the show will be optical ones."

Three Swinging Bells Toll On Borscht Belt

By Nat Hentoff

AS LEONARD FEATHER and Barry Ulanov demonstrated in columns in the Nov. 16 *Down Beat*, jazz coverage could profitably be extended to many other places besides the usual centers of New York, Chicago, Los Angeles and San Francisco. Feather wrote of Toronto and Ulanov of Vermont.

During the last 10 months, there has also been valuable jazz activity in the unexplored territory of the Catskills in upstate New York. A specific site is the Concord hotel, near Monticello, and the musicians are the Aaron Bell trio with pianist Charlie Bateman and drummer Charlie Smith.

Bassist Bell's trio will have inhabited the Starlight lounge of the Concord for a year come December, and the job is theirs as long as they like. All three have been approached occasionally to go on the road with other groups at better money, but the trio has decided to stick together because theirs is an unusual assignment with unusual assets.

For one thing, they've now had a long time to build together, to evolve a collective unity, and in a field where combos generally have high mortality rates, this growing space alone is a rewarding experience. And during the six nights a week the three work, they play anything they like. The hotel's guests, hardly natural Birdlanders, apparently are very pleased with what they hear and don't bug the trio.

YET ANOTHER advantage from the musical viewpoint is the fact that every Thursday night during the summer season, the Bell trio becomes part of a 45-piece symphony orchestra conducted by Sholom Secunda. The symphony also plays at the hotel during the Jewish New Year in September and Passover in the spring. This added musical function provides excellent experience for Bell, Bateman, and Smith. Bateman already has been featured with the orchestra in the Tchaikovsky *B Flat Minor Concerto*.

This broadening of musical experience, coupled with the chance to experiment jazz-wise in the Starlight lounge, has resulted in an inventive, thoroughly individual trio whose first recording has been released on Herald HLP 100. This set is the first in a series of jazz LPs to be released by Herald, hitherto predominantly a r&b label.

The key formative influence in the trio is Bell, who does the writing for the unit and whose musical personality is strongly reflected in the trio's work. Bell was born April 24, 1924, in Muskogee, Okla., where clarinetist Pee Wee



Aaron Bell

Russell was reared and which is also the birthplace of saxist Don Byas.

After closing recently at the Metro-pole in New York City, with Charlie Shavers, Aaron was introduced to Phil Greenwald of the Concord. It was then that the Catskill idyl began, first with Bobby Donaldson on drums and then with Smith. Classically trained Bateman has been with Aaron there from the beginning. The trio rehearses frequently and continually works out ideas on the job. Bateman even has a piano in his room at the Concord so that he can practice more easily.

AARON EXPLAINS his writing for the trio by pointing out first that "I try to get as big a sound as possible. It's mostly done in the voicing for the piano. For example, on most of the up-tempo out choruses, I write brass figures for the piano and the result, I hope, is that we sound somewhat like a brass section.

"Also in my voicing for the piano," Bell said, "I write so that the overtones come out more. I mean so that the tones that aren't written will be heard. And I try to keep the piano voicing such that the bass line will be very important, and in places where I can play double stops, I leave the piano part empty so that my notes will sound fully and the pianist won't be doubling them.

"I try to make the writing as pianistic as possible and, at the same time, orchestral-like in the sections. Except for his improvised solos, I write out the scores in full for Charlie Bateman because he hasn't had too much experience in jazz. But he's certainly making great strides.

"We're lucky to have so musical a drummer as Charlie Smith. He has great conception and taste and is very sensitive to the least little thing that goes wrong. He also may be doubling

Debut To Release 3rd Ann'y Album

New York—Debut Records, a venturesome jazz independent, is about to release a special third anniversary album, *Autobiography in Jazz*. The 12" album will contain 14 tracks, feature some 35 musicians, and will sell at \$1.98. None of the material has ever been released on LP before, though some of it has been issued on singles.

There are sections, however, that are being released for the first time in any form. Included in the latter category is a Bud Powell-Max Roach excerpt from a concert at Massey hall in Toronto, and a trombone workshop session with Kai Winding, J. J. Johnson, Willie Dennis, and Benny Green. Among the other musicians on the LP will be Charlie Mingus, Paul Bley with Art Blakey, Sam Most, Hank Jones, and Thad Jones backed with strings in Charlie Mingus' work, *Portrait*.

Bert Waxes Busily

New York—Trombonist Eddie Bert has recorded a 12" LP for Dave Miller's Essex label in Philadelphia. Eddie's personnel included Davey Schildkraut, Sal Salvador, Clyde Lombardi, Osie Johnson, and Duke Jordan. Bert also has another volume due on Savoy, *Encores*, on which he used Clyde Lombardi, Hank Jones, and Kenny Clarke.

some on vibes in the future, and we plan to use more of him contrapuntally on our next record date.

"In fact," says Aaron, "we're going to try several more experimental things on our next date. For one thing, on some of the numbers I'll be playing tuba dubbed in over the bass.

"What I'd like to emphasize is that what we're building with the trio came about because we've had all this time to rehearse and experiment together. It wasn't pre-designed. It began to grow when the three of us got together, but now we know what we want and what we want to shape.

"Our music is aimed at both the musicians and the general public. It's not too far out. In fact the most modern thing about it is the beat in that it's not too heavy, but it's swinging. I think if more musicians came back to a steadily swinging beat, regardless of what they're playing, they'd widen the audience for jazz a great deal. I don't mean a heavy, pounding beat, but a pulse that can be felt.

"We're happy on the job, and that's a large part of a man's life in music. I remember that when I made the most money in my musical career, that was the time I was the least happy. We're not making great money now, but we're building something. And that's what counts. I always believe you move one way or another. You never stand still. You're either going forward or back."

Rhythm & Blues

By Ruth Cage

THE APPEARANCE of rhythm and blues in New York City's Carnegie hall was an event of some note the other weekend. New York disc jockey Hal Jackson took in the Top Ten Revue, fittingly enough the first production of its kind to make this fancy scene.

R&b reached its highest level of acceptance as an important part of the popular music tradition of America with that Carnegie date. Here was a showcase whose spotlight should mean a more respectful attitude toward this music with a beat and the artists who perform it with professional skill.

The date was so successful, we understand, that rhythm and blues have been invited back to the hall.

WE'D LIKE TO hope that, as in its first trip, r&b will go to the hall the next time with only the finest of its artists to represent it. Perhaps a long-deserving performer like Ray Charles will be among them.

Charles comes to mind particularly, at the moment, because we recently had an opportunity to see him in person again and have realized anew what a fantastic talent this young man is.

Blind from the age of 6, on his own and orphaned since 15, Ray has become a success. He is the r&b performer most often called the "best there is" by other r&b performers. Whether as a pianist, saxophonist, singer, composer, or arranger, he stands octaves above the competition.

CHARLES IS NOT shy about discussing the motivations of his music. "I try to bring out my soul so that people can understand what I am," he says with candor and sincerity. "I want people to feel my soul."

He is frank, too, in admitting that the source of much of his inspiration as a composer and as a performer is from spirituals. This may account for the genuineness in his music. It is not a lackluster imitation of traditional blues—it's for real!

Listening to Charles one finds a solid argument against those critics of blues who claim that its greatest characteristic is monotony. We're not wise enough to know if he's only playing a chord and a half, but we're made sensitive enough by his excellence to feel the variety of messages his skill presents.

At 24, Ray Charles is on the threshold of a really great career.

New Savoy Cuttings

New York—Savoy Records is about to release a new 12" John Mehegan LP on which the pianist will be heard solo on five sides and accompanied by Kenny Clarke on five more. A second Eddie Bert package will include J. R. Montrose, Joe Puma, Hank Jones, Clyde Lombardi, and Kenny Clarke.

The Rise Of Joe Derise

The Story Of A Bright, New Singer-Pianist On The Move



By Jack Tracy

TO THOSE PERSONS who follow with interest the ever-growing coterie of musically aware singers who are making themselves a potent factor on the intimate nitery circuit, the name of Joe Derise may not be unfamiliar.

This former guitarist with Claude Thornhill, who also has been a member of vocal groups like Davey Lambert's, the Snowflakes, and Four Jacks and a Jill, is already well on the way toward entrenching himself solidly among those vocalists who reject pop tunes and overdone standards to utilize material from old Broadway scores and the pens of such as Rodgers and Hart, Frank Loesser, Alec Wilder, and Tom Adair.

It seems as if almost overnight, performers like Chris Connor, Matt Dennis, Jeri Southern, and others have discovered that there is an enlarging audience that prefers *Little Girl Blues* to *Yellow Rose of Texas*, *Laura* to *Tina Marie*, and *It Never Entered My Mind* to *I Hear You Knockin'*. It is an audience which savors the touchingly expressed torch song, an off-beat way to say "I love you," and a singer who can interpret a well-turned lyric.

"I never used to understand that," says Derise. "I was a real hippy—you know, sang lots of different changes in the first chorus, then did all that akooobie-dooobie-ah-ah stuff in the second."

"BUT YOU KNOW who taught me to know what a lyric means? My wife. She used to sing with Woody Herman as Pat Easton, and she used to just kill me when I heard her. That's why I can say, now that we're married and have two children, she still knocks me out. Frank and Ella and my wife are the greatest singers I know. And I'll get a chance to prove it to you soon about Pat. She's going to make some records, too."

Joe's own recording activities have thus far been limited to one 10-inch LP on Bethlehem, which has received enough of a response to garner both night club work for him and another album date. This one is to be a 12-inch, and will utilize a background sound which promises to be both pleasing and startlingly different. "But please don't say what it is," he says. "I want mine to be first."

There is no secret about the type of material that will be used on it, however. "I'm going to do 16 really good tunes, many of which haven't been done by anyone lately, including a couple of things by Jerome Kern that

everyone has forgotten. And I'd like to do them all at one session. I know it sounds weird, but I work better on a date if I just go all the way through at one sitting. I don't get tired while I'm doing it, but at the end, wow . . ." (this accompanied by a simulation of palsied hands and fevered brow).

HIS CHICAGO appearance at Mr. Kelly's, the quiet Rush St. bistro where Buddy Greco initiated the musicianly-way-of-song policy, marks just about the first solo appearance for Derise in ideal surroundings. "It's the first club I've worked where I can do any tunes I want, and the audience doesn't mind," he says. "But it's great experience to work in just about any spot. I got almost as much a kick out of working the Flame in Duluth, where the people wanted a lot of community sing and pop tunes. I had to learn to work with a different type of audience and had to pick the spots to use less familiar tunes. And what a thrill it was toward the end of the date and have people come in especially to request things like *Funny Valentine* and *Dancing on the Ceiling*. I guess I got them to like me when I did what they wanted to hear, so they took the time to listen to what I like to sing best. They found they enjoyed it."

"That's one of the important things to me. If a crowd feels that you genuinely enjoy just being up there onstand working for them, they're on your side."

BUT YOU HAVE to do more than enjoy your work—you have to do it well, and Derise does that. His voice is naturally soft and almost fragile, so he relies on diction and phrasing and the impact of a lyric to win attention, rather than by trying to outshout any table talk. His piano playing is used solely for soft support and interludes, not as a solo jazz vehicle, and he plays it with the knowledge of lovely chords that would properly befit an ex-guitarist.

The combination of friendly personality, felicitiously chosen tunes, and musicianly approach that Joe purveys evidently is beginning to pay off. After only the first night of his scheduled two-week stay at Kelly's that began in November, he was asked to come back starting Dec. 1 for another tenure, this one of indefinite length. He already has the makings of a steady following, due to his record work. It might well be worth your while to consider entering the name of Joe Derise in your winter book as a good possibility in the sweepstakes.



Meet Cy Touff

The Man Who
Brought Bass Trumpet
To Prominence

MORE THAN AT any time in its history, jazz is crowded with musicians who play "miscellaneous instruments." There are the great number of flutists, headed by Frank Wess, Bud Shank, and Sam Most. There is Don Elliott and his mellophone. There is Bob Cooper on oboe. There is Bob Brookmeyer, valve trombone.

And there is Cy Touff, bass trumpet.

This ungainly looking instrument seldom has been heard in the jazz field. Johnny Mandel did some experimenting with it, but he was and is more of an arranger than an instrumentalist.

BUT CY HAS BEEN sitting in the Woody Herman trombone section with it for close to two years now, and the distinction and fire he has lent to the Herman solo ranks long will be remembered by those who have heard him.

The instrument plays much like a valve trombone, but seems to sound more flexible and more personal than the bone. Cy has been playing it for nearly 10 years, ever since he first was heard around Chicago with the bands of Bill Russo, Jimmy Dale, Jay Burkhardt, and numerous local jazz combos.

He started on piano when he was 6, in 1933. Then he moved over to a C-melody saxophone, then xylophone, then trumpet ("my mother was a fiend for auction sales").

AT SENN HIGH SCHOOL in Chicago, he settled on trombone ("at which time Bill Russo was a hot tuba player," he remembers). It was in high school that Russo organized a school jazz band, of which both Cy and Lee Konitz were members.

The army beckoned in 1944, and he joined the band in Camp Kilmer, N. J., where one of the members was Conte Candoli; another was bassist Red Mitchell, then playing clarinet and piano. "Red was the first cat to show me what chord changes were," says Touff.

After the army, Cy went back to Chicago, where he studied for a period with Lennie Tristano and then began his series of local gigs that continued until he joined the Third Herd.

DURING THE LEAN years in Chicago, there was almost never a doubt in Cy's mind that eventually something would happen to further his jazz ambitions.

He played almost constantly—if no job were available, he could be found sitting in all over town. And it all built up what is his present philosophy:

"You can achieve what you want in jazz by simplicity. First you learn all the rules about music, then you throw them away so that the means doesn't become the end. Things will happen for you when the time comes. I'll wail as best I can all the time, and the future will take care of itself. Of course, I may end up in the grocery business, but . . ."

THREE MEN have done the most to influence Touff's musical concepts. Foremost is Lester Young, who "gets the spirit. He typifies the mainstream of jazz." Second is Lou McGarity, the former Benny Goodman trombonist now in New York studios, who "always has been an influence on me." Third is Harry Edison, the ex-Count Basie trumpeter with the poignant sound and spare manner of getting across his message.

"I'm convinced," says Touff, "that funk is the answer. Simple, swinging music with a beat is my idea of music. I believe that. And I also want to say one more thing. I have never in my whole professional career, no matter how hard the going got, ever worked with a hotel band. And I don't ever want to."

He may have something there.

—jack tracy

Pease's Taped Piano Show Set For Radio

Phoenix, Ariz. — Sharon A. Pease, *Down Beat's* veteran piano columnist, has been taping the *Parade of Piano Personalities* for radio. The series spotlights the recordings of one piano stylist on each program with Pease supplying the commentary.

Usually Pease does the shows alone, but sometimes brings in the featured performer for a personal appearance. Taped so far have been interviews with Stan Kenton, Frankie Carle, George Shearing, Johnny Guarnieri, Billy Taylor, and Pete Jolly.

The series will be premiered on KTAR, the NBC outlet here.

Counterpoint

By Nat Hentoff

NOTES BETWEEN SETS: First, there is a miscellany of books recently arrived. From Italy, Livio Cerri has sent his *Antologia del Jazz* (Nistri-Lischi Editori, Pisa). The 353-page book deals with the history of jazz, jazz in Europe, the critics, and several of the aesthetic elements of the art.

My command of Italian is intermittent, so I will not presume to comment on the text. My main reason for recommending the book to you, if you can get a copy, is that Cerri has included transcriptions of 40 jazz solos of varying degrees of length from Louis to Bird.

From Germany, Joachim Berendt—who has done an enormous amount of effective proselytizing for jazz in Germany via his radio broadcasts, magazine articles, and concert appearances—is responsible for a handsome book of jazz photographs, *Jazz-Optisch* (Nymphenburger Verlagshandlung, Munich).

ALTHOUGH BERENDT has provided brief textual notes, no knowledge of German is needed to enjoy the 70 pages and 73 pictures ranging throughout jazz history, even including Leadbelly and Mahalia Jackson. Among the photographers are Skippy Adelman, William Claxton, Bill Gottlieb, Otto F. Hess, Herman Leonard, and Francis Wolff.

A parenthetical note from Germany has to do with an unusual club in Heidelberg. Called Cave 54, the room is for students only and is managed by three committee members—Dr. Klaus Preis, Fritz Rau, and Dietrich Lehmann—all students or academicians. German, American, Danish, and Dutch musicians congregate in the club during the evenings, and while no one style is emphasized, modern jazz is generally predominant. House leaders are put under contract for several months at a time. Visiting American musicians frequently jam in the room, and more are invited.

One of the over-all purposes of the club, writes Preis, "is to bring a good and serious jazz into the people. So we are arranging public jazz concerts three and four times a year to give the other people an impression of our jazz activities." Good luck. Bring jazz into the people, by all means.

RETURNING TO books, Langston Hughes has written 18 sketches, many of them partially anecdotal, of *Famous Negro Music Makers* (Dodd, Mead & Co.). Among those included are Leadbelly, Jelly Roll Morton, Roland Hayes, Beasie Smith, Duke Ellington, Louis Armstrong, Marian Anderson, Mahalia Jackson, Dean Dixon, and Lena Horne. These are not intended to be definitive, scholarly profiles, but they do make for generally pleasant reading.

In Philadelphia, there's a waiter, Harry Dichter, who has spent all his spare time the last 25 years doing research in American music. Dichter re-

cently published a unique reference book, *American Popular Music—1875-1950*.

Compiled by James J. Fuld, the book contains an alphabetical list of hundreds of songs, giving the names of the composers, first-edition dates, names of the shows for which the songs were written (when they're show tunes), and a description of the first edition of each song if you're a collector. There are also reproductions of 20 original sheet music covers of American pop perennials. Included, too, are lists of the first published songs of leading composers, a chronological list of selected songs, and a helpful general index.

DICHTER HAS published, in addition, a *Handbook of American Sheet Music*, a catalog of rare items for sale. I'm not a collector but am fascinated by the handbook itself, since even a cursory reading provides an informal social history of the country in the past century. There are illustrations in the handbook, too. If you're interested in any of this esoterica, Dichter's address is *Musical Americana*, 5458 Montgomery Ave., Philadelphia 31, Pa.

Among recent topics of discussion among musicians is the need for jazz managers. Too many first-rate units like the Jazz Messengers haven't been doing nearly as well as their potential would indicate because there are so few oriented personal managers of integrity and imagination in the jazz field.

