

December 28, 1955

Complete 1955

LIBRARY Poll Results

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Music Mourns

J. P. Johnson

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Parker Makes
'Hall Of Fame'

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DOLA Names
New Officers

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Personalities Of The Year See Page 11



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On the Cover

Cover subjects for this issue are the artists named as Personalities of the Year in Music by *Down Beat* readers in the 1955 annual music poll—Dave Brubeck (jazz); Frank Sinatra (pop); Perez Prado (Latin American); Bill Haley (rhythm and blues). For complete poll results, see pages 7, 10, 11.

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Strictly Ad Lib

NEW YORK

ON STAGE: Ralph Burns is doing the orchestrating for *Pleasure Dome* and is enthusiastic about the score . . . Conrad Janis won unanimous critical raves for his acting performance in *The Terrible Swift Sword* . . . Last report on Porgy and Bess is that Russia will give all housing and food for actors and stagehands free, and may also pay their salaries. Russia is footing all travel expenses, too. State department so far is refusing support, feeling the trip to be "politically premature" . . . Talullah Bankhead makes her debut in a musical next spring when she stars in a new edition of the Ziegfeld Follies to be produced by Richard Kollmar and James Gardiner . . . *The Amazing Adela*, featuring Johnny Desmond, starts its before-Broadway tour Dec. 26, with a two-weeker at the Shubert theater in Philadelphia.

ENTERTAINMENT-IN-THE-ROUND: Ella Fitzgerald has been booked into the lavish Hotel Fontainebleu in Florida April 8 for a week. Sarah Vaughan returns in July, the only performer in the off-season to be brought back there for two weeks . . . Billy Eckstine has broken in a new act that includes mimicry (of Sammy Davis Jr. yet) and a soft shoe dance . . . Thelma Carpenter is now at Art Ford's Valentine club . . . The Casa Marina hotel in Key West opens for the winter season Dec. 17 with Betty Madigan for three weeks . . . Billy Daniels makes his fourth variety tour of Britain next April for a minimum of four months.

JAZZ: The Embers is interested in Japanese jazz pianist Toshiko when she arrives. Toshiko has been awarded a scholarship by the Berklee School of Music in Boston . . . Sonny Stitt has signed a recording contract with Norman Granz. Sonny is looking to form a quartet . . . Lennie Tristano has left the Confucius, thereby ending the weekend jazz there . . . Decca plans to release a German jazz LP, *Das Ist Jazz*, in January, and Epic will issue LPs by Svend Asmussen, the Dutch College Swing Band, and England's Gerald . . . By the time his last Birdland three-weeker ended, Neal Hefti had a kicking, swinging band. (Among the men in the band were Gus Johnson, Sonny Russo, Nick Travia, Ernie Royal, Phil Woods, Seldon Powell, and Billy Byers.

Bobby Scott intends to concentrate more on vocals, of which he has some coming up on ABC-Paramount as well as a jazz album . . . Tony Scott had a wailing unit at Basin Street with Shadow Wilson, Dick Garcia, and Milt Hinton . . . Frances Wayne recorded an LP with husband Neal Hefti's band for Epic . . . John Hammond is writing jazz criticism again for the New York Herald Tribune . . . There's a strong rumor Bud Powell may switch to Victor next September after his contract with Norman Granz runs out. Another rumor has Shorty Rogers returning to Victor in February.

Harvey Hosten continues his Monday night jam sessions at Andy's Log Cabin in Camden, N. J. . . . Dave Brubeck has written a new two-part invention for his quartet . . . Dinah Washington set to make her Carnegie Hall debut Dec. 14 . . . Red Norvo recently did a tour of Australia . . . Coleman Hawkins has cut an LP for Urania . . . Bill Randle doing a book on jazz for Hansen Music . . . J. R. Montrose playing at the Nut club, a strip room, in the Village . . . Benny Goodman recorded Leonard Bernstein's Prelude, Fugue, and Riffs with Bernstein conducting. It may come out on Columbia . . . Blue Note recorded the Jazz Messengers under Art Blakey's name during a night at Caft Bohemia . . . J. J. and Kai did an LP for Columbia's House Party series.

RECORDS, RADIO, TV: Columbia issued a single on which Benny Goodman and Rosemary Clooney sing a duet on *It's Bad for Me. Reverse is Memories of You* . . . Mutual network is still exploring the possibilities of launching its own record label . . . Skitch Henderson will record 12 albums for Decca a year . . . Record industry should do more than

DOLA Names New Officers

Hollywood—Les Brown has been re-elected president of Dance Orchestra Leaders of America, a tabulation of ballots has revealed. Of 100 eligible voting members, 69 has returned their ballots at election deadline.