Examples of good, proved, long-term jazz managers are Martha Glaser (Erroll Garner), John Levy (George Shearing), Pete Kameron and Monte Kay (Modern Jazz quartet, Chris Connor, Charlie Mingus, J. J. Johnson and Kai Winding, and Sylvia Syms).

In the controversy about Dave Brubeck, you might be interested in this statement made by Dave in a letter several weeks ago to British jazz critic, Steve Race:

"ALTHOUGH WHILE improvising, I play for the moment, I am aiming at something more—the inspired moment; that is, the balance of human emotion, creativity, imagination, and a technical facility equal to the Idea of the moment. When this happens, I am inclined to believe that this inspired unified instant has more lasting value, captured either on record or just in the minds of the audience, than a perfect stylized performance.

"I believe that the jazz musician's technique should be a study toward the mastery of the inspired moment . . . The greatest thrill that a jazz musician can know and give his audience is an inspired execution at an inspired moment of something he has never done before, will never do again, and no one else will ever be able to recreate —not even himself. This to me is the real jazz-creation!"

This is the Brubeck credo. A partial antithesis is the credo of John Lewis, which was elaborated in this column in the Dec. 30, 1953, and Jan. 13, 1954, issues.

Barry Ulanov

IN ALL OF MY recent lectures about jazz or related subjects, somebody has asked me about new instruments that have made, or are making, their way into our music. They want to know about the flute—is it here to stay? Does it fit into jazz? And what about the oboe and the bassoon and the French horn? Is there really a place for any or all of them?

The first thing to get straight, I think, is that this is no longer news, in spite of the fact that the recent proliferation of good flute players and the increased numbers of other woodwind performers in jazz might seem to indicate that it's all been happening in the last few months.

IT'S BEEN at least a decade now that the French horn has been with us as a fairly permanent fixture, with Woody Herman in his concert pieces back in the mid-'40s, with Miles Davis in those style-setting dates for Capitol just a little later, and more recently in the work of nearly full-time jazzmen such as Johnny Graas.

Similarly, the flute goes back a long way, further still, actually, to the time when Wayman Carver used to blow a swinging line through carefully pursed lips in Chick Webb's big and little bands. And every once in a while for at least two decades somebody has tried to make room for one double-reed or another.

The fact that it's not all that new doesn't answer the basic problem, of course. These instruments, much of the time anyway, still sound like strangers in our midst. On some of the fossier sides, you get the impression that some English horn or bassoon player got lost on his way to a Debussy or Delius recording date, picked up the first piece of music that was handed to him and blew, and what he wheezed or breezed most definitely didn't come out jazz.

ON SOME OF the others, more successful in their attempts to assimilate these horns, you still have the feeling that there are two kinds of music involved, two quite different conceptions, and that neither is altogether at ease with the other.

Only the flute seems to be the exception. Herbie Mann and Sam Most certainly have demonstrated a sufficient talent in, and taste for, jazz to have established an important place for a long time to come for the flute. Herbie especially. And now the two are recording together, which may be too much of a good thing, or strictly a novelty pairing, but at least no one can doubt that both blow good, as the devotees describe it.

Maybe we should acknowledge the arrival of the French horn in jazz, too, though it has not yet fitted as securely into place in the front line of a free-

swinging jazz group as the flute and because of its basic nature may never offer more than a sweet swelling of the brass sound of a band, little or large.

WHAT WORRIES ME, as I try to explain to my questioners, is that we may be falling for the sounds-for-sounds'-sake school of music again, as we seem to do every five or 10 years. That just won't emerge as jazz: it should be thoroughly clear by now that jazz is a linear music, not a self-indulgent luxuriating in chordal colors, in great heaps of lushly voiced instruments that say nothing but make a big noise.

Some of this was bound to happen with the expansion and development of vocal backgrounds beyond the tinkles, wrinkles, and bleats of 1940 studio orchestras. With the full emergence of the echo chamber as a way to double and triple the number of musicians on hand without going into bankruptcy, it was all the more certain that the lovers of velvet once again would take over.

BUT THERE'S A difference this time: something good may yet come of it; with enough consciousness of what's involved for jazz, we may possibly escape the banalities of a jazz turned, all at once, limp and lush and sickly symphonic.

There's one sure way to avoid the disaster of having, suddenly, dozens of hopped-up Debussys or played-out Gershwins descend upon us. That is to make sure that whatever instrument or instrumentalist we import from across the tracks, no matter who it is we invite from the salons into the saloons, we insist that he be a blowing musician.

Bassoon or contra-bassoon, oboe or English horn or tuba, flageolet or piccolo or recorder, rebec or viol da gamba or harpsichord—there's no room for any of them in jazz unless they make sense next to trumpet, trombone, alto, tenor, and rhythm section. And making sense means not only getting a sound that doesn't fight but also one that is improvising.

LET'S KEEP it jazz. For once we're in command. All around us, sensitive and knowing persons are becoming aware of the great achievement which is jazz in America.

For a few months, maybe even a few years, the interest is likely to be maintained, and many will be eager to join the movement. Some will be musicians with instruments alien to the jazz tradition; some will be composers or arrangers with ideas far from revelant to our music. There will be no place for them, I am convinced, until they recognize the particular qualities that make jazz the vigorous, free, and fresh music it is.

If that sounds hopelessly isolationist, then here at least, in this issue, I am willing to stand up and be counted with the party of jingoism. But remember, the jingoism only goes for jazz.

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The Devil's Advocate

By Mason Sargent

Holiday Virtuosity: Herewith a checklist of suggested virtuoso records for Christmas giving, records particularly designed for music students or lay listeners who require more than the staples of symphonic literature to satisfy them.

First, there is a series of brilliant violin sonata interpretations recorded by Rafael Drüan, concertmaster of the Minneapolis Symphony orchestra—Bartok and Ravel (Mercury MG 80000), Enesco and Janacek (Mercury MG 80001), Schumann and Brahms (Mercury MG 80002) . . . Also superbly recorded and played is a Nathan Milstein recital of sonatas by Prokofiev (D Major) and Handel (D Major), plus a chaconne by Vitali (all on Capitol P 8315).

Pianists might well investigate a rather unusual collection of *French Piano Music* ranging from Couperin to Poulenc and intelligently performed by Jean Casadesus, son of Robert Casadesus (Angel 35261) . . . A unique and witty piano recording is Gerald Moore's *The Unashamed Accompanist* (Angel 35262). Moore, who has played for most of the leading singers of the western world, speaks penetratingly and often biting, of the art of accompaniment. There are a number of cogent musical illustrations.

OTHER RECENT piano sets of marked merit include Walter Gieseking's masterly illumination of Debussy's two books of *Etudes* (Angel 35250); the impressive Liszt recital by Hungarian-born Geza Anda, who has been heard in concert for the first time in America this season (Angel 35127), and a relatively new American pianist, James MacInnes, in a Mozart and Chopin program (McIntosh MM 104).

Those of you who are particularly moved by the organ—and have a hi-fi set capable of reproducing its sound well—should audition a set of *Bach Organ Works* (Epic LC 3132) performed by Anton Heiler, professor at the Vienna Academy of Music. There are first-rate notes by Klaus George Roy.

In *An Adventure in High Fidelity Organ Sound*, William Watkins expertly plays works by Campra, Handel, Bach, Langlais, Dupre, Brahms, and Percy Whitlock (McIntosh MM-106) . . . And Edgar Hilliar is heard in Volume IV of Aeolian-Skinner's *The King of the Instruments* in a varied and beautifully recorded program . . . Superb French horn virtuosity is demonstrated by Mason Jones, first French horn of the Philadelphia Symphony orchestra, in the Mozart *Horn Concerto No. 3* with the National Gallery orchestra, conducted by Richard Bates (McIntosh MC-1018).

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

Eileen Barton—Cry Me a River/Come Home (Coral 9-61530)
 Dick Duane—Siboney/Now (ABC-Paramount 45-9855)
 Roy Hamilton—Without a Song/’Uhan Love Song (Epic 5-9125)

Four-Star Discs

De John Sisters—C'est La Vie/Uninvited Love (Epic 5-9131)
 Jack Halloran Choir—Gum Tree Cane/I'm Painting the Town (MGM K12110)
 Neal Hefti—Everything I've Got/Chug-a-Lug (Epic 5-9128)
 Trio Shmeed—Polka Vodel/Vodel Cha-Cha (ABC Paramount 45-9559)
 Annette Warren—Tame Me/Circle (ABC-Paramount 45-9557)

Three-Star Discs

Fred Darian—Magie Voodoo Moon/Lonely Heart (Acama X-112)
 Ginny Gibson—If You Want to Make Me Happy/Oh (MGM K12113)
 Four Guys—May This Be Your Life/Bye Bye for Just a While (Wing W-90030X45)
 Dolores Hawkins—Growin' Up/I Take This Man (Epic 5-9130)
 Four Knights—You/Gully (Capitol F3279)
 Turk Murphy—Mack the Knife/Maryland My Maryland (Columbia 4-40535)
 Red Nichols—Glory Glory/Bugler's Lament (Capitol F3278)
 David Rose—Barcelona/Time for Parting (MGM K30885)
 Rover Boys—Come to Me/Love Me Again (ABC-Paramount 45-9558)
 Sportzman—The Only Thing I Want for Christmas/Reindeer Rock (Key 507)
 Trollers—Go, Go, Go/Doin' 'Em Up (Epic 5-9127)
 Bernie Wayne—Vanessa/Piff, Pañ, Pool (ABC-Paramount 45-9564)

Packaged Goods In Review

Three 12-inch LPs by three new entrants in the intimate-type girl singers ranks made an appearance this month—Jerri Winters' *Winter's Here*; Audrey Morris' *Bistro Ballads*, and Ruth Price's *My Name Is Ruth Price—I Sing!*

Of the three, Miss Morris sustains the greatest interest (Label "X" LXA-1028) as she shows faultless diction, sensitive voice, and choice way with a lyric on such superior material as *Nobody's Heart*, *Good Morning*, *Heart-ache*, *Come In Out of the Rain*, *Guess Who I saw Today*, and a wonderful newcomer, *Sweet William*. She plays her own piano, with added backing from bassist Johnnie Pate and drummer Charlie Walton, and you owe it to yourself to take a listen.

Miss Winters' collection (Fraternity 1100) includes *Don't Take Your Meanies Out on Me*, *This Time the Dream's on Me*, and *I Could Write a Book*, and though her voice possesses an agreeable huskiness and charm, the former Stan Kenton songstress still relies

too heavily on Sarah Vaughan dramatics, and she at times sounds like a female Bill Farrell. Good material, though, and with less reliance on affectation and more on lyric interpretation, she could make it. Both she and Audrey Morris do Gershwin's *Blah, Blah, Blah*, by the way, and both make the mistake of taking too seriously a song that was meant to be funny.

Ruth Price chooses some unusual tunes in addition to more commonly heard standards—things like Nat Cole's *Calypto Blues*, *Shadrack*, and *Someday My Prince Will Come* (Kapp KL-1006). She is a singer in whose style can be heard many persons—Sarah, Jeri Southern, Billie Holiday, Cole—and she has yet to develop the personal touch and sound that makes her easily distinguishable. But listen to her *I Don't Want to Walk Without You* and *Sleighride in July* and you will hear some of the qualities over which Al (Jazzbo) Collins raves in the liner notes.

Another vocal LP on tap this time is *Bobby Troup Sings Johnny Mercer* (Bethlehem 12" LP BCP-19), in which the Hollywood singer-pianist explores some of the efforts of his last summer TV partner. He is not, unfortunately, much of a singer, either in voice or style, and it is pretty much the material rather than the performance that carries the ball. Save for a

It Lingers On

New York—Shortly before the end-of-the-affair announcement from Buckingham palace, Joseph Belford, general manager of Roseland ballroom, announced he had sent a season pass to the palace in England for the attention of Princess Margaret and Peter Townsend.

He also told them they're welcome "at any time to dance at Roseland with no interference." The Roseland management also inquired concerning the favorite songs of the princess and the captain so that Roseland "can feature them regularly."

But not in medleys, of course.

'Nat Cole Story' Due

New York—Universal-International's *The Nat King Cole Story*, a biography of the singer will be released Christmas week. The CinemaScope featurette in which Cole sings six of his best-selling records, features Cole playing himself with Jeff Chandler doing the narration.

swinging *Jamboree Jones* and a couple of others, we're afraid that Troup proves to be one of those stylists who must also be seen in the close surroundings of a small club to be appreciated.

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

Julian Adderly

Cannonball; Willows; Everglade; Cynthia's in Love; The Song Is You; Hurricane Connie; Purple Shades; Rose Room; Fallen Feathers; You'd Be So Nice to Come Home To

Rating: ★★★

Cannonball, as this album and this 27-year-old altoist are called, is backed on his first LP for EmArcy by Nat Adderly, Jerome Richardson, Cecil Payne, Jimmy Cleveland (4), J. J. Johnson (8), John Williams, Kenny Clarke (7), Max Roach (3), and Paul Chambers. All the arrangements were by Quincy Jones. There are several things wrong with this set. Cannonball himself has drive, emotional directness, and a good beat. But his conception tends too often to become feverish, and that lack of discipline over his imagination leads to solos that are jagged and rarely effective as wholes. He does have some very good moments, but he needs more regular playing experience with first-rate jazzmen in order to develop into a major soloist, which he is not at present. When he goes on the road in February, I hope he takes some veterans with him. His tone also presents problems. It has too much of an edge on it, veering at times into dubious intonation.

Julian's brother, Nat, has shown on previous LPs that he has much the same assets and liabilities outlined above in the case of his brother. Nat's tone is better though and in fact, he plays more consistently here than he has on record before. (Nat plays cornet, by the way, not trumpet as the notes and label say.) Another thing wrong with the LP is that almost no solo space is given to the excellent sidemen present. Johnny Williams is heard briefly and very effectively in several numbers, and there are snatches of Richardson, Cleveland and Payne, but it's almost all Cannonball and his brother.

Best original is Quincy Jones' *Fallen Feathers*, inspired by Bird's solo on *Parker's Mood*. (EmArcy 12" LP MG 36043)

Louis Armstrong

★★★★ *Mack the Knife*
★★★★ *Back o' Town Blues*

This is the best non-LP jazz record of the year so far. The first side has Louis in the magnificently sardonic ballad from Kurt Weill's *Threepenny Opera* in an apt arrangement for this song by Turk Murphy. On the reverse, Louis revives the amblyly philosophical *Back o' Town* he first recorded on Victor, on which he blows some powerful horn on the blues. Accompaniment

on both sides is by his current small band. (Columbia EP 4-40587)

Aaron Bell

Lover, Come Back to Me; They Can't Take That Away from Me; Stella by Starlight; Coolocity; There'll Never Be Another You; Somebody Loves Me; Old Man River; Devil's Creep; The Man I Love; Softly As in a Morning Sunrise; Purple Mood; Cholly's Folly

Rating: ★★★★★

A very pleasurable trio session on which bassist Bell is joined by pianist Charlie Bateman and drummer Charlie Smith. Bell, a first-rate musician, plays with a good sound, fine beat, and individual conception. Smith swings wonderfully and has, as usual, consummate taste.

Bateman, a classically trained pianist with impressive technique, is developing into a vigorously eloquent jazzman but still remains too florid at times as in *Stella by Starlight* and the opening and close to *Man I Love*. But he swings, and generally fresh ideas, and could become important. Bell, who does all the arranging for the trio, has worked out a variety of interesting devices, most of which come through as organic (not superimposed) aids toward greater scope for the unit. The set is recommended for the musicianship and feeling involved. (Herald 12" HLP 0100)

Big Bill Broonzy

Hey Bud Blues; Baby, Please Don't Go; Letter to My Baby; Do Right Blues; Make My Gateway; Back Water Blues; Low Land Blues; Hollerin' and Cryin' the Blues

Rating: ★★★

A warming, vigorously uncompromising blues recital by one of the best we have in that idiom, Big Bill Broonzy. This set was originally made and released when Bill was in Paris. Bill is currently touring England, where his absorbing autobiography has just been published, and it's an all too customary irony that Bill is better known and much more widely appreciated abroad than he is here. Bill accompanies himself with laconic strength on guitar. (Period LP SPL 1114)

Les Brown All-Stars

Mike's Peak; Thou Swell; The Way You Look Tonight; You Don't Know What Love Is; The Man I Love; Sorte Moonlight; Love Is Just Around the Corner; Klump Jump; My Funny Valentine; Love Me or Leave Me; Let's Fall in Love; Poopsie

Rating: ★★

The 12 numbers are broken up into three each by a Dave Pell ensemble, Ronny Lang's saxtet, Don Fagerquist's nonette, and Ray Sims with strings. Full personnel of each is given in Jack Tracy's notes. This is, for the most part, the kind of slick jazz that hits me exactly like the fiction of Herman Wouk—dully. The nadir of the set is reached on the three Ray Sims tracks.

Ray is a warm musician but the idea of backing him with a Muzak-sounding string section was a very poor one, and the strings dilute his otherwise forceful trombone.

For the rest, except for the solos by Fagerquist, Ray and Zoot Sims, and the late Bob Gordon, there's nothing much here but polished emotional emptiness. The rhythm section is crisp but cooks on too low a flame for my taste. A large part of the fault for this men-in-gray-flannel-suits-jazz is chargeable to the uniformly flaccid, unimaginative arrangements by Wes Hensel and Marty Paich (and the one by Shorty). It looks as if we're beginning to develop a crew of Morton Goulds of jazz. (Capitol 12" LP T-659)

Miles Davis

Nature Boy; Alone Together; There's No You; Easy Living

Rating: ★★★★★

The album is called *Blus Moods* and the title is exact. Miles is backed with taste and intelligence by Charlie Mingus, Teddy Charles, Britt Woodman, and drummer Elvin Jones. Everyone falls sensitively into the reflective twilight scene, and everyone plays excellently. Miles has the major share of solo space and demonstrates again how lyrically he excels in this kind of context. Mingus is characteristically strong and penetratingly imaginative in both solo and section. Britt has only one solo (*There's No You*). It's a good one, and he should have had more. All the spare, well-knit arrangements (except for Mingus' equally capable one of *Alone Together*) are by Teddy Charles. (Debut 12" LP DEB-120)

Jane Fielding

How Long Has This Been Going On?; Long Ago and Far Away; A Summer Day; One Song; This Heart of Mine; How Deep Is the Ocean?; I'll Remember April; Stars Didn't Fall; I Wish I Knew; Something to Remember You By

Rating: ★★

Miss Fielding makes her LP debut in a set called *Jazz Trio* whose other members are Lou Levy and Red Mitchell. They accompany Miss Fielding beautifully, but it is largely wasted effort. Miss Fielding is a prototype of the heavily gimmicked "jazz" singer who is so concerned with creating a distinctive "sound" and "style" that she cares more for the effect she's making than for what the song has to say, all the while bending her phrasing into pretentious pretzel-shapes. As a result, all the songs she sings sound pretty much the same.