Other officers voted into office for the coming year are Tommy Dorsey first vice-prexy; Willard Alexander, second vp; Freddy Martin re-elected secretary; Lawrence Welk, re-elected treasurer.

Named to the board of directors were Fred Benson and Don Kramer, representing band managers; Alexander and Vince Carbone representing agents; Mal Dunn and Jules Herman, territorial bands; and leaders Sam Donahue, Ralph Flanagan, and Count Basie.

With planning now underway for next May's DOLA Dance Festival and network TV hookup likely for the event, Russ Fachine was named as promotion co-ordinator.

AFM Expels Lud Gluskin

Hollywood—CBS music director Lud Gluskin has been expelled from the AFM and clouted with a \$5,000 fine.

Charged with illegally recording cue, bridge, and background music for network telefilms in New York in June, Gluskin was ordered by James C. Petrillo to resign from the union last summer. He refused, and went to New York to plead his defense before the international executive board where he denied the charges.

Executive board's expulsion announcement stated in part that Gluskin had "hindered general protection and advancement of the interests of musicians . . . acted in bad faith and engaged in unfair dealings" inimical to the interests of the AFM.

Gluskin has been an AFM member for 40 years.

Just Grand

New York—The following dialogue took place recently between Martha Glaser, Erroll Garner's manager, and a club owner who didn't know much about pianos but was anxious to impress upon her the fact that he had a good one.

"We have a 5'8" grand piano for Erroll this time," he announced proudly.

"I'm sorry," said Martha, dead-pan. "but Erroll's only 5'2"."

"Gee," answered the crestfallen owner, "maybe we can exchange it."



THE HORN of Dizzy Gillespie brightened Rep. Adam Clayton Powell's press conference in Washington when the congressman announced that the state department would sponsor a series of goodwill tours around the world featuring jazz.

U. S. Government To Send Jazz As Its Ambassador

New York—The Utopian dream that the U.S. government might some day officially sponsor jazz has become a reality. Rep. Adam Clayton Powell Jr. announced in Washington last month that a series of goodwill tours will soon be planned under state department sponsorship in which such orchestras as those of Count Basie, Dizzy Gillespie, Louis Armstrong, and Tito Puente will visit Asia, Africa, the Middle East, and the Far East.

"I have been working on this plan since last July," Powell told *Down Beat*. "The state department has allotted \$5,000,000 for an international cultural exchange. I have convinced them that instead of emphasizing ballet dancers and classical music, they can get real value out of spending the vast majority of the money on jazz and other Americana such as folk music, mambo, spirituals, American-Indian dances, Hawaiian music, and so forth.

"Theodore Streibert, the chief of the United States information services (USIS), has been most enthusiastic about the whole project. Instead of talking about a cold war, we can call it a 'cool war' from now on."

The news was greeted by representatives of AP, UP, Reuters, and many foreign wire services. Dizzy Gillespie, who happened to be playing in Washington, was alerted by Rep. Powell in time to be photographed playing his horn on the steps of the Capitol, to the delight of CBS-TV newsreel cameramen.

Asked whether this project bore any relationship to the long-rumored plans to send jazz and pop music artists behind the Iron Curtain, Powell stated

that this was a separate matter.

There is, he added, a possibility that his wife, pianist-singer Hazel Scott, may go along in an all-star variety show to visit Moscow early in 1956. The show is being lined up by Robert Breen and will parallel the state department-subsidized version of *Porgy and Bess* that toured overseas with great success.

Powell indicated that in addition to the groups named, he would like to find some racially mixed jazz combos that might be well received on a tour of the Asian, African, and Oriental countries.

'Jazz Getaway' Signs Eartha

New York—Eartha Kitt has signed to play the lead in the Robert Sylvester musical, *Jazz Getaway*. Howard Bay will design and direct the show while Sy Oliver has been assigned to compose the music.

The story line is intermingled with "the progression of jazz from its New Orleans inception to the present day," and the three bands on stage will be led by Wilbur DeParis, Art Hodes, and Hal Schaefer. Rehearsals start Jan. 17, and the production will play two weeks at the Colonial theater in Boston prior to its New York opening.

Brubeck, Basie, Ella, Sinatra Tops In Poll; Davis, J. J., Roach New Instrumentalists

Only a narrow loss to Oscar Peterson in the piano division kept Dave Brubeck from making the 1955 *Down Beat* readers poll practically his personal property. His group was adjudged the best instrumental combo of the year, he was named the personality of the year in jazz, and his altoist, Paul Desmond, captured laurels in his division in a walkaway.

And Frank Sinatra captured two plaques for the second year in a row when he was elected favorite male singer and pop personality of the year in what turned out to be almost ridiculously easy victories.