The "sound," by the way, that she does strainingly achieve is annoyingly mannered and derivative. There are also moments where her intonation is dubious, and there is no feeling anywhere in her singing of a spontaneously honest, direct expression of feeling. It's all too calculated and artificial. (Jazz: West 12" LP JWLP-3)

**Roy Eldridge-Dizzy Gillespie,
Vol. 2**

Sometimes I'm Happy; I'm Through With Love; Can't We Be Friends?; Don't You Know?; I Don't Know Why; If I Had You; Limehouse Blues; Blue Moon

Rating: ★★

Roy and Diz is a brisk sequel to the first volume in this series. Again, the powerful rhythm section is composed of Oscar Peterson, Ray Brown, Herb Ellis, and Louie Bellson. Except for the ballad medley, the set is largely involved with stimulating exchanges between Roy and Diz. For the most part, the result is exciting jazz but on *Limehouse* and *Blue Moon*, part of the otherwise stirring proceedings is marred as the pace turns frantic and occasional high register pyrotechnics take the place of music. The ballad medley is thoroughly successful, with Diz and Roy having two each apiece and Oscar featured in *Don't You Know*. The set is generally recommended. (Clef 12" LP MG C-671)

The Five

Whistle While You Work; Perkin'; Beyond the Sea; I Dig Ed; Lullaby of the Leaves; Forelock; Soft as Spring; Just for Judie; If I Love Again; Red Eyes; Pushin' Sand; I'll Be in Scotland After You

Rating: ★★

If any one record perfectly sums up what is most wrong and most depressing about certain aspects of the more publicized modern jazz being played in the Los Angeles area, this is dully it! The Five are pianist Pete Jolly, bassist Buddy Clarke (of the Les Brown band), drummer Mel Lewis and tenor Bill Perkins (both of the Kenton band), and trumpeter Conte Candoli. Much of the blame for the monotonous ideational and emotional level of this session rests with Shorty Rogers. Rogers wrote all the arrangements, and five of the originals. I'm astonished that a man of his reputation and professional competence could let such routine, wholly uninspired work be used on a session. The writing ranges from "cute" trickstering in medium and up-tempos to flaccid ballad scores, and never reaches emotionally deep or swingingly high.

As for the musicians, they're all good men, and new star tenor Perkins and Jolly are potentially more than just good. But all five—except for Perkins and Jolly in a few places—play on this date with less warmth and invention that they've ever shown on records before, and a general air of going through all-too-familiar motions. And the rhythm section is only adequate. If any of these five felt any elation on the date, he surely didn't communicate it.

Nobody fluffs; the sketches are presumably played as written; and the improvisations are technically correct, but nothing happens, nothing at all. (Victor 12" LP LPM-1121)

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NEW VOLUME 1 (Formerly MG C-608)

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Charlie Parker	Al Killian	Arnold Ross
		and Others

NEW VOLUME 2 (Formerly Vols. 2 & 3)

BLUES FOR NORMAN	I CAN'T GET STARTED	CRAZY RHYTHM
SWEET GEORGIA BROWN	Charlie Parker	Lester Young
Dizzy Gillespie	Willie Smith	Charlie Ventura
Mel Powell	Howard McGhee	Al Killian
		and Others



NEW VOLUME 3 (Formerly Vols. 4 & 5)

LESTER LEAPS IN	BLUES	BODY AND SOUL	ROSETTA
BUGLE CALL RAG	Les Paul	Illinois Jacquet	Jack McVea
J. J. Johnson	Nat King Cole	Johnny Miller	Lee Young
Shorty Sherock			

NEW VOLUME 4 (Formerly Vols. 6 & 14)

I GOT RHYTHM	JATP BLUES	I SURRENDER	SLOW DRAG
Charlie Parker	Coleman Hawkins	Irving Ashby	
Buddy Rich	Lester Young	Willie Smith	Buck Clayton



NEW VOLUME 5 (Formerly Vols. 7, 10 & 11)

TEA FOR TWO	I FOUND A NEW BABY	THE MAN I LOVE
I SURRENDER DEAR	Illinois Jacquet	Flip Phillips
Bill Harris	Howard McGhee	Ray Brown
Charlie Ventura	Red Callender	Dizzy Gillespie
Lester Young	Willie Smith	Nat King Cole
		Les Paul

NEW VOLUME 6 (Formerly Vols. 8, 9 & 10)

PERDIDO	MORDIDO	ENDIDO	Flip Phillips	Bill Harris
Jo Jones	Illinois Jacquet	Howard McGhee	Ray Brown	Hank Jones



NEW VOLUME 7 (Formerly Vols. 12 & 13)

LESTER LEAPS IN	THE OPENER	EMBRACEABLE YOU
THE CLOSER	Charlie Parker	Lester Young
Flip Phillips	Roy Eldridge	Buddy Rich
		Tommy Turk

JAZZ AT THE PHILHARMONIC VOLUME 17

Lionel Hampton	Dizzy Gillespie	Buddy Rich	Flip Phillips
Buddy DeFranco	Roy Brown	Roy Eldridge	Herb Ellis
Louis Bellson	Bill Harris		

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The Gellers

Araphoe; Come Rain or Come Shine; If I Were a Bell; The Answer Man; Love; The Heather on the Hill; Blues in the Night; I've Got a Feeling I'm Falling; Patterns; Two of a Kind; Bewitched; Supper-time

Rating: **

The *Gellers* are altoist Herb and his wife, pianist Lorraine. They are accompanied by drummer Mel Lewis and the excellent Red Mitchell on bass. All of the originals, none memorable, are by Geller. (The label doesn't say which one wrote which.) The word is out that 12" LPs sell better than 10"ers, so that now, whether a leader has enough material to sustain that much space or not, he gets a 12" LP anyway. Not only is the content of Geller's work not yet able to keep listening interest up over that much of an expanse without the aid of other horns, but his wife's piano is similarly limited in conception. On one of her two solo tracks with bass and drums (*Love*), she turns out to be a melodramatic rhetorician with dubious taste. On the other solo (*Patterns*) and on all of her work with her husband, she displays a good beat but almost no stylistic, imaginative individuality of her own...

Geller swings hard and his Bird-influenced alto has emotional power (hear him especially on *Araphoe*), but he is rather constricted idea-wise and his solos often lack cohesiveness. The best jazzman on the date is Mitchell, and fortunately he has several solos. Lewis is competent. (EmArcy 12" LP MG 36021)

Conrad Gozzo

Blue Lou; La Rosita; Squeeze Me; I Let a Song Go Out of My Heart; In a Mellotone; Deibotch; Remember; Black Sapphire; Smooth Talker; How Do You Do, Miss Josephine?; Come Back to Sorrento; Do That Again, Daddy

Rating: **

The Great Goz, this one is called, and if one were to believe the extravagant liner notes, trumpeter Gozzo's talent is exceeded only by Gabriel's. That a superb lead trumpeter in a jazz band does not necessarily make good jazz soloist is well-proven here, however, as Goz shows he can do everything beautifully well on a trumpet except improvise. And it does not detract one whit from Goz' premier status as a lead man to say that this is not a good jazz album.

There are some sparkling examples here of how a trumpeter should blow into a horn, play lip trills, and extend range almost effortlessly, but none to show that Goz might not have been better off had he been recorded as a featured soloist on something like *Cherry Pink* and exposed to the pop market.

Squeeze Me is about the best side of the lot, with Goz working simply and Murray McEachern playing some



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Hodges-like alto. This and three others are quintet sides, four more are done by big band, four with strings.

It almost got one more star because of the times I have been chilled by hearing Gozzo spur on a Woody Herman or Billy May trumpet section, but this simply isn't the type of recorded surrounding for him. (J. T.) (RCA Victor 12" LP LPM-1124)

Chico Hamilton

A Nice Day; Funny Valentine; Blue Sands; The Sage; The Morning After; I Want to Be Happy; Spectacular; Free Form; Walking Carson Blues; Buddy Bow

Rating: ★★★★★

Chico Hamilton's new quintet is responsible for one of the most stimulating, consistently inventive and unique jazz recordings of this or any recent year. There is, first of all, superb musicianship on the part of Buddy Collette, flute, clarinet, tenor and alto; Jim Hall, guitar; Fred Katz, cello; Carson Smith, bass, and Hamilton, drums. There is also the fresh writing by all five. As Katz points out in the notes, "... each one writes with feeling. Each original composition has warmth, has meaning, has a reason for being; it's not just a series of clever chords or clever ideas."

The third quality of excellence evident here is the collective emotional empathy of the quintet. This is really a unit, and while each of the men in it expresses his own individuality eloquently, they reach their total fulfillment in the cohesive, partly improvisational interplay that is so vitally basic to the best jazz.

There's a lot more—the excellent beat, the scope of the group, the discovery of Hall and Katz, and the newly impressive impact of Collette and Smith (Hamilton has always been frustrated so long as I can remember). Excellent recorded sound. Second side was cut at the Strollers club in Long Beach, Calif. Only clinker are the notes on the individual numbers by Fran Kelley, written in her inimitable prose, a cross between science fiction and theosophy. (Pacific Jazz 12" LP PJ-1209)

Lionel Hampton

Pig Ears and Rice; Flying Home; Midnight Sun; The Blues Ain't News to Me; Swinging on C; Baby Don't Love Me No More; Air Mail Special; It's a Blue World; A Song of the Vineyard; Shalom-Shalom

Rating: ★★

Recorded in August, 1955, these Hampton big band sides are better than Columbia's recently and unfortunately released *Wailin' at the Trianon* in that the band is somewhat more cohesive collectively and the solos are fewer and less exhibitionistic. But this is still inferior music. Except for Hampton, there is no regular band soloist of distinction, at least not one that gets any space.

It's true, of course, that the band has

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drive and that its strong blues foundation gives it emotional power. But that's about all there is in its favor. The band that made this album is extremely narrow in its range of material, in its command and use of dynamics, in the imagination of its arrangers and soloists. It can best be described as a vociferous monotony. (Clef 12" LP MG C-670)

Billie Holiday

It Had to Be You; Come Rain or Come Shine; I Don't Want to Cry Anymore; Ghost of a Chance; A Fine Romance; Gone with the Wind; I Get a Kick Out of You; Isn't It a Lovely Day?

Rating: ★★★★★

Music for *Torching* was recorded on the west coast in August of this year with the tasteful, relaxed backing of Benny Carter, Harry Edison, Jimmy Rowles, Larry Bunker, John Simmons, and Barney Kessel. Rarely in recent years has Billie received accompaniment so collectively in context with her sound and beat.

As for the singing, I suppose that the nostalgics will repeat automatically that this isn't the Billie of 15 and 20 years ago. Of course it isn't. Nobody stays the same, least of all in the art of self-expression. This is a Billie who has experienced a lot of pain and some joy in the years between and a Billie whose life-perspective has changed, as does everyone's, with increasing years. She sings more reflectively and less hopefully but with no less depth and warmth. When she's right—and she's absorbingly right on these sides—no one yet is able to touch Billie as the most emotionally striking singer in jazz, 20 years ago or today. Totally recommended. (Clef 12" LP MG C-669)

J. J. Johnson-Kai Winding

The Whiffenpoof Song; Give Me the Simple Life; Close as Pages in a Book; Turnabout; Trombone for Two; It's Sand, Man; We Two; Let's Get Away from It All; Goodbye; This Can't Be Love

Rating: ★★★★★

Trombone for Two is J. J. and Kai's first album for Columbia under their new exclusive contract with the label. Their rhythm section for the date was considerably superior to the ones they'd been playing the clubs with up to the time of this writing. Added to their excellent regular pianist, Dick Katz, are the brilliant young bassist from Detroit, Paul Chambers, and the consistently cooking Osie Johnson. Chambers, most respected by musicians for his solos, is used almost entirely in section work on this date, and this is one time where he plays for the unit (he has had a tendency at other times with other groups to be so solo-conscious as to be less cohesive than he could be in section playing). Katz is clear, swinging, functional.

J. J. and Kai are characteristically imaginative solowise and the range of sounds they juggle via contrasting

mutes and open horns is still briskly impressive. Both continue to do all the writing for the group. Their arrangements and originals are highly professional and are usually quite tasteful. Firstrate recorded sound. Very helpful notes by George Avakian that make clear all the way who takes what chorus and which of the two is playing the lead. (Columbia 12" LP CL 742)

Dick Marx-John Frigo

Over the Rainbow; It's You or No One; Polka Dots and Moonbeams; Nina Never Knew; Let's Take an Old-Fashioned Walk; Nancy-Nursery Rhyme Medley; Hooray for Love; Alone; Bijou; Spring Is Here; Try; Spring Will Be a Little Late This Year

Rating: ★★★★★

Dick Marx and John Frigo are the piano-bass team that has been breaking up hearers in Chicago for three or four years now, and *Too Much Piano* is the first chance they've had to demonstrate what all the shouting's about.

They are first of all a superbly integrated team—their work possesses that unmistakable relaxation that comes from perfect rapport between two musicians. Marx is a pianist of great ability, though it does not evince itself so much in his improvisation as it does in his remarkable harmonic sense. And Frigo is one of those rare ones—not only does he play bass with an unerring skill, he is just about the best jazz violinist you will ever hear.

Listen to his two solos on *Polka Dots* and *Nina* and you are certain to be struck by the beautiful and soulful sounds he elicits and the moods he creates. An album of his own on violin would make a highly marketable item for some company.

Marx has an Oscar Peterson-like bigness of frame that has a definite effect on his playing. You can feel the physical strength when he plays, as if he is digging huge shoulders and hands into the keyboard, but doing it with delicate touch.

Marx may never be rated as a really creative jazzman, but anyone who is not moved by the force and beauty of these structures has indeed an ear of flint. (J. T.) (Brunswick 12" LP BL 54006)

A Musical History of Jazz

Basin Street Blues; Surrender Blues; Maple Leaf Rag; Blues Boogie Woogie; When the Saints Go Marching In; Sunday; Take the "A" Train; Ornithology; Progressive Calculus

Rating: ★★★★★

Although Wally Cox is the narrator of the considerably oversimplified script by George Simon, this is not a comic monologue but rather an attempt to present a swift tour of the various eras and styles of jazz. Among the musicians involved are Dick Hyman, Eddie Saffran, Mundell Lowe, Bobby Byrne, Pee Wee Erwin, Peanuts Hucko, Billy Maxted, Cliff Leeman, Will Bradley,

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Pete Jolly's 'El Yorke' Solo

Moderately Slow

The musical score is written for piano in G major, 4/4 time. It consists of six systems of music. The first system starts with a treble clef and a key signature of one sharp (F#). The tempo is 'Moderately Slow'. The score includes various musical notations such as chords, arpeggios, and melodic lines in both hands. There are first and second endings marked with '1' and '2' respectively. The second ending includes a trill marked 'tr' and a fermata. The piece concludes with a final chord.

Jolly Jumps Into Scene

By Sharon A. Pease

The sensational young pianist, Pete Jolly, is featured in a new Victor album, *Jolly Jumps In*. That title describes exactly what Pete has done—"jumped" into a prominent spot in the musical limelight.

The story of Pete's success should be an inspiration to all young musicians regardless of where they live, for he didn't make the jump from New York, Hollywood, or Chicago—but from the middle of the desert, Phoenix, Ariz.

Jolly, who was born in New Haven, Conn., and is now 22, began his musical training when he was 3. His first instrument was a 12-bass accordion, and his early lessons were under the tutelage of his father, Pete Jolly Sr., a professional accordionist and teacher.

Makes First Appearance

Young Jolly progressed rapidly and when he was 7, made an appearance on the network radio program, *Hobby Lobby*, from New York City. "It was on the trip to New York that we discovered Pete had absolute pitch," the elder Jolly relates. "It was his first trip by rail and he was soon identifying the strange new sounds of the moving train in terms of musical letter names."

When Pete was 9, he began studying piano, and his formal training continued through the next five years. During that time, he became interested in dance music and had started working with dance bands before he moved with his parents to Phoenix. "My early influences were Fats Waller, Teddy Wilson, and Maurice Rocco," he recalls.

"Later it was the more progressive influence of Woody Herman's


Second Herd and the Charlie Ventura group with Roy Kral and Jackie Cain. After we got to Phoenix, I learned a great deal through association with Howard Roberts and Howard Heitmeyer, and the other fine jazz musicians in the area. And, of course, I kept digging records—Tristano, Powell, Wallington, and the others."

Jazz Mill Opens

During the 1952 season, a young Phoenix jazz enthusiast, Chuck Terry, opened the Jazz Mill which used a local rhythm section, with Pete on

piano, and imported name musicians from the coast. Among those featured during this season were Chet Baker, Herb Geller, Georgie Auld, Barney Kessel, Jack Teagarden, Wingy Manone, Benny Carter, and Maynard Ferguson. Quite a diverse representation of stylists, yet Pete readily adapted his styling to fit each need.

News of his unusual talent was carried back to the coast, and later when he visited the Hollywood area, he was often asked to sit in with various jazz groups. On one occasion, (Turn to Page 30)



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

FLASH!

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

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Pete Jolly

Jazz Off The Record

By Bill Russo & Jerry Mulvihill

Shorty Rogers' *Swingin' the Blues* is notable for its relaxed, flowing quality. Such playing may sound effortless and casual; it actually requires much skill, control, and imagination of the soloist.

Regarding this solo, there are several technical factors that help to produce this relaxed flow, among them the following:

Moderate tempo; moderate volume; limited range—a minor 10th—without the melodic line being cramped within this area, for it moves about rather freely, plus use of the most comfortable register of the instrument throughout most of the solo.

Other factors are long phrases in which the rest in Measure 7 is the only real breathing place within the solo; predominantly legato phrasing of consecutive eighth notes, with an occasional sustained or accented tone for contrast, and no large skips, for the intervals of the melodic line are almost all seconds, thirds, and fourths. The largest skip is a major sixth (G to Bb in Measure 11).

Ornamental effects are used with excellent taste in this solo. They are well-placed and proportionate in quantity. Several different types of ornamentation are used—in addition

to passing and auxiliary tones:

An eighth-note triplet in Measure 2; an appoggiatura, or grace-note, in Measure 3; half-valve attack in Measure 7, approximately a quarter-tone below the written note, and turns in Measure 11, where the basic tones are G and Gb and the repeated intermediary pattern embellishes these tones while connecting them to each other and to the following measure.

(Ed. Note: All records used in these columns may be purchased from Gamble Music, 312 S. Wabash Ave., Chicago 4, Ill., either directly or through the mail.)

Key To Solo

Trumpet, clarinet, and tenor saxophone play as written.

Alto and baritone saxophones transpose down a major third.

Trombone transpose down a major ninth.

Other concert-pitch instruments transpose down a major second.

M. M. ♯:164

Records available: RCA Victor LJM-1004, *Shorty Rogers Courts the Count*.

Jackson Talks About Basics

By Chubby Jackson

A birthday is being celebrated in my house. The original Kay five-string bass is now 10 years old.

An awful lot has gone on in the last 10 years. Many remember how the five-string bass was frowned upon—and how it later became a fad—how many bass players discarded their G strings and put C strings on. The result was that it did establish a C string bass and a G string bass. The C string itself definitely has arrived as a standard product for a bass violin.

As the originator of the five-string bass, I have been discouraged many times with it. Technical difficulties—the bass was too tense at times—the C strings broke at every turn—and the bass, itself, sounded a lot more treble than I would have wanted. There were many times I felt like giving it up and returning to the four-string bass.

It always seemed at that moment that the Kay bass people came up with some innovation that cured—or partially cured—some of my problems with the violin.

The better string companies worked

(Turn to Page 30)

Shorty Rogers: 'Swingin' The Blues'

Pick up

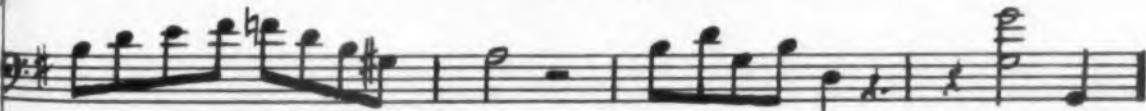
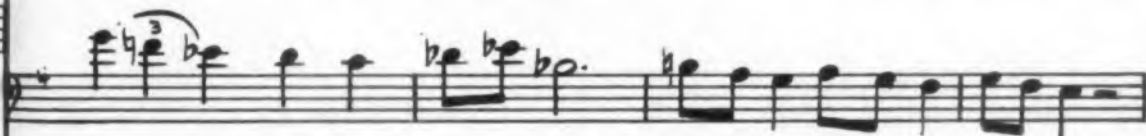
Chord symbols: Eb, Eb7, (4) Ab7, C7, (8) Fmi7, Bb7, Gmi7, C7, Fmi7, Bb7, Eb

Swingin' the Blues, by Count Basie and Ed Durham. Copyright 1938-1939 by Bregman, Vocco and Conn, Inc. Reproduced by permission.

Chubby Jackson: 'Do Nothin' Till You Hear From Me'

Bass

Moderately



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Along Instrument Row

It has been said that good things come in small packages, but here's a good thing that measures 39x22½x 8¼-inches and weighs 70 pounds—hardly a small package, but genuinely good in terms of materials, workmanship, and mechanics. For musicians who aren't up on their statistics, those measurements add up to the length, width and depth of the revolutionary new Wurlitzer Electronic Piano.

When a musical instrument like the Wurlitzer Electronic Piano comes along, when its maker publi-

cizes it enthusiastically and when an enthusiastic press lauds it in glowing terms, you begin to wonder, "Is it really that good?" We were doubly curious; We wondered not only if it could be that good, but, if so, why was it so reasonably priced? (Wurlitzer quotes the price, complete about \$390. Special earphones for the hard of hearing are \$12.95.)

Contrary to some rumors, the electronic piano was not designed by Wurlitzer to replace the regular piano, but rather to add the convenience of a small, flexible instrument, with diversion in tone. This 64-key instrument can be made to sound like a guitar, harp, or regular piano.

Since electronics is far afield of the majority of musicians, we won't dwell on this subject too long. Suffice to say that the piano is a fretted instrument with a number of vacuum tubes, resistors, and condensers carefully assembled to function as an amplifier. A volume control adjusts the sound from loud to soft.

To get the real story on the electronic piano we went to the professional musicians, bandleaders and pianists, who have already field tested the instrument. Although reactions were varied in comparing the tonal quality of the electronic piano to a regular piano, everyone thought its advantages were tremendous.

Ralph Flanagan, popular band leader, found the instrument "nothing short of wonderful," adding that because the piano is small and light he frequently puts the piano to use in his hotel room.

"It can be played anytime of the day or night," Ralph noted, "and with the use of earphones only the person using the piano will hear it."

One of the greatest problems encountered by musicians who travel is the constant inability to find a tuned piano. This is particularly troublesome when playing outdoor dates, where pianos may have been tuned the afternoon of the date, but go out of tune due to temperature and humidity changes.

"In traveling," Flanagan said, "we find most pianos out of tune, or in bad condition. We have remedied this situation by packing our own Wurlitzer along with our suitcases."

Introducing the piano for the first time in Memphis, a short time ago, Ray Pearl, regional bandleader, said, "It caused such a sensation that several night-spots wanted to buy the instrument on the spot."

Gene Ferguson, Ray's pianist, said it was just as new to him as anybody else—he hadn't touched one until the eve of their opening. He practiced during the day in his room

and found the simple instrument "no trouble at all."

"We use a PA system with the unit with speakers at each end of the bandstand," said Gene. He added that the instrument sounds "more like a piano at a distance." Hence the PA system.

At the recent Dance Orchestra Leaders convention in Chicago, we cornered Matthew Alagna, Ralph Marterie's pianist. His feeling is that it's an excellent substitute for the guitar, as well as other fretted instruments.

"It's great for kids," he said. "Anyone who wanted to learn to play the piano a short time ago, had to make a substantial investment in a spinet, at least. And for families living in small apartments, even a spinet took up much valuable living space. The Wurlitzer Electronic Piano has changed all this. For a small investment, school children can learn to play a piano. And if they don't go too far with it, nothing much has been lost."

The electronic piano has already begun to affect the musical education of elementary school children. Its low cost and portability makes it an ideal instrument for overloaded school budgets, since it can be moved from room to room as needed.

Accordion Duet Music

By Cliff Scholl

Accordion duets can provide endless pleasure for those wishing to probe the never-ending combinations of sound that two multishift accordions can produce.

Aside from the actual arrangement of notes, the added challenge of using the correct register of switches should keep the duo busy.

I have selected *Holiday for Strings* to illustrate the need for sustained chords as background for a single-note melody played by the first accordion. At all times these chords should be subordinate to the melody, played with a rise and fall of volume determined by the player.

Though this illustration shows both accordions playing the same bass, I prefer to use two different bass ideas, which, of course, are to be found in other sections of the arrangement.

Note the extensive use of major and minor 6th chords in the second accordion treble part. These chords help give it the modern flavor so desired and sought by all.

Bregman, Vocco, and Conn also published *Winter Wonderland* as a duet for accordion. Both these selections are exciting for accordion band and are worth considering in your next program.

(Ed. Note: Address communications to Cliff Scholl, 2 Oak St., White Plains, N. Y.)

Exploding A Drum Myth

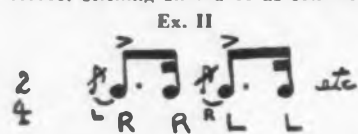
By Gene Krupa and Cozy Cole

Let's explode another drum myth. Drumming has as many if not more misconceptions than any other occupation. Early misprints were perpetuated from drum book to drum book without authors checking the authenticity of beats, etc.

For instance, drummers have been getting hand cramps for years trying to play the "Flam and Feint" as it was handed down from book to book, with two wrongs never making a right (no pun intended as to which stick to use). The traditional sticking is erroneously marked as follows in nearly every drum book you care to open:



Nearly every drummer has soon discovered that the principal notes in the flams get heavy as lead because the same hand that takes the sixteenth note (the Feint) must be ready to strike another note for the principal note in the Flam which follows the sixteenth note. This is really trying to make water run uphill. The correct sticking should be as follows:



This error came about due to a misinterpretation of "Olde English" and fly specks in the wrong place in a drum book published in the early part of the 19th century.

Incidentally, in winding up this issue's discussion, we'd like to give a nod of appreciation to Brad Spinney, one of the instructors in our school, who has contributed so much of the research involved in this series.

Holiday For Strings

DUET

Solo or 1st Accordion
Arranged by Cliff Scholl

By DAVID ROSE

C Violin

Last time

Full

2nd Accordion

C Flute

Last time

Sax

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UB 12-55

Chubby Jackson

(Jumped from Page 26)

to perfect the C string. That eased my earlier problem of tuning a thin-gauge G string up to a C. I would feel completely lost now without the C string. And strange as it may seem, I feel the same way about the E string.

The five-string bass—or the C string—or both have come a long way in these last 10 years.

In my travels as an active musician, I have seen many in use in Europe and, surprisingly, many in our school system in America. I have received letters from all over the world asking questions pertaining to the five-string bass. I would, in print, like to say that I am very grateful, and extremely pleased, that so many bassists turn to the C string and to the five-string bass.

I truly hope you have had as much fun with it as I have had and will continue to have. Just off the record, if I would have any advice to give to any younger bass players, I guess it would be this:

Develop a strong left hand—live and be well—and really swing!

Pete Jolly

(Jumped from Page 25)

Shorty Rogers was one of the sidemen and later when he and Shelly Manne formed the Giants, Pete was selected as the pianist. He has been with the group since, working all their engagements including the concert tour with Stan Kenton.

Since his arrival in Hollywood, Pete has recorded with Red Norvo (Label "X"), Frank Rosolino (Capitol), Jon Eardley (Prestige), Lennie Niehaus (Contemporary), Shorty Rogers (Atlantic), and now he has his own recording contract with Victor. Jack Lewis, director of jazz artists and repertoire for Victor, plans two more albums for Jolly that will be released soon.

The accompanying style example is one of Pete's original compositions included in *Jolly Jumps In*. Originally titled *Relaxing*, which accurately described the mood, it was changed to *El Yorke*, for the album in order to lessen the confusion with other similar titles.

The principal theme, with first ending, is a transcription of the first 16 measures of the recorded version. The repeat of the principal theme, with second ending, is from the last 17 measures of the recording. The first and fifth measures employ a pleasing scale harmonization.

Measures three and four have a transition through the cycle of fifths, E flat to A flat to D flat, which leads chromatically to tonic harmony. Measures eight (last count) through 14 utilize clever harmonization of the repeated melodic motif. The entire illustration is an artistic example of Pete's excellent taste and feeling for good form.

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

(SON

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Rex Stewart, Bud Freeman, Lou Stein, Trigger Alpert, Milt Hinton, Osie Johnson, Lawrence Brown, Hilton Jefferson, and Danny Bank.

There are some strange goofs—for example, the use of Dick Hyman to illustrate ragtime and boogie woogie (Dick Wellstood for the former and Sam Price for the latter would have been much better choices). The placing of Rex Stewart in a Chicago-styled ensemble also makes limited sense though Rex is fine in the swing section. There are other less than optimum mixings of personnel for the various styles, but there's also a fair amount of good music.

By and large, it's not a bad popularized summary, and, as such, gets as high as four for this rather new category. The closing description, however, of "progressive jazz" is absurd. The last number is interesting despite the ridiculous title. (Grand Award 12" LP 33-322)

Nat Pierce

Back on the Scene; Ridin' in the Park; Perils of Cheryl; Carnival Romp; You're Driving Me Crazy; Takin' the Count; Piercin' Thru

Rating: ★★ ★★

Keynote's return to the jazz scene is marked by a happy, strongly blowing session under the leadership of former Woody Herman pianist-arranger, Nat Pierce. On four sides, Nat heads an octet composed of himself, Richie Kamuca, Don Fagerquist, Charlie Walp, Frank Rehack, Freddie Greene, Osie Johnson, and John Beal. On three others, there's a tentette with Phil Forest (Woods would be more accurate), Sam Margolis, Ruby Braff, Doug Mettome, Matthew Gee, Billy Byers, Freddie Greene, Jimmy Woode (Duke Ellington's bassist), Jo Jones, and Nat's Basieish piano again.

All the originals, actually simple frameworks for extended solos, are by Nat, *Piercin' Thru*, ascribed to the fictional Joe Waterhead, is based on a Lester Young riff and Nat was too honest to take credit for it. The notes are balled up. For your information, Nos. 1, 5, and 7 are by the tentette and the other four are by the octet. Keynote also goofs by not following George Avakian's practice on Columbia of providing a full and fully identified schedule of choruses. But what counts is the music and that makes it due to the fine rhythm sections and the solos. The solos are nearly all good, several much better than that. This is Nat's best LP yet. Recommended. (Keynote 12" LP 1101)

Django Reinhardt

You Rascal, You; Improvisation No. 3; Blues Clair; Tea for Two; Bouncin' Around; Sweet Georgia Brown; Na-guine; I'll See You in My Dreams; Echoes of Spain

Rating: ★★ ★★ ★★

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great French gypsy guitarist. The reason for its excellence is that it gives wider scope than any previous set to Django alone. On four tracks here, Django is unaccompanied. On others, he is backed only by bass, bass and guitar, or piano. The sides range from 1937-'49, and Angel's engineers have done well soundwise in transferring them to LP. Five of the numbers are Reinhardt originals. As for the playing, here again are the fire, imagination, and uniquely individual pulsation of one of the few "original" instrumentalists of this half century. Notes are by Johnny Smith. (Angel LP 60011)

Buddy Rich

Everything Happens to Me; Wrap Your Troubles In Dreams; Sure Thing; Glad to Be Unhappy; Over the Rainbow; You've Changed; Time After Time; This Is Always; I Hadn't Anyone 'Till You; My Heart Stood Still; The Monster; Sunday

Rating: ★★★★★

Sing and Swing with Buddy Rich is a triptych. On the first four, Buddy sings. He's backed by nine pieces (including four strings) with Louie Bellson on drums and Howard Gibeling as conductor. A ballad medley of six tunes follows, featuring in order: Ben Webster, Frank Wess, Oscar Peterson, Ray Brown, Joe Newman, and Thad Jones. The second side is devoted entirely to two free-swinging instrumentals, the first of which was written by Rich.

As of his four vocals here, Buddy is already a much better-than-average pop vocalist with a fine beat (naturally), sensitivity to lyrics, and jazz-imbued phrasing. He sounds in part like a cousin of Sinatra with a touch of Fred Astaire, but a personality very much his own also projects through. He certainly cuts the Tony Bennetts and Eddie Fishers with ease in terms of vocal musicianship. Unfortunately, he is backed by four syrupy strings who are out of place here. But Buddy is strong enough to make it nonetheless.

The six instrumentals in the ballad medley are beautifully played by all concerned. On the second side, everybody wails. Buddy's drum solo on *Monster*, however, is much too long for a non-visual medium and spoils the up-to-then swiftly imaginative continuity. But on both of those last two uptempos, there's a lot of blazing blowing by the others with Webster the better tenor. Were it not for the inexcusable strings and the one overlong Rich drum solo, this would get the full five. It's highly recommended in any case. The level of recording quality on some of the Granz LPs including this, is improving. Why no full personnel on the first four? (Norgran 12" LP MG N. 1031)

(Turn to Page 36)

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High Fidelity **DOWN BEAT**

By Oliver Berliner

Most studio types of professional tape recorders are not equipped to accept microphones directly, for this facility is not required in broadcast and recording studios having separate speech input consoles.

Thus, when using such a machine, some extra device for microphone voltage amplification and for combining the outputs of various microphones in their proper proportions is necessary. The high-level, low-impedance output of the mixer then is fed to the input of the recorder.

One of the nicest of the various types of mixers on the market is the Berlant MCM-2, Multichannel unit, which provides four high-gain, wide-response microphone preamplifiers and a handy master gain control for the entire assembly.

With the optional addition of plug-in input and output transformers, as the recordist's requirements dictate, the unit may be converted to low-impedance operation. Low-impedance output is necessary to drive the balanced bridging input of a recorder like the Stancil-Hoffman R-5. Input transformers are required if low-impedance microphones are used.

The MCM-2 is mounted on a standard 5 1/4 x 19-inch relay rack panel, which makes it the same width as the tape recorder and allows it to be put in the machine's own carrying case in many instances. It always should be with the recorder, even in the home, since it is needed to supply the necessary audio driving voltage at the proper impedance.

No volume indicator is supplied with the MCM-2, for the meter on the

recorder is used for this. The distortion is less than 1 percent total harmonic at full output, and microphones of extremely low level will be sufficiently amplified by the mixer, enough to drive the volume indicator to full-scale deflection.

Because there are four separate input positions on the mixer, multiple microphone pickups are possible; it is also possible to combine microphones and phonographs, feeding them into the recorder simultaneously, each at its proper level. One of the handy tricks possible with the recorder and mixer is to feed the tape playback output of the recorder into a spare channel on the mixer, while recording. Interesting echo effects may be obtained in this manner.

When making recordings, some form of aural monitoring to supplant the volume indicator meter is necessary for checking balance, noise, and distortion and for instantaneous playback of the tape.

For convenience, many use headphones, but the best of these run only a poor second to a loudspeaker system. Headphones should be used only where other persons may be disturbed by the sound of a loudspeaker.

The problem of a portable monitor system to complete the field recording assemblage being described here has been beautifully solved by the Ampex Model 620 amplifier-speaker combination. Utilizing one of the simplest and oldest tricks known to audiomen, Ampex has come up with a portable combination whose quality of tone rivals that of many costlier and more bulky loudspeaker assemblies.

Inexpensive loudspeakers in small enclosures are limited in their frequency range, especially in the low-frequency region. But if we were to provide calculated tonal boosts in (Turn to Page 43)

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No. 85

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Down Beat Magazine

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Address: 555 Marion Rd., Columbus, Ohio.

FALL 1955
File: Recorder/Playback
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Weight: 35 pounds

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Frequency 1.875ips: No claim	Found to be voice quality
Response: 3.75ips: No claim	Found to be 5000cps, -10db
7.5ips: 30 to 10kc, +/-3db	Found to be essentially as advertised (50 to 9kc, -6db at 6000 cps.)
Signal to Noise Ratio: No claim	45 db
Harmonic Distortion: No claim	2% at peak recording level.
Wow and Flutter: .25% rms (7.5")	Essentially as advertised, .4% rms
Tape Speeds: 1.875, 3.75, 7.5 inches per second	Found as advertised
Inputs: 2 low level, 1 hi level	Found as advertised
Outputs: 3.2ohm speaker, hi-2 amplifier.	Found as advertised
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Equalization: Treble pre-emphasis in record	As advertised
Bias Frequency: 60kc	Found as advertised

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Butterfield Votes 4 For S-F, Travis

By Leonard Feather

CHARLES WILLIAM Butterfield has had a rich and valuable background in the overlapping worlds of dance music, jazz, radio, and television.

First as a sideman with Bob Crosby, Artie Shaw, and Benny Goodman, later as leader of his own big band and combo, and more recently as a top-ranking studio man around New York, he has shown an all-around musicianship that equips him for any kind of responsibility, as performer or listener.

In the latter capacity, Billy dropped in recently to dig an assortment of sides featuring other trumpet men. The following is a transcript of his reactions. He was given no information whatever, before or during *The Blindfold Test*, about the records played.

The Records

1. Louis Armstrong. *Tin Roof Blues* (Decca). Trummy Young, trombone.

Undoubtedly this is Louis's band, although there isn't much of Louis on it, outside of the lead. The trombone's very good—it must be Trummy Young. I don't think it's the best example of Louis Armstrong I ever heard. Did you say five stars was the best? I think I'll give this about three—that's good, isn't it? I think Louis is still playing very well, but that's just not a very good example of it.

2. Conte Candell. *I'll Remember April* (Bethlehem). Stan Levy, drums.

That's really frantic—sounds like everybody's in a hurry. Parts of it are good. It's not too well balanced in the beginning. I don't know who it is on drums. In fact I don't know who any of them are. It'd be pretty hard to tell. I didn't care for it too much. The execution was all right, but it's just too frantic to suit me. I wouldn't know what to give this record, but I guess I'll make it two for effort.

3. Charlie Shavers. *Flow Gently, Sweet Rhythm* (Period). Buster Bailey, clarinet; Billy Kyle, piano; Russell Procope, alto.

That's the John Kirby band, and, of course, the trumpet player has to be Charlie Shavers. Charlie plays wonderful and always did. The piano was very good on it. I think Buster Bailey's played better. I don't recall who played the alto, but that was one of the good groups of its era. I don't think that's a particularly good example of it. Maybe I'm wrong. I'd say three stars on that.

4. Sauter-Finegan. *The Land Between* (Victor). Nick Travis, trumpet.

I think that's Sauter-Finegan. It's



Billy Butterfield

very good—I like it very much. The trumpet is wonderful. I don't know who it is, but it might be Nick Travis. Whoever it is, they're very good. I like it—I'd like to give it four stars. The composition's fine, too.

5. Ruby Braff. *I'm Shootin' High* (Jazz-tone). Billy Byers, trombone; Sam Margolis, tenor.

Don't know who that is on trumpet. Might be Buck Clayton. It sounds something like him. The trombone was very good. That could be Billy Byers. There wasn't much of the tenor. I don't think the record was a good example of what they were trying to do. It was neither here nor there. There were some good spots in it and some spots that weren't so good. I'd give it about two stars.

6. Buck Clayton. *How High the Fi* (Columbia). Woody Herman, clarinet. (Abbreviated version, from *\$64,000 Jazz LP*).

Well, you've got me fooled on that one. I don't know who it is; it might be Woody Herman. The trumpet was good. I don't know who that is, either, but the record was good. Swings a little. It wasn't the swingiest record I've heard, but parts of it were good. I'd say three stars.

7. Ray Anthony. *Sentimental Journey* (Capitol).

That's a very good recording. It sounds like Les Brown to me. It's a good, big band. The trumpet is very good on it. I don't know who did it—could be Jimmy Zito. I'd say three plus on that. Was it Les Brown?

8. Will Bradley. *Sunday* (Grand Award). Bud Freeman, tenor; Lou Stein, piano; Bill Stegmeyer, clarinet; Rex Stewart, trumpet.

Sounded like Bud Freeman on tenor.

I think it's Lou Stein on the piano, and Billy Stegmeyer on the clarinet. I don't have any idea who it is on trumpet. He's good—plays with a lot of enthusiasm. There again I think it's a thing that doesn't quite come off. I think I've heard all the guys on the record play better. Will Bradley is on trombone, I think. I'll give this one 2½ stars.

9. Pete Rugolo. *Goose with the Wind* (Columbia). Doug Mottomo, trumpet.

Well, here again I don't know who that is on trumpet. I must not know much about the trumpet! It was very good in spots, and there were some spots I didn't care too much for. I didn't like that *brump* on the tympani. I didn't quite get the idea of that. Mechanically the record wasn't too bad, but it wasn't too good either. The arrangement wasn't any hell, either. I'd say three stars.

10. Jonah Jones. *Beale Street Blues* (Bethlehem). Edmond Hall, clarinet; Vic Dickenson, trombone; Kenny Kersey, piano.

Well, that was Jonah Jones and Ed Hall and I'm not sure, but I think Vic Dickenson. It's a pretty good record. I don't know who the piano player was. Possibly Gene Schroeder. The rhythm section didn't swing too good on it. The solos were pretty good. I'll give this three stars.

Afterthoughts by Billy

It's hard to say right off hand what my idea of a five-star record would be, but I think it might be *Benny Rides Again*, from every standpoint. The band was good, the arrangement was good, Benny played very well, and everything came off right for a change.

I think Woody Herman's made some five-star records. Count Basie; certainly Duke Ellington; probably Dizzy, Charlie Parker, Bud Freeman, Jack Teagarden and a lot of others.

Period Waxes 12-Incher With Maxine Sullivan

New York—Period has cut its first 12" jazz LP—a Maxine Sullivan session directed by Leonard Feather. On one side, Maxine was backed by Dick Hyman, Oscar Pettiford, and Osie Johnson. On the other, Charlie Shavers led the accompanying contingent which included Hilton Jefferson, Buster Bailey, Milt Hinton, Hyman, and drummer Louis Barnum (better known by another name). On the date, Hyman tripled on piano, harpsichord, and Hammond organ. Material included standards and folk tunes.

Jazz Reviews

(Jumped from Page 33)

\$64,000 Jazz

Honeysuckle Rose; Ain't Misbehavin'; I'm Comin' Virginia; One O'Clock Jump; How Hi the Fi; I Let a Song Go Out of My Heart; A Fine Romance; The Shrike; Perdido; Let's Get Away from It All; Laura; Mulligan Tawny

Rating: ★★★

This album represents Columbia's (specifically, George Avakian's) quick capitalization on the fact that a contestant on *The \$64,000 Question* finally picked jazz. Avakian, who also writes

the questions for the jazz category on the show, had an album ready for the first jazz contestant's appearance (the set had been secretly prepared). Arranged as a kind of introduction to jazz for a viewer who might have been converted by the minister on the program, the set covers, in part, the traditional to the modern.

The leaders in the order of the titles above are Benny Goodman (with Charlie Christian), Louis Armstrong, Eddie Condon (with Bobby Hackett), Harry James (with Herschel Evans), Buck Clayton (a shortened version of a longer jam session), Duke Ellington, Dave Brubeck, Pete Rugolo, Sarah Vaughan, J. J. Johnson and Kai Wind-

ing, Erroll Garner, and Woody Herman.

These are all excerpts from other sets currently in the Columbia catalog. It's a good sampler and a good ad for the catalog. This is not, it should be noted, a bargain price-wise like the *I Like Jazz* 98-cent LP. This package is going for the usual CL price. Good explanatory notes by Avakian. (Columbia 12" LP CL 777)

The Six

Tasty; As Far As We're Concerned; Shifty; Serenata; Pink Ice; Strange Dies; Old Folks; Itchy Fingers; Two Kinds of Blues

Rating: ★★★★

The Six's second album has been made with five of the current members of the group—tenor Bob Wilber, trombonist Sonny Truitt, trumpeter Johnny Glasel, bassist Bill Britto, and pianist Bob Hammer. Drummer Eddie Phylfe since has been replaced.

This is an unusual group in that all its members have had wide experience in several jazz idioms, and almost everybody in the band writes, and writes well. The Six originally had a uniquely varied book that covered Dixieland, swing, and modern jazz with almost equal conviction. Now the book apparently is increasingly modern, and in a way, that's too bad since there is no unit now in jazz that can play several styles well and willingly. Maybe someday.

The repertoire of the Six on this LP is a definite asset with all but two of the numbers being originals. The lines are, in general, occasionally fresh, unpretentious, and conducive to swinging. Hammer and Wilber wrote two apiece; Wilber and Glasel collaborated on one; Truitt did one, and *Dies* is by Bill Potts. The ensemble playing is well fused though the band could flow more rhythmically.

Solo-wise, Truitt is a valuable addition to the unit, being a multiple gifted musician with a lot of imagination. Wilber's tenor shows up better here than it has on record before though he still needs more individuality of style and a stronger rhythmic sense. He might be wiser to concentrate more on clarinet (which he plays on *Pink Ice* here).

Glasel has a clear, brassy tone and intelligent conception, but could relax more. Hammer is quite good. This is an LP very much worth auditing, and The Six is a band very much worth encouraging. They've all got strong roots in jazz, and if economics allow the unit to stay together, The Six could make a strong contribution to the present-day scene. (Bethlehem 12" LP BCP-28)

George Shearing

Autumn in New York; Strange; Yes-terdays; Out of This World; Goodnight, My Love; Moonray; Cuban Carnival; Midnight on Cloud 69; The Man I Love

Rating: ★★★

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from the series of bland menus he's been turning out for MGM in recent years—except that the Capitol is better recorded. The musicians are Al McKibbin, Bill Clark, Johnny Rae, Jean Thielemans, and when needed, Armando Peraza on bongos and conga drum and Willie Bolo on timbales.

One number, *The Man I Love*, features the warm jazz harmonica virtuosity of Thielemans. It's the best, most swinging track in the album. The notes err in saying this is one of Toots' "rare recorded efforts." Thielemans has a new Columbia album, *The Sound*, in which he wails on harmonica all the way.

As for this set, all the men, including the leader, are first-rate musicians, but their talents have been mixed into a static formula that denudes the music of too much of the spontaneity and the relaxed beat that are part of the best of jazz. This is all so careful it's congealed.

Midnight on Cloud 69 is by Leonard Feather and Shearing. The real title is *Midnight in the Air*. Pete Rugolo's *Cuban Carnival* is listed on the record, but it's actually Ray Bryant's *Cuban Fantasy*. (Capitol 12" T 648)

George Wettling-Frank Signorelli

Singin' the Blues; That's a Plenty; A Blues Serenade; Livery Stable Blues; After You've Gone; Someday, Sweetheart; How Come You Do Me Like You Do?; Beale Street Blues; Rose of Wash-

ington Square; Love Me or Leave Me; Way Down Yonder in New Orleans; Maple Leaf Rag

Rating: ★★★

Drummer Wettling and pianist Signorelli provide some warmly relaxed treatments of pretty standards in this grouping. It's the type of music in front of which you could picture Bing Crosby happily working, and there is indeed a lot of room in jazz for something that is as ingratiating and unpretentious as this.

Frank's piano is soft and unhurried, and Wettling is content to remain pretty much in the background, offering solid support nonetheless. *Singin' the Blues* is the lovely thing so long associated with Jimmy McPartland, and this version is an album highlight. Heartening fare is this, if not immortal, and an added bonus is Wettling's cover drawing. (J. T.) (Kapp 12" LP K1-1005)

Claude Williamson

Get Happy; On the Atchison, Topoka, and Santa Fe; Spring Is Here; Like Someone in Love; My Heart Stood Still; Of Thee I Sing; Don't Get Around Much Anymore; Yesterdays; The Kerry Dance; Between the Devil and the Deep Blue Sea

Rating: ★★★★★

This one just barely got the fourth star. Not so much because Claude is

not a pianist of ability and distinctive skill, but because of what is coming to be a real bugaboo—the 12" LP.

Had this been a 10-incher, say, with only *Get Happy, Atchison, Deep Blue Sea, Heart Stood Still*, and three or four more, it would have merited unqualified praise. For Williamson has the pulse, approach, and depth to sit down and wail with the best of them. But he is not yet able to sustain absorbed attention for this long a stretch—indeed, precious few pianists can. And so the whole is dulled because it sounds as if it has been padded just to get a 12" LP out of it.

Two rhythm sections took part in the sessions—bassist Buddy Clarke and drummer Larry Bunker on one, Max Bennett and Stan Levey the other. There is little to choose between them—they both swing thoroughly but keep the road open for Williamson. Claude has all the equipment, and on *Get Happy* he is particularly effective, but I don't always get that communicative directness from him that makes me feel he wants to pour out music, as Thomas Wolfe did words. There are too many pianists around these days who have technique to burn, and unless it is applied drivingly (as on *Happy*) it tends to pall.

A very good package, however, but just a little too long. (J. T.) (Capitol 12" LP T-6511)

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(Jumped from Page 7)

ree following Betty Hutton's out-of-retirement date . . . Sylvia Syms continues to wait at the Black Orchid.

JAZZ, CHICAGO-STYLE: Al Hibler and The Six wind up a week's stay at the Blue Note Dec. 4, with Earl Bostic to follow. Duke Ellington comes in for the holidays and his annual Christmas matinee for youngsters . . . Billy Taylor trio follows Alex Kallau into the London House Dec. 7. Ralph Sutton on tap for January . . . The new Downbeat room continues to feature the King Fleming four . . . Jackie Cain and Roy Kral are bringing their old Chicago friends to Mr Kelly's . . . Tenor man Joe Daley heads his swinging quintet at Geno's lounge (83rd and S. Chicago) Wednesdays through Sundays. Jazz group is in its fourth month there . . . Bill Russo is conducting a rehearsal band made up of a large chunk of this city's jazz talent on Sunday afternoons . . . Clarinetist Johnny Lane's Dixie crew continues to draw well at the Red Arrow, where it has become a fixture. Sidemen comprise Jim Cunningham, trumpet; Sid Dawson, trombone; Mel Grant, piano; Bob Cousins, drums . . . Thelonious Monk makes a rare Chicago appearance when he begins a date at the Beehive Dec. 2.

STAGE AND TELEVISION: Pajama Game is racking up fancy grosses at the Shubert, with Fran Warren, Larry Douglas, and Buster West in the leads . . . Kismet opens at the Great Northern on Dec. 5, and Plain and Fancy, with Alexis Smith and Graig Stevens, has a Jan. 23 date . . . Herb Lyon, gossip columnist for the Chicago Tribune, has a half-hour variety show on WGN-TV Sunday nights

Hollywood

JAZZ JOTTINGS: Howard Rumsey's Lighthouse All-Stars are working a schedule that could kill ordinary cats. Besides their nightly five-hour stand at the beach spot and recording sessions for Contemporary, they are now doing a series of daytime college and high school concerts locally . . . New piano star Joyce Collins took sidemen Bill Dillard, guitar, and Foy Blanton, bass, into Villa Frascati. Disceries' jazz a&r men should catch this group—it moves . . . Chico Hamilton quintet, booked into Jazz City through December, has incorporated as a unit, each man taking one-fifth loot. Fred Katz' moving arco cello is causing hip tongues to wag . . . The Strollers' Harry Rubin is bent on establishing the spot as "House of Modern Sounds" with Buddy Rich quintet to follow Baddy DeFranco Dec. 5 . . . Zardi's new Jazzland living up to great expectations with Duke Ellington now in, to be followed by the Herman Herd Dec.

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6. Ben Arkin is dickering to bring in the great Count Basie crew soon.

ADDED NOTES: Local tubmen are trekking out of their way to dig the exciting work of gorgeous blond Jill Swartz, drummer (or should it be drumiste?) with Bob Brownfield's quintet at the Rag Doll in North Hollywood. Sideman in Brownfield group is New Alto Star Herb Geller . . . Belting into his sixth year at Glendale's Melodee, drummer Bob Harvey enlivens nightly the otherwise so-square suburb with Bumps Myers and Brother Woodman, tenors; Jake Porter, trumpet; Lloyd Glenn, piano, and Vernon Gower, bass . . . Tenor and alto man Jimmie Maddin is leading his fivepiecer nitely at the Sanbah room with jam sessions Sundays. Jimmie's booked indefinitely; he owns the joint . . . Teddy Buckner's Dixieland band still socking out two-beat at the 400 club with Joe Darenbourg on clarinet.

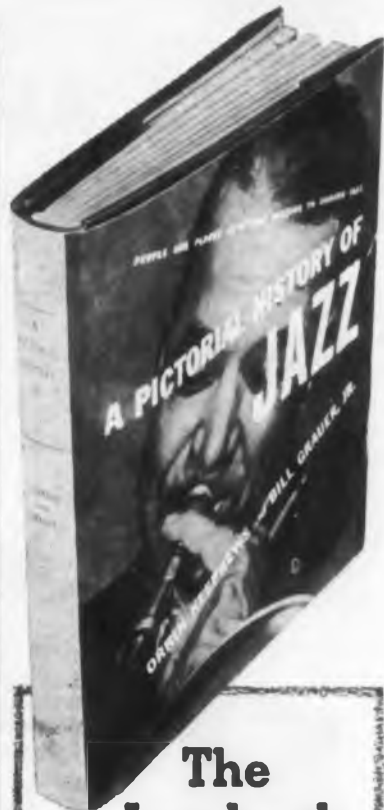
DOTTED NOTES: Drummer Ron Robertson touring the northwest with vet CBStaffer Claude Gordon's new band . . . Johnny Lucas & His Blueblowers blowing nightly at North Hollywood's Knotty Pine . . . Josephine Baker returns to town to entertain at Larry Potter's . . . Herb Jeffries follows June Christy into the Crescendo in early December.

Jeri Southern showcased ideally at the 881 club; the fine art lining the walls is so apt . . . Bobby Short's trio, with Buddy Woodson, bass, and Morry Russell, drums, onstand at the Castle . . . Kitty White now at Cort & Leo's recouping from her cross-country jaunt . . . Matt Dennis into Fack's Dec. 14 . . . And Ella Fitzgerald warmly warbling as only she can at the Mocambo.

San Francisco

Chinky Naditz, who began the small jazz clubs in the bay area with the Say When almost eight years ago, has switched his Jump Town to a jazz policy and began it with a one-week booking of Dizzy Gillespie as a single with the Virgil Gonzales band right after the JATP tour closed. Diz did sensational business and was followed by Dave Pell who opened Nov. 1 for two weeks with Bud Shank following him . . . Conte Candoli opened a nine-day date at the Black Hawk Nov. 11 . . . Andre Previn, on his first Saturday night in the Black Hawk, almost broke Erroll Garner's house record for attendance . . . Red Norvo is in town en route to Australia for an eight-week tour . . . Jazz City, a reconverted strip joint on upper Market St. which booked Jack Teagarden and Wingy Manone this fall, switched back to girls.

Kid Ory signed to open at the Tin Angel on Dec. 3. Don Ewell, who now plays intermission piano there, is to move to the Fallen Angel . . . The Stuarts, new vocal group signed by Abe Turchen, opened at Fack's for three weeks Nov. 1, and Matt Dennis is set to follow for his first booking in



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—ralph j. gleason

Las Vegas

Jack Teagarden's stay in the Flamingo's Stage bar was a good draw for rounders . . . Buddy Greco is in a long run at the Sands' lounge . . . Georgia Gibbs hypos the show in Dunes' Arabian room . . . Teresa Brewer finally made it back again to the Sahara after some postponements, and in the Casbar lounge, Andre Previn brings a new style of presentation with his keyboarding . . . Bobby Stevenson in the Lady Luck bar of the Desert inn, loaned his wife, singer Sally Korby, to Hoyt Henry's musickers across the street at the Royal Nevada for some featured vocalizing . . . Harry James and Betty Grable chose the Royal Nevada over El Rancho Vegas for pair's first showcasing together here, set for Jan. 24 . . . Nat Cole takes Copa room customers on a different musical tack at the Sands after exit of Marguerite Piazza.

The sudden death of Hal Braudis, Thunderbird producer, saddened legions of show and music biz friends who received first Vegas bookings from him . . . Eddie Fisher will open the new Tropicana which has Monte Proser buying talent and producing shows . . . Sammy Davis Jr. is the Christmas-and-over-New Year headliner at the New Frontier . . . Patti Andrews takes over center stage from the Ames Brothers at the Riviera . . . Ink Spots in the Royal Nevada lounge will be followed by Rose Murphy.

—bill willard

Boston

Wild Bill Davison, featuring Vic Dickenson, opened the month at George Wein's newly styled Storyville. Jimmy McPartland came in to split the weekend with Davison. Lester Young followed for a week. Erroll Garner, Art Tatum, George Shearing, and Dizzy Gillespie are upcoming . . . Miles Davis' quintet closed at Jazzarama after a successful 11 days. Don Elliott's quartet followed for 11 days . . . Perez Prado was slated to kick off December in the Hi-Hat, following Roy Hamilton and the Red Caps.

Pianist Dave Mackay at the Down Beat with a group including Wyatt Reuther, bass, Jay Miglory and Barry Polger, flutes, with Miglory doubling on tenor and Polger on alto. Mackay, who also sings, is from Hartford, Conn., and a student of Lennie Tristano. Holding over are pianist Mabel Robinson and Lorraine Cussons, who gives oldies the new sound . . . Joe Gordon, Herb Pomeroy, Varty Haroutunian, and driving rhythm holding at the Jazz Workshop in the Stable.

—dom cerulli

Philadelphia

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together by Ellis Tollin and Al Steele has played the sessions. In addition, recent guests have included Herbie Mann, Johnny Smith, Specs Wright, Max Roach, and Dizzy Gillespie. Blues shouter Cecil (Kid Haffey) Collier has been a regular feature, providing some of the biggest kicks each session . . . Jazz in Jersey, the Monday night sessions at Andy's Log Cabin, have resumed. Tony Scott quartet with Osie Johnson, Milt Hinton, and Dick Katz were a recent feature with Johnny Smith among those scheduled to appear in December . . . Al Belletto's third local appearance was at La Maina's . . . Blue Note headliners in December are to be Miles Davis on the 5th, the Modern Jazz quartet on the 12th and Sonny Stitt on the 19th.

—harvey husten

Detroit

The November line-up at Rouge lounge included Flip Phillips and the Herbie Mann-Sam Most combo. The Modern Jazz quartet, opening Nov. 29, will be followed by the long-anticipated appearance of Gerry Mulligan, Dec. 6-11 . . . The Billy Taylor trio closes a two-week engagement at Baker's Keyboard lounge Dec. 3; Chris Conner and the Ralph Sharon trio come in Dec. 5-17 . . . Crystal Showbar has booked a Dizzy Gillespie opening for Dec. 8; the dates on Bill Doggett and Dinah Washington still are uncertain.

Turk Murphy is at the Crest until Dec. 4 followed by Art Hodes opening Dec. 6-23 . . . The Four Coins, announced for an early December date at Club Gay Haven, will do a gig at the Falcon instead, beginning Dec. 5 . . . Club Gay Haven comes up with the Four Voices Dec. 5 . . . Elmwood Casino reported a sell-out weeks in advance of the recent Sammy Davis Jr. date.

—azalea thorpe

Cincinnati

Castle Farm is back in the groove with the Sauter-Finegan ork and Buddy Morrow the most recent attractions . . . Wild Bill Davis swung at the Sportsman's club in Newport for three nights . . . Louis Armstrong is a good bet for the University of Cincinnati's fifth annual jazz concert next spring.

—dick schaefer

New Orleans

Former Charlie Barnet and Claude Thornhill clarinetist Sid Davilla fronts his own band now in his Mardi Gras lounge. Freddy Kohlman's six-man outfit closed after an almost continuous run of several years . . . Jo Steed, who had been singing with Santo Pecora's Tailgate Ramblers next door at the Famous Door, has joined Leon Prima in Las Vegas, Nev. . . Janet Brace followed Jerry Murad's Harmonicals into the Safari lounge Nov. 7. Drummer-husband Don McLean leads the band for her act . . . House band at the Safari is Sam Butera's Witnesses, which has been

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playing Sunday afternoon jam sessions in addition to the regular nightly chores . . . Ted Weems' orchestra swung into the Roosevelt's Blue room in November for four weeks, along with show headliner Rusty Draper.

—dick martin

Cleveland

The Cleveland Opera association presented the June Taylor dancers in the Music hall in mid-November. Also on the bill were Jay Marshall, Elsa and Waldo and the Hal McIntyre ork . . . Peggy Ryan and Ray McDonald danced into the Terrace room of the Hotel Statler with a breezy show, and Libera came to town for a personal appearance for his current Sincerely Yours film . . . Luccioni's, still on the mambo trail, has Canelita and her Latin American band . . . Roy Eldridge followed Sonny Stitt at the Loop . . . At the Cotton Club the Miles Davis All-Stars had the place packed . . . The new Skyway opened with the Beachcombers . . . Dorothy Donnegan shares the podium alternately at the Theatrical with Ellie Frankel's trio . . . Juanita Hall is still delighting the patrons of Kornmans Back room . . . The Chatterbox, with a new policy, had Al Hibbler, who was followed by Linda Hayes.

m. k. mangan

Toronto

Charlie Ventura worked the Colonial tavern for a week with Sal Salvador quartet, which at this point includes Ronnie Ball, Peter Ind, and Al Levitt . . . Nellie Lutcher followed them . . . Turk Murphy was booked in after Lutcher . . . At the Town tavern, pianist Norman Amadio, perhaps the most brilliant of Toronto's jazzmen, played two weeks with his quartet. He used Ed Bickert, guitar; Ken Sprang, bass, and Archie Alleyne, drums . . . Ray Anthony was booked for a Dec. 8 date at the Brant inn in Burlington.

—bob sulford

Montreal

Al McGowan's Saturday night Legion hall dances are turning away 300 to 400 persons weekly, with 900 in the hall . . . Olga James followed Josephine Baker into the Oasis room at the El Morocco . . . The seventh season of orchestral concerts for young persons began in Montreal high school Nov. 5.

—henry f. whiston

Puente Leaves Tico For Victor

New York—Tito Puente, formerly with Tico Records, has signed an exclusive contract with RCA Victor to record both Latin American and jazz tunes. The conductor-arranger at one time cut discs for Victor's international series.

Since Joe Loco recently joined Columbia Records, Tico has lost two of its top artists.

High Fidelity

(Jumped from Page 34)

the amplifier at the proper frequencies, we could compensate for the deficiencies of the loudspeaker and enclosure.

This is what Ampex has done in its Model 620, designed basically as a companion to the 600 portable recorder but quite usable with other equipment. The result is an extremely satisfactory monitor system with a frequency response essentially flat from 65 to 10,000 cycles and with plenty of usable response beyond these limits.

Total distortion is held to less than 1 percent at 10 watts audio power output, and the loudspeaker will accept the full power even though, of necessity, it must be a small radiator.

The entire very handsome package, resembling a small suitcase, measures only 13x16x8 inches, and has a handle for easy carrying. The amplifier will feed "flat" audio to an external speaker if desired.

The EdiTall tape splicer manufactured by Tech laboratories is probably the simplest, yet the finest, of the lower-priced professional tape splicing devices, and it makes a handy convenience item for home, studio, or field use. It may be attached easily to the recorder if desired. With but slight practice, the recordist will be able to make fast and firm tape splices.

These three devices—the mixer, monitor, and splicer—when added to the recorder and microphones, provide the complete system for making high fidelity professional recordings wherever desired.

Chet To Bring Back Friends

London—When Chet Baker returns to the States, he'll bring with him Belgian-born tenorist Bobby Jaspar, Swedish drummer Bert Dahlander, and a French pianist, Baker's manager said. Bassist Jimmy Bond remains in the unit.

Baker recently completed a three-week tour of army bases using Dahlander, Bond, and French pianist Martial Solal. Drummer Pete Littman, who originally came to Europe with Baker, has returned home. His replacement worked for Terry Gibbs and other American units under the name of Bert Dale.

Baker's next European project involves his participation in a film to be made in Germany, starring Caterina Valente. Baker is also likely to record with Miss Valente. Also in the offing are Baker dates at Monte Carlo and a tour of French air force bases in North Africa. Current plans call for Baker to return to America in February.

Gretsch Spotlight

Shelly Manne, music world's "Mr. Drums", calls Gretsch "greatest"



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Perspectives

By Ralph J. Gleason

THE MOST IMPROVED pianist in jazz today is 26-year-old Andre Previn, who may also be the busiest—what with his work as an MGM studio conductor, his multitudinous record dates in the jazz and pop field, and his classical activities.

Previn, who cooled a couple of years up here in San Francisco in the early '50s when he was in the army and at that time played with most of the local musicians was then impressive for his manner, his musicianship, and his quality of charm at the piano, but was certainly not any jazzman. I remember a concert at the Berkeley high school theater with Betty Bennett, Shorty Rogers, Shelly Manne, Art Pepper and some other Los Angelesans, which Jimmy Lyons presented. Previn, as he played that day, was not to be

considered a major performer in the jazz world.

Today that's all changed. Andre Previn is an exciting, two-handed pianist with a remarkable technique, complete command of his instrument, and all the extra points of a thoroughly trained classicist and a crack composer. These things would have been of no use were he unable to swing, but the way he is playing today, and he is getting better all the time, he is swinging in anybody's league.

THERE WAS a pretty good indication of all this in the RCA Victor *Collaborations* LP which he and Shorty Rogers did. But even there, Previn did not emerge as the top rank soloist which he now is. It is possible today to get completely hung up listening to anything he does from *April in Paris* to *Opus de Funk* or just the blues. He has taken his classical background, and while he has not lost it in the sense that he has not disowned it, he does not mix it with his

jazz playing but rather uses the things it has taught him, to play better jazz.

Previn is a remarkable musician. He is actually the only one operating today successfully in the jazz and classical (as well as the motion picture and pop record) fields. He is recording Hindemith sonatas for Decca and wailing *Opus de Funk* the same night. He gives concerts at which he opens with two of Samuel Barber's *Excursions*, continues with some Ravel, talks to the audience like a veteran emcee, and winds up wailing on jazz.

AND WHAT'S MORE, it all goes over with the audience. I have seen college students sit patiently through the unfamiliar Samuel Barber pieces, give tremendous applause, and wait for the jazz portion. Certainly there are other classically trained musicians in jazz, but Previn is the only one who is working both sides of the street at once.

For this concert series, he deserves a lot of credit, but more than that, I think he deserves watching, because he is going to be the most important of all the young musicians from the California littoral. He has the training, the experience, and the ability. He's just starting to blow now. Before he hangs up his gloves, he's going to be a real champion.

Gretsch Spotlight

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Cy Coleman Held Over At Waldorf

New York — The Waldorf-Astoria has decided to extend the stay of Cy Coleman's trio in Peacock Alley through Jan. 15. The booking of the Coleman trio was first regarded as an experiment by the management, since it was the first jazz-based unit ever to play the room.

After Jan. 15, Coleman and his trio move to the new Eden Roc hotel in Miami Beach, but will return to the Waldorf in March. Bob Carter is Coleman's bassist, and Johnny Cresci is on drums.

Satch Gets French Prize

Paris—Louis Armstrong has been awarded the Grand Prix de Disque by Le Hot Club of France for his Columbia LP recording, *Louis Armstrong Plays W. C. Handy*.

Because of the "exceptional importance of his masterwork," the club refrained from giving out any other awards. The set was cut under the supervision of George Avakian, the head of Columbia's jazz department.

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Latin Americana

By Oliver Berliner

A RECENT EPISODE of *Fandango*, the weekly television show designed to capture the Mexican beer drinking population of Los Angeles, showed some improvement since its beginning some months ago.

This was principally because of the change from folk music to mambos and cha-cha-chas; for as we predicted then, the cash customers are the young persons, who are not interested in the music of their ancestors.

But the real highlight of the show was the guest appearance of Norma Calderon, after an absence from show business of much too long. To say that the entire atmosphere is ignited when she's on stage is as true as the fact that you're reading this column now.

Here is a rare combination of talent, beauty, and charm. No wonder producers and agents were gasping when she quit the entertainment industry at what looked like the beginning of a new personality with a potential for rocking the music world.

Though suffering from lack of an adequate rhythm section to back her up, her two numbers were nothing short of sensational. Transposing the *Noro Morales* guaracha, *Oye Negra*, and the ever popular *Cumbanchero* into cha-cha-cha tempo, these consistent favorites take on a new and fascinating complexion in her hands.

Many of today's viewers may not realize that besides cutting an exquisitely exciting cha-cha-cha in addition to her vocal talents, Miss Calderon is no slouch at acting.

Of Puerto Rican descent and born in New York, she boasts the tutelage and guidance of the tasteful, inspired drummer, the sensational Alberto Calderon. From a start as a self-conscious claves player with Xavier Cugat, through a three-year tour as *Liat* in *South Pacific* to minor roles in motion pictures, Norma comes back stronger than ever.

Europe For Cornell

New York—Don Cornell, who made a successful British debut several months ago, is due to return to Europe in March. He is expected to play dates in England and Scotland as well as in Denmark, Sweden, Ireland, and possibly Paris and South Africa. Cornell also may do a television series for BBC.

Jazztone Bert Album

New York—Freelance trombonist Eddie Bert has recorded a new album for the mail order Jazztone Society. He was accompanied by Jerome Richardson, Vinnie Dean, Hank Jones, Barry Galbraith, Osie Johnson, and Oscar Pettiford.

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Radio And Video

By Jack Mabley

THE PERRY COMO SHOW started with Perry Como walking in front of the camera and starting to sing. It was then that I sensed this program hasn't much of a future. Nobody said, "And Here he is Now, the Star of our Show, PERRY CO-MO ! ! !"

A few minutes later Como sang *Come Rain or Come Shine*, and there wasn't any water in front of the camera. Como didn't even wear a raincoat!

There was an orchestra leader, but was he introduced as the flower of the musical world? No. They didn't plug any new records, new books, or new movies. The studio audience did not applaud the commercials.

In fact the show doesn't even have an air line through the courtesy of which guests were flown to New York.

Can this program survive without the very basics of commercial television?

COMO SANG SIX NUMBERS, plus one novelty duet with Connie Russell. He wandered through the proceedings as a loose-jointed master of ceremonies and straight man. Nobody was in a hurry. The hour was a masterful tightrope walk between the frantic beat of the typical TV variety show, and the lack of pace when a program is too relaxed and becomes meaningless.

Como, of course, is a low-pressure guy and was picked for this job of destroying Jackie Gleason just for this quality. I witnessed some of Como's earliest shows in television, and they were awful.

Perry almost relaxed himself right out of the business. He blew lines right and left, and the production was horrible. I had a feeling that a great deal of planning and rehearsal went into achieving the casual atmosphere of the 1955 Como.

IT IS MORE THAN a coincidence that on all Como shows I have watched, the entire cast seems to be having a ball. He surrounds himself with fresh, healthy looking young things who are having so much fun they ought to be paying for the joy of being there. This quality in a television program is an immense asset.

The Como show isn't entirely unlike other TV programs. It has Arnold Stang, a stock character who pops up with the frequency that Frank McHugh used to decorate Warner Brothers movies.

Stang seems to be one of Goodman Ace's weaknesses. Ace gives him abominable jokes. Stang told Como he had graduated from stage hand to cameraman. "Cum Laude?" asked Como. "I SAID I GRADUATED TO CAMERAMAN," shouted Ace's ace. Goodman Ace, incidentally, is the nation's loudest viewer-with-alarm of the low estate of commercial television. What does he think jokes like that do for TV? Ace is one of three writers for the show, and if he didn't author that one, he should demand a disclaimer on the credit cards.

MISS RUSSELL SANG *Blues in the Night*. It was just like any other production number you ever saw broadcast, complete with lights and shadows and Brooklyn bridge and chorus boys twirling and throwing out their arms and sliding on their heels around Miss Russell.

She then became herself in a little byplay with Como, ending up with a duet. She is an accomplished comedian, dancer and singer, and was more entertaining in her give and take with Como than at any time I've seen her since the Garroway-at-Large days.

Miss Russell is the sexiest bundle in television, and most shows try to make her sexier. It ain't necessary.

A COUPLE MORE NOTES, just for the record. I am one of the slob who didn't find the Mary Martin-Noel Coward 90 minutes entertaining. I stuck with it for half an hour and got a sneaky feeling that Coward was bound to sing *Mad Dogs and Englishmen* sometime during the next 60



Mabley

Filmland Up Beat **DOWN BEAT**

By Hal Holly

THUMBNAIL ON DIMITRI TIOMKIN: Only film composer to win two Academy awards—best score and best song in *High Noon* . . . Irked some fellow musicians here when upon accepting awards, he publicly thanked "Strauss, Bach, Wagner, and others who have made this possible." . . . Won another last year with score for *The High and the Mighty*, theme of which also produced a hit song . . . Russian-born, he has been living in Hollywood and scoring films virtually since advent of sound but still maintains an accent so thick it's believed to be mostly an act . . . A pioneer in modern music, he was the piano soloist when George Gershwin's *Concerto in F* received its premiere at a Paris Opera concert in the '20s.

He is believed to have been first film composer to make use of wordless choir effects—for *Lost Horizon* in 1937—now a standby with movie music men . . . Makes frequent use of Hollywood jazzmen, such as Shorty Rogers and others of same school . . . Met him last month on sound stage at Warner Brothers, where he was completing underscore on *The Billy Mitchell Court-Martial* and asked him his opinion of progressive jazz. Here it is:

"In time it (progressive jazz) will become the corniest and the most painfully dated type of music in existence . . . Too confined, too rigidly conforming to a limited pattern to last very long . . . The so-called progressives snorted at old-time jazzmen, at big-band arrangers of the swing era, and all musical styles, then proceeded to adopt the most iron-bound, prissy, tinkling, cliché-laden style of all. The time will come when their blooping and twanging will get nothing but laughs . . . It will be the equivalent of what musicians today call Mickey Mouse music."

Well, that's what the man said.

MUSICCOMMENT ON CURRENT PIX: Cinerama *Holiday* has the best documentary jazz sequences filmed to date, with authentic on-the-scene filming with sound of genuine New Orleans funeral accompanied by the Tuxedo Marching band, including homeward march to swinging strains of *When the Saints Go Marching In*. And another sequence, sound-filmed in the Absinthe House, features the late Oscar (Papa) Celestin and his band doing *Tiger Rag*. Rare bits of musical Americana now preserved for future generations.

ON AND OFF THE BEAT: Anent our write-in campaign for pianist best suited for soundtrack solo assignment in upcoming film version of *Solo*—maybe it's because we get our local mail first, but Hamp Hawes is favored to date, followed by Erroll Garner and Bud Powell. Address letters plugging your candidates to 20th Century-Fox producer Buddy Adler c/o this column . . . Hallmark Productions asks me to remind *Down Beat* readers that its \$10,000 contest for lyrics to *Les Baxter's* film score melody, *Monika*, is open until Nov. 1, 1956. For information write Hallmark at 9100 Sunset Blvd., Hollywood 46, Calif.

ADDED NOTE: Frank Sinatra an Academy award contender again for his comedy scenes with David Wayne and Debbie Reynolds in *The Tender Trap*, a nonmusical though Sinatra does sing the title song in an interesting and different prologue. One of the good lines has Sinatra describe a musician friend. "He's been taking the cure for a month. Trying to get back on liquor."

minutes, and I fled. I read later that he did sing it, too.

Betty Hutton tried again. I never was wild about Sophie Tucker's appearances on video, and am even less enthusiastic about imitations of Sophie Tucker. Miss Hutton is one of our most talented female entertainers. It is no discredit that her particular brand of effervescence is more suited to night clubs and the fairyland of Hollywood than it is to television. It's just that somebody ought to tell her.

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Beat



Frank Sinatra and Jean Simmons in *Guys and Dolls*.

Even With \$8,000,000 Sunk In It, 'Guys, Dolls' Is A Sure Gold Wyn

Guys and Dolls (Marlon Brando, Jean Simmons, Frank Sinatra, Vivian Blaine. Songs by Frank Loesser; music direction, Jay Blackton; arrangements, Skip Martin, Nelson Riddle, Alex Courage, Al Sondroy, Cyril Moelbridge).

When Samuel Goldwyn laid \$1,000,000 cash (against 10 percent of the world gross) on the line for the film rights to *Guys and Dolls*, the only gamble was whether he could turn out a screen version worthy of the original. He did, and though he's now in this Cinema-Scope-Eastman color opus to the tune of another \$7,000,000 or so, including exploitation costs, he's still got a sure winner.

Guys and Dolls, as most readers probably know, is based principally on one Damon Runyon story, *The Idyll of Miss Sarah Brown*, plus parts and characters from others, but the main plot is actually just an interesting variation of Hollywood's boy-meets-girl theme.

THE BOY IS a hard-boiled gambler, Marlon Brando, who bets \$1,000 he can induce a young woman evangelist stationed in a Broadway mission to accompany him on an overnight jaunt to Havana.

The gambler who covers his bet, the "proprietor of the world's oldest established floating crap game," Frank Sinatra, is a less hard-boiled but equally cynical character who for years has been dodging cops and dodging marriage with a brassy but sentimental show girl, Vivian Blaine.

The outcome, in which everyone wins and even virtue emerges triumphant, supplies an ending that out-Hollywoods Hollywood. But that is as it should be, for after all, *Guys and Dolls* is a

filmusical, though admittedly a very extra special filmusical.

IN HIS SCREEN play, writer-director Joe Mankiewicz, like Runyon himself, skillfully teeters between the serious and the silly without ever quite toppling. The Runyon characters—Angie the Ox, Big Julie, Harry the Horse, Society Max, et al—who lived so vividly on the stage and in story, come to life in the film. And that is *Guys and Dolls* in its essence.

Much has been made of the fact that Brando and Miss Simmons, appearing for the first time in musical roles, do their own singing. The excitement is unwarranted.

The Frank Loesser songs are not today's *Hit Parade* fodder. They are smart situation pieces that require only interpretation rather than all-out vocal effort.

BRANDO IS NO more than a satisfactory bathtub baritone but is eminently successful in a role that calls for more acting than singing. The same can be said for Miss Simmons, whose light, child-like soprano is ingratiating and adequate.

Sinatra, with his skillful portrayal of Nathan Detroit, proves again, if there

Pell Mell

By Dave Pell

THE WEST COAST is jumping once again, with all the jazz clubs doing good business. Chico Hamilton and his very interesting quintet moving up from the Strollers in Long Beach to Jazz City in Hollywood.

Chico's new album for Pacific Jazz was released locally, and it has been causing quite a bit of comment. One of the sides was released as a single, and most the local DJs had it programmed on their shows even though it wasn't a plug tune or a major label release. Buddy Collette's legit clarinet sound on *The Morning After* and Jim Hall's Bach-like guitar make the sides both swinging and different.

The Tiffany has opened its doors again with a strict jazz policy. Shelly Manne and his men opened there to a very strong house, which shows that persons will come out to see good jazz groups.

ZARDI'S NEW Jazzland, with the most beautiful room in town, has had good crowds, and now with big jazz names coming to Los Angeles, we may have a new era starting here. Everyone hopes to be able to see Basie and the likes soon.

I imagine that there will be lots of space dedicated to Jimmy Giuffre's new album on Capitol. It's so different, as the title, *Tangents in Jazz*, implies.

Jimmy and I had a long talk one day on the possible future of a group of this nature. Rather than doing the usual jazz concert, Jimmy wants to present his new group in a recital, the difference being the emphasis on an evening of music, for music's sake—not the excitement and fervor of a jazz concert. This is quite probable, because this group, with drums being used as an instrument, blends the group into a string quartet type of thing, instead of the usual combo.

THERE ARE SOME interesting sidelights to the way these sounds and records came into being. The tunes actually couldn't be written down in their entirety, as most arrangements are.

Jimmy had to record some of the things on the first date, then make acetates, take them home and listen to them, then on the next date they did the same tune over after discussing it with the guys. Jimmy went to the studios by himself on one occasion and made tapes. Then on the playbacks, he transcribed some of the ad lib sequences to fit the group.

is still any doubt, that he is a more than competent actor and not limited to portrayals of Frank Sinatra.

And for the die-hards who hold that Hollywood can never equal Broadway, there is still Miss Blaine, a veteran of the original production, with her *Miss Adelaide* that certainly no one in either Hollywood or New York could ever equal.

—emge

Band Routes



EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; co—country club; rh—roadhouse; pc—private club; NYC—New York City; AC—Associated Booking Corp. (Joe Glaser), 745 Fifth Ave., NYC; AF—Allbrook-Pumphrey, Richmond, Va.; AT—Abe Turchen, 309 W. 57th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; McC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 578 Madison Ave., NYC; GG—Gale-Gale Agency, 40 W. 40th St., NYC; OI—Orchestras, Inc., c/o Bill Black, 322 S. Michigan Ave., Chicago 4, Ill.; RMA—Reg Marshall Agency, 6671 Sunset Blvd., Hollywood, Calif.; SAC—Shaw Artists Corp., 545 Fifth Ave., NYC; UA—Universal Attractions, 2 Park Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC; NOS—National Orchestra Service, 1611 City National Bank Building, Omaha, Neb.

Albert, Abbey (Statler) Washington, D. C., out 1/14/56, h
Alexander, Tommy (On Tour—South) GAC
Anthony, Ray (On Tour—East) GAC

Back, Will (Utah) Salt Lake City, Utah, h
Balf, Buddy (On Tour—Midwest) GAC
Barnet, Charlie (Dream Bar) Milwaukee, Wis., 12/23/55-1/12/56, MCA
Barlow, Dick (Le Cupidon) NYC, nc
Barron, Rine (Statler) NYC, 12/1-31, h
Bartley, Ronnie (On Tour—Texas) NOS
Basto, Count (Birdland), NYC, 12/8/55-1/4/56, nc

Beecher, Little John (On Tour—Midwest) NOS
Beneke, Tex (Statler) NYC, 11/16/55-9/9/56, h

Borr, Misha (Waldorf Astoria) NYC, h
Bothie, Russ (Merry Garden) Chicago, h
Brandwynne, Nat (Waldorf-Astoria) NYC, h
Brown, Len (Palladium) Hollywood, Calif., 12/24/55-1/15/56, h
Byers, Verne (On Tour—Southwest) NOS

Cabot, Chuck (Oaks Country Club) Tulsa, Okla., 12/25/51, nc
Calama, Bob (On Tour—Midwest) NOS
Carlyle, Russ (On Tour—South) OI

Carroll, David (Aragon) Chicago, 12/1-30, h
Cavler, Joe (On Tour—South) GAC
Clayton, Del (On Tour—Southwest) NOS
Coleman, Emil (Balmoral) NYC, h
Commanders (On Tour—Chicago Territory) WA

Cross, Bob (St. Anthony) San Antonio, Texas, h
Crest, Xavier (On Tour—Midwest) MCA
Cummins, Bernie (On Tour—Midwest) GAC

Dorsey, Tommy, Jimmy (Meadowbrook) Cedar Grove, N. J., out 1/1/56, h
Dunham, Sonny (On Tour—New York State) GAC

Eliott, Les (On Tour—Chicago Territory) MCA
Ellington, Duke (Blue Note) Chicago, 12/21/55-1/2/56, nc

Faith, Larry (New Horizon) Pittsburgh, Pa., nc
Featherstone, Jimmy (Regal) Chicago, h
Ferguson, Danny (Robert Driscoll) Corpus Christi, Texas, out 1/1/56, h
Fields, Shep (On Tour—Texas) GAC
Flek, Charlie (Palmer House) Chicago, h
Fitzpatrick, Eddie (Manes) Reno, Nev., h
Flanagan, Ralph (Roosevelt) New Orleans, La., h
Foster, Chuck (On Tour—Chicago Territory) MCA

Garber, Jan (On Tour—Oklahoma, Texas) GAC
Glasser, Don (Melody Hill) Chicago, 11/30-12/18, h

Howard, Eddy (On Tour—Chicago Territory) MCA; (Aragon) Chicago 12/31/55-2/19/56, h
Hudson, Dean (On Tour—South, Midwest) MCA; (Navy Special Services) Norfolk, Va., 12/6-12/11, nc
Hunt, Pee Wee (Crest) Detroit, Mich., in 12/28, cl

Jerome, Henry (Edison) NYC, h
Jones, Spike (Pan Pacific) Los Angeles, 12/1-11, h

Kaye, Sammy (On Tour—Chicago Territory) MCA
Kenton, Stan (On Tour—Ohio) GAC
Kerns, Jack (Apple Valley Inn) Apple Valley, Calif., out 2/1/56, h
Kirk, Bob (On Tour—Midwest) OI
Kibley, Steve (Statler) Boston, Mass., out 1/14/56, h

Laine, Buddy (Aragon) Chicago, h
La Sala, Dick (Shroeder) Milwaukee, Wis., out 1/12, h
Levan, Phil (On Tour—Midwest) OI
Lombardo, Guy (Roosevelt) NYC, h
Long, Johnny (On Tour—Texas) MCA

Loa, Charles (Plaza) 12/1-7, h; (Brown Palace) Denver, Colo., 12/10-23, h
Love, Preston (On Tour—Midwest) NOS
McGrane, Don (Radison) Minneapolis, Minn., h
McIntyre, Hal (Peabody) Memphis, Tenn., in 12/19, h
McKinley, Ray (On Tour—East) GAC
Maltby, Richard (Statler) NYC, out 12/1, h
Martler, Ralph (On Tour—South, Midwest) GAC
Martin, Freddy (Cocoanut Grove) Los Angeles, nc
Masters, Frank (Conrad Hilton) Chicago, h
May, Billy; Sam Donahue, Dir. (On Tour—Midwest) GAC
Melba, Stanley (Pierre) NYC, h
Mooney, Art (On Tour—East) GAC
Moreno, Buddy (Peabody) Memphis, Tenn., out 12/3, h
Morgan, Russ (Palladium) Los Angeles, in 12/2, h
Morrow, Buddy (On Tour—Midwest, East) GAC
Mostan, Roger King (On Tour—East) GAC
Neighbors, Paul (Shamrock) Houston, Texas, h
Noble, Leighton (Ambassador) Los Angeles 12/6/55-1/23/56, h
Nobia, Ray (On Tour—England) MCA
Pastor, Tony (On Tour—East) GAC
Pearl, Ray (Oh Henry) Chicago, out 12/25, h
Peepers, Leo (Peabody) Memphis, Tenn., h
Perrault, Clair (Lake Club) Springfield, Ill., h
Phillips, Teddy (Flamingo) Las Vegas, Nev., h
Prado, Perez (Hi Hat) Boston, Mass., 12/2-11, nc; (Steak Ranch) Atlanta, Ga., 12/26-31, nc
Purcell, Tommy (Statler) Hartford, Conn., h
Ranch, Harry (Peabody) Memphis, Tenn., out 12/21, h
Rank, George (On Tour—Midwest) GAC
Reed, Tommy (Muehlebach) Kansas City, Mo., h
Reichman, Joe (On Tour—Texas, Oklahoma) GAC
Rudy, Ernie (Petroleum Club) Tulsa, Okla., 12/27-31, pc
Rands, Carl (Syracuse) Syracuse, N. Y., out 12/30, h
Sauter-Pineaux (Glen Island Casino) NYC, 12/24-1/1/56, nc
Sonn, Larry (On Tour—New York State) MCA
Spitalny, Phil (Royal Nevada) Las Vegas, Nev., out 12/20, h
Spivak, Charlie (On Tour—New York State) MCA
Straeter, Ted (Plaza) NYC, h
Sudy, Joseph (Statler) Detroit, Mich., out 1/14/56, h
Terry, Dan (On Tour—East) GAC
Townhill, Claude (On Tour—Southeast) WA
Thorns, Nat (On Tour—Arizona) NOS
Tucker, Tommy (On Tour—East) WA
Waples, Buddy (Tower) Hot Springs, Ark., h
Watkins, Sammy (Statler) Cleveland, Ohio, h
Weems, Ted (Roosevelt) New Orleans, La., out 12/7, h
Welk, Lawrence (Aragon) Ocean Park, Calif., h

Loa, Charles (Plaza) 12/1-7, h; (Brown Palace) Denver, Colo., 12/10-23, h
Love, Preston (On Tour—Midwest) NOS
McGrane, Don (Radison) Minneapolis, Minn., h
McIntyre, Hal (Peabody) Memphis, Tenn., in 12/19, h
McKinley, Ray (On Tour—East) GAC
Maltby, Richard (Statler) NYC, out 12/1, h
Martler, Ralph (On Tour—South, Midwest) GAC
Martin, Freddy (Cocoanut Grove) Los Angeles, nc
Masters, Frank (Conrad Hilton) Chicago, h
May, Billy; Sam Donahue, Dir. (On Tour—Midwest) GAC
Melba, Stanley (Pierre) NYC, h
Mooney, Art (On Tour—East) GAC
Moreno, Buddy (Peabody) Memphis, Tenn., out 12/3, h
Morgan, Russ (Palladium) Los Angeles, in 12/2, h
Morrow, Buddy (On Tour—Midwest, East) GAC
Mostan, Roger King (On Tour—East) GAC
Neighbors, Paul (Shamrock) Houston, Texas, h
Noble, Leighton (Ambassador) Los Angeles 12/6/55-1/23/56, h
Nobia, Ray (On Tour—England) MCA
Pastor, Tony (On Tour—East) GAC
Pearl, Ray (Oh Henry) Chicago, out 12/25, h
Peepers, Leo (Peabody) Memphis, Tenn., h
Perrault, Clair (Lake Club) Springfield, Ill., h
Phillips, Teddy (Flamingo) Las Vegas, Nev., h
Prado, Perez (Hi Hat) Boston, Mass., 12/2-11, nc; (Steak Ranch) Atlanta, Ga., 12/26-31, nc
Purcell, Tommy (Statler) Hartford, Conn., h
Ranch, Harry (Peabody) Memphis, Tenn., out 12/21, h
Rank, George (On Tour—Midwest) GAC
Reed, Tommy (Muehlebach) Kansas City, Mo., h
Reichman, Joe (On Tour—Texas, Oklahoma) GAC
Rudy, Ernie (Petroleum Club) Tulsa, Okla., 12/27-31, pc
Rands, Carl (Syracuse) Syracuse, N. Y., out 12/30, h
Sauter-Pineaux (Glen Island Casino) NYC, 12/24-1/1/56, nc
Sonn, Larry (On Tour—New York State) MCA
Spitalny, Phil (Royal Nevada) Las Vegas, Nev., out 12/20, h
Spivak, Charlie (On Tour—New York State) MCA
Straeter, Ted (Plaza) NYC, h
Sudy, Joseph (Statler) Detroit, Mich., out 1/14/56, h
Terry, Dan (On Tour—East) GAC
Townhill, Claude (On Tour—Southeast) WA
Thorns, Nat (On Tour—Arizona) NOS
Tucker, Tommy (On Tour—East) WA
Waples, Buddy (Tower) Hot Springs, Ark., h
Watkins, Sammy (Statler) Cleveland, Ohio, h
Weems, Ted (Roosevelt) New Orleans, La., out 12/7, h
Welk, Lawrence (Aragon) Ocean Park, Calif., h

Clark, Billy (On Tour—South) SAC
Cell Block Seven (On Tour—Texas) GAC
Charles, Ray (On Tour) SAC
Charlie & Ray (Mandy's) Buffalo, N. Y., 12/6-11, nc; (Celebrity), Providence, R. I., 12/12-25, nc
Clark, Billy (On Tour—South) SAC
Cole, Cozy (Metropole) NYC, cl
Condon, Eddie (Condon's) NYC, nc
Davis, Bill (Flamingo) Pittsburgh, Pa., out 12/11, h; (Muehlebach) Kansas City, Mo., 12/14-20, h
Davis, Eddie (Tia Juana) Baltimore, Md., out 12/4, nc; (Cotton Club) Cincinnati, Ohio, 12/8-11, nc; (Gleason's) in 12/19, Cleveland, Ohio, cl
Davis, Johnny (Officers Club) Chateau Lamoths, France, pc
Davis Miles (Blue Note) Philadelphia, Pa., 12/5-10, nc
De Hania, Al (Colony) McClure, Ill., rh; (Safari) New Orleans, La., 12/5/55-2/27/56, cl
Dixon, Floyd (On Tour—California) SAC
Dockett, Bill (Palms) Hallandale, Fla., out 12/4, cl; (Market Inn) Richmond, Va., 12/8-11, rh
Domino, Fats (5-4) Los Angeles, 12/1-4, h; (Farmdell) Dayton, Ohio, 12/15-18, nc
Fruin, Pee Wee (Nick's) NYC, nc
Four Fresh Men (Colony) Dallas, Texas, in 12/9, nc
Gardner, Lynn (Colonial) Toronto, Canada, nc
Garner, Errol (Celebrity) Providence, R. I., out 12/4, nc; (Colonial) Toronto, Canada, 12/6-17, nc; (Wallahaja) Atlanta, Ga., 12/25/55-1/1/56, h
Gayloris (Golden) Reno, Nev., out 12/13, h
Gibbs, Terry (Playdium) St. Louis, Mo., out 12/4, cl; (Rouge) River Rouge, Mich., 12/26-23, cl
Gillespie, Dizzy (Nite Cap) Newark, N. J., out 12/4, cl; (Las Vegas) Baltimore, Md., 12/20-25, cl; (Starville) Boston, Mass., 12/24/55-1/1/56, nc
Greco, Buddy (Rande) Las Vegas, Nev., out 12/13, h
Guitar, Slim (On Tour—Los Angeles Territory) SAC
Halliday, Vicki (Gay 'n Frisky) San Francisco, Calif., rh
Hawkins, Erskine (Le Bario D'Hurtree) Quebec City, Canada, 12/12-18, rh
Herman, Lenny (Warwick) Philadelphia, Pa., out 1/28/56, h
Heywood, Eddie (Embera) NYC, 12/12/55-1/8/56, nc
Holmes, Alan (De Soto) Savannah, Ga., h
Howard, Ivory (On Tour—Philadelphia Territory) SAC
Hunter, Phyllis Joe (Vogue) Inkster, Mich., out 12/1, cl; (Crown Propeller) Chicago, 12/14/58, nc
Jackson Brothers (Nite Cap) Newark, N. J., cl
Jaguars (Gouldwood) Sarnin, Canada, out 11/30, rh
Johnny & Joyce (Northwest) Saulte St. Marie, Mich., h
Jordan, Louis (Ladd Air Force Base) Fairbanks, Alaska, 12/6-13, pc
Kallio, Alex (Encore) St. Louis, Mo., 12/15-1/1/56, cl; (Baker's Keyboard) Detroit, Mich., 1/2/56-1/16/56, cl
Kobe, Ronnie (Muehlebach) Kansas City, Mo., out 2/1/56, h
Land, Sonny (Trading Post) Houston, Texas, pc
Leonard, Chuck (Otto's) Latham, N. Y., out 12/11, cl
Lena, Smiley (Gleason's) Cleveland, Ohio, out 12/4, cl; (Farmdell) Dayton, Ohio, 12/8-11, cl
McCune, Bill (St. Paul) St. Paul, Minn., h
McLaurier, Sarah (Tip-Top) Brooklyn, N. Y., in 12/4, cl
McPartland, Marian (Hickory House) NYC, cl
Mason, Vivian (Open Door) San Francisco, Calif., nc
Memphis, Slim (New Era) Nashville, Tenn., 12/9-12/21; (Palms) Hallandale, Fla., out 1/8/56, nc
Milton, Ray (Crown Propeller) Chicago, 12/7-11, nc; (Apache) Dayton, Ohio, 12/15-18, nc
Milburn, Amos (New Era) Nashville, Tenn., out 1/4/56, nc
Modern Jazz Quartet (Rouge) River Rouge, Mich., out 12/5, nc; (Blue Note) Philadelphia, Pa., 12/12-13/17, nc
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Clark, Billy (On Tour—South) SAC
Cell Block Seven (On Tour—Texas) GAC
Charles, Ray (On Tour) SAC
Charlie & Ray (Mandy's) Buffalo, N. Y., 12/6-11, nc; (Celebrity), Providence, R. I., 12/12-25, nc
Clark, Billy (On Tour—South) SAC
Cole, Cozy (Metropole) NYC, cl
Condon, Eddie (Condon's) NYC, nc
Davis, Bill (Flamingo) Pittsburgh, Pa., out 12/11, h; (Muehlebach) Kansas City, Mo., 12/14-20, h
Davis, Eddie (Tia Juana) Baltimore, Md., out 12/4, nc; (Cotton Club) Cincinnati, Ohio, 12/8-11, nc; (Gleason's) in 12/19, Cleveland, Ohio, cl
Davis, Johnny (Officers Club) Chateau Lamoths, France, pc
Davis Miles (Blue Note) Philadelphia, Pa., 12/5-10, nc
De Hania, Al (Colony) McClure, Ill., rh; (Safari) New Orleans, La., 12/5/55-2/27/56, cl
Dixon, Floyd (On Tour—California) SAC
Dockett, Bill (Palms) Hallandale, Fla., out 12/4, cl; (Market Inn) Richmond, Va., 12/8-11, rh
Domino, Fats (5-4) Los Angeles, 12/1-4, h; (Farmdell) Dayton, Ohio, 12/15-18, nc
Fruin, Pee Wee (Nick's) NYC, nc
Four Fresh Men (Colony) Dallas, Texas, in 12/9, nc
Gardner, Lynn (Colonial) Toronto, Canada, nc
Garner, Errol (Celebrity) Providence, R. I., out 12/4, nc; (Colonial) Toronto, Canada, 12/6-17, nc; (Wallahaja) Atlanta, Ga., 12/25/55-1/1/56, h
Gayloris (Golden) Reno, Nev., out 12/13, h
Gibbs, Terry (Playdium) St. Louis, Mo., out 12/4, cl; (Rouge) River Rouge, Mich., 12/26-23, cl
Gillespie, Dizzy (Nite Cap) Newark, N. J., out 12/4, cl; (Las Vegas) Baltimore, Md., 12/20-25, cl; (Starville) Boston, Mass., 12/24/55-1/1/56, nc
Greco, Buddy (Rande) Las Vegas, Nev., out 12/13, h
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Herman, Lenny (Warwick) Philadelphia, Pa., out 1/28/56, h
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Holmes, Alan (De Soto) Savannah, Ga., h
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Hunter, Phyllis Joe (Vogue) Inkster, Mich., out 12/1, cl; (Crown Propeller) Chicago, 12/14/58, nc
Jackson Brothers (Nite Cap) Newark, N. J., cl
Jaguars (Gouldwood) Sarnin, Canada, out 11/30, rh
Johnny & Joyce (Northwest) Saulte St. Marie, Mich., h
Jordan, Louis (Ladd Air Force Base) Fairbanks, Alaska, 12/6-13, pc
Kallio, Alex (Encore) St. Louis, Mo., 12/15-1/1/56, cl; (Baker's Keyboard) Detroit, Mich., 1/2/56-1/16/56, cl
Kobe, Ronnie (Muehlebach) Kansas City, Mo., out 2/1/56, h
Land, Sonny (Trading Post) Houston, Texas, pc
Leonard, Chuck (Otto's) Latham, N. Y., out 12/11, cl
Lena, Smiley (Gleason's) Cleveland, Ohio, out 12/4, cl; (Farmdell) Dayton, Ohio, 12/8-11, cl
McCune, Bill (St. Paul) St. Paul, Minn., h
McLaurier, Sarah (Tip-Top) Brooklyn, N. Y., in 12/4, cl
McPartland, Marian (Hickory House) NYC, cl
Mason, Vivian (Open Door) San Francisco, Calif., nc
Memphis, Slim (New Era) Nashville, Tenn., 12/9-12/21; (Palms) Hallandale, Fla., out 1/8/56, nc
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Jaguars (Gouldwood) Sarnin, Canada, out 11/30, rh
Johnny & Joyce (Northwest) Saulte St. Marie, Mich., h
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Lena, Smiley (Gleason's) Cleveland, Ohio, out 12/4, cl; (Farmdell) Dayton, Ohio, 12/8-11, cl
McCune, Bill (St. Paul) St. Paul, Minn., h
McLaurier, Sarah (Tip-Top) Brooklyn, N. Y., in 12/4, cl
McPartland, Marian (Hickory House) NYC, cl
Mason, Vivian (Open Door) San Francisco, Calif., nc
Memphis, Slim (New Era) Nashville, Tenn., 12/9-12/21; (Palms) Hallandale, Fla., out 1/8/56, nc
Milton, Ray (Crown Propeller) Chicago, 12/7-11, nc; (Apache) Dayton, Ohio, 12/15-18, nc
Milburn, Amos (New Era) Nashville, Tenn., out 1/4/56, nc
Modern Jazz Quartet (Rouge) River Rouge, Mich., out 12/5, nc; (Blue Note) Philadelphia, Pa., 12/12-13/17, nc
(Turn to Page 50)

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Cell Block Seven (On Tour—Texas) GAC
Charles, Ray (On Tour) SAC
Charlie & Ray (Mandy's) Buffalo, N. Y., 12/6-11, nc; (Celebrity), Providence, R. I., 12/12-25, nc
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Condon, Eddie (Condon's) NYC, nc
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Davis, Johnny (Officers Club) Chateau Lamoths, France, pc
Davis Miles (Blue Note) Philadelphia, Pa., 12/5-10, nc
De Hania, Al (Colony) McClure, Ill., rh; (Safari) New Orleans, La., 12/5/55-2/27/56, cl
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Jaguars (Gouldwood) Sarnin, Canada, out 11/30, rh
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Kallio, Alex (Encore) St. Louis, Mo., 12/15-1/1/56, cl; (Baker's Keyboard) Detroit, Mich., 1/2/56-1/16/56, cl
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Lena, Smiley (G

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DB 12-14-55

Band Routes

(Jumped from Page 48)

Monte Mark (Plaza) NYC, h
Morris, Joe (On Tour—South) SAC
Mulligan, Gerry (Houge) River Rouge, Mich., 12/6-11, nc
Peterson, Oscar (Black Hawk) San Francisco, Calif., out 12/4, nc
Platters (Flamingo) Las Vegas, Nev., out 3/18/56, h
Powell, Chris (Mocambo) San Francisco, Calif., out 12/4, nc
Powell, Jesse (Crown Propeller) Chicago, 12/14-18, nc
Prysock, Red (El Rancho) Chester, Pa., 12/7-11, nc; (Show Boat) Philadelphia, Pa., 12/12-17, nc
Rice Trio (Sonoma) Winnemucca, Nev., h
Roach, Max-Clifford Brown (Patio) Washington, D. C., out 12/3; (Las Vegas) Baltimore, Md., 12/13-18, cl; (Blue Note) Philadelphia, Pa., out 1/7/56, nc
Sharon, Ralph (Keyboard) Detroit, Mich., 12/5-17, cl
Shearing, George (Las Vegas) Baltimore, Md., 12/6-11, nc; (Storyville) Boston, Mass., 12/12-18, nc
Shirley, Don (Rustic Cabin) Grosse Pointe, Mich., out 12/1, nc; (Congress), St. Louis, Mo., out 1/17/56, h
Shore, Mickey (Club 61) Muskegon, Mich., in 12/21, rh
Smith, Somethin' (Fazio's) Milwaukee, Wis., out 12/4, nc
Sutton, Ralph (Encore) St. Louis, Mo., out 12/4, nc
Taylor, Billy (Baker's Keyboard) Detroit, Mich., out 12/5; (London House) Chicago, out 1/1/56, nc; (Cotton Club) Cleveland, Ohio, 1/2/56-1/9/56, nc
Three Jacks (Wheel Bar) Colmar Manor, Md., nc
Three Suns (Henry Hudson) NYC, out 12/31, h
Tri-Tones (Pops) Philadelphia, Pa., 12/19-31, h
Ventura, Charlie (Harbor Lights) Galesburg, Ill., out 12/4, nc; Calumet City, Ill., 12/6-18, nc
Walter, Cy (Weylin) NYC, cl
Williams, Paul (Palms) Hallandale, Fla., 12/5-18, nc
Yaged, Mel (Metropole) NYC, cl
Young, Lester (Birdland) NYC, 12/8-12/22, nc

Sonn Uses Jazzmen On LP For Coral

New York—The Larry Sonn band, in cutting an LP for Coral, used a number of jazzmen, including Gus Johnson, Milt Hinton, Johnny Williams, Phil Woods, Hal McKusick, Al Cohn, and Jimmy Nottingham. The first four arrangements were by Cohn and Manny Albam.

Sonny Lester, the band's manager, reports, "We have now dropped the vocal groups and the tricks and are concentrating on a fat sound and swinging band." Sonn is doing most the ballad writing for the unit as well as some of the up-tempo numbers.

Jazz Photos

Another in a series of outstanding examples of jazz photography running in *Down Beat* is the John Lewis picture on the opposite page. Aram Avakian took this shot of the noted jazz pianist and composer, who also is the music director of the Modern Jazz Quartet.

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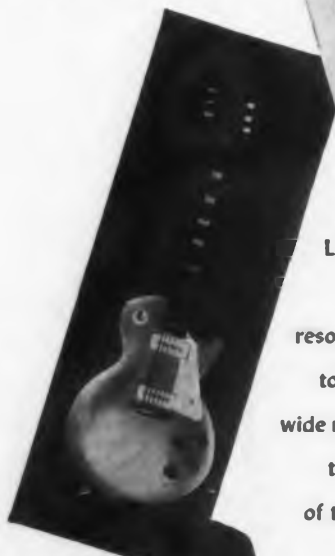


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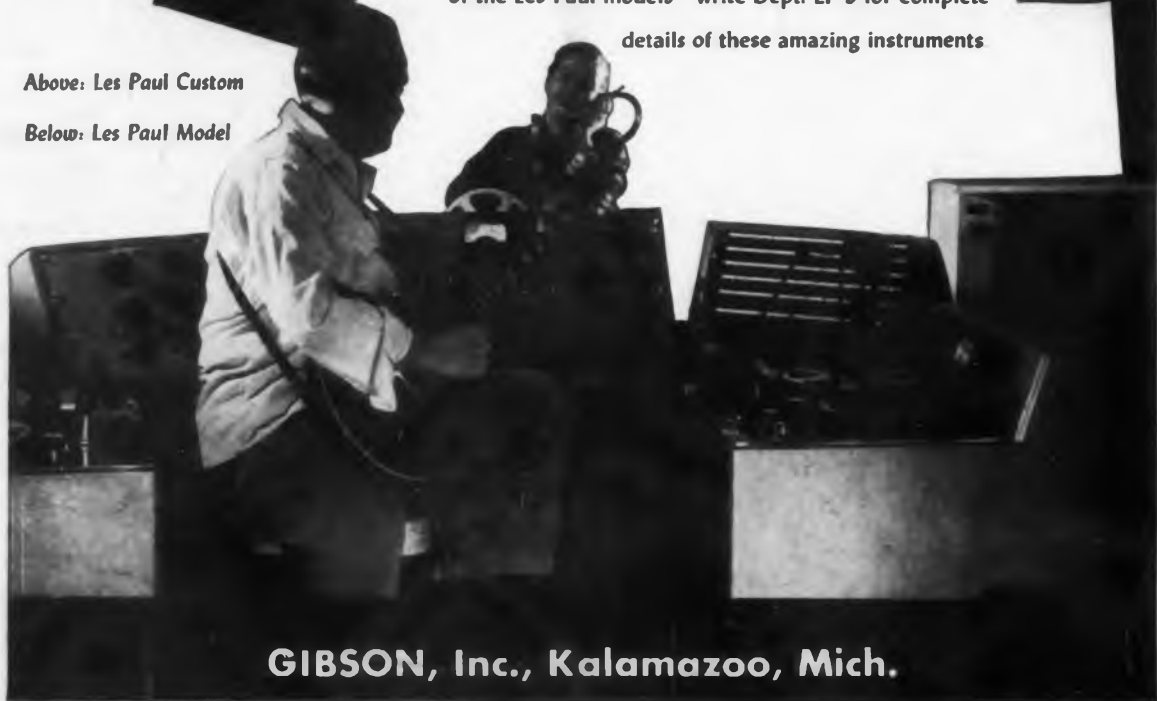
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Above: Les Paul Custom

Below: Les Paul Model



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