Count Basie took over as top jazz band from Stan Kenton, Les Brown repeated in the dance band category, Ella Fitzgerald did likewise among the girl singers, and the Four Freshmen again were named top vocal group.

In the instrumental division, some new faces won out, giving the mythical all-star band a different look. After 10 years, the deadlock between trombonist Bill Harris and clarinetist Buddy DeFranco as to who would capture the most successive first place plaques in poll history was broken.

DeFranco made it No. 11 in a strong finish over Tony Scott, but Harris was dumped to fifth spot by J. J. Johnson, Bob Brookmeyer, Kai Winding, and Frank Rosolino.

Miles Davis wound up the most successful year of his career by taking the first trumpet spot from Chet Baker, the victor twice previous, with Dizzy Gillespie coming in third in the poll's closest race.

Desmond, Stan Getz, and Gerry Mulligan were easy winners in the sax categories, and three of the rhythm section spots remained in the hands of pianist Peterson, bassist Ray Brown, and guitarist Johnny Smith. But Shelly Manne had to relinquish his drum chair to Max Roach, who finally reached the top after years of ending up in the first five.

Milt Jackson's work with the Modern Jazz Quartet undoubtedly brought him first place among vibists, as Terry Gibbs dropped to third after five successive wins, and Art Van Damme won out among accordionists while Don Elliott was winning another "miscellaneous instrument" award for his work on mellophone.

Two new band singers grace this year's roster. Joe Williams' work with Count Basie made him an easy winner, and the magic touch of Stan Kenton's name won victory for Ann Richards in the first year she appeared with the band.

Pete Rugolo continued his habit of winning the arranger's plaque, al-

(Turn to Page 10)

'Beat' 1955 Movie Music Poll Widened

Hollywood — *Down Beat's* second annual movie music poll will be conducted this year among members of the Composers & Lyricists Guild of America, which embraces virtually all composers and songwriters active in films, radio, and television.

Because the guild also has a branch in New York, many of whose members work in television, the awards will be broadened this year to include that field of music, heretofore not covered in any musical or trade magazine poll.

8 'Monitor' Hours To Be Chopped

New York—In a move which will sadden jazz lovers, NBC has decided to cut out the eight hours from Saturday midnight to 8 a.m. Sunday on its weekend *Monitor* project after Jan. 1. The network states that not enough of its affiliates carry the program to warrant its continuance.

As of present plans, *Monitor* producer Parker Gibbs says the five or six jazz live remotes that are carried earlier Saturday evening and the approximately equal number on Sunday night will be continued, but more details will be available later this month.

Just Think!

New York—Three musicians, driving home from a gig, were listening to a jazz record radio program. The disc jockey played a new experimental recording in which there was no strong, over pulsation from the rhythm section. The beat, explained the announcer, was implicit rather than explicit. There was silence in the car after the record finished. It was finally broken by the guitarist. "You know," he said glumly, "the day is coming when guys won't have to play jazz at all. They'll just sit there and think it."

Miles Is Booked For Coast Dates

New York—Miles Davis and his unit play a month on the west coast in January. They'll work Jazz City, Hollywood, Jan. 6-19 and then the Black Hawk in San Francisco, Jan. 24 to Feb. 5. On the way, Miles opens at El Morocco in Chicago Dec. 22. As of present plans, Miles will bring his current combo consisting of Paul Chambers, Philly Joe Jones, Red Garland, and John Coltrane.

'Esquire' Gets Jazzy

New York—*Esquire*, which has been increasing the number of feature articles it devotes to jazz, has commissioned three new stories on the subject. In future issues, there will be pieces by Whitney Balliett on Leonard Feather, George Frazier on the Hickory House, and Murray Kempton on jazz critics.

Readers Name Charlie Parker Fourth Hall Of Fame Member

Chicago—Charlie Parker, one of the men responsible for the school of jazz which came to be called be-bop, and perhaps the most influential figure in jazz in the last 20 years, is the fourth person to be named to the Music Hall of Fame by readers of *Down Beat*.

Parker, who died March 12, 1955, won countless awards and thorough critical acclaim during his career, which began in 1937 as a member of the Jay McShann band in Kansas City. His passing early this year was mourned by men of all schools and idioms of jazz, and a reflection of the esteem in which he was held by listeners was shown by his walkaway victory in the tabulations.

All previous years' balloting has been close, but there was little doubt of Parker's victory almost as soon as counting began.

The first 10 places in this year's Hall of Fame poll went as follows: Parker; Duke Ellington; Benny Goodman; Count Basie; Dave Brubeck; Woody Herman; Paul Whiteman; Jelly Roll Morton; Les Brown; Bing Crosby.

Caught In The Act

Don Elliott; Jazzerama, Boston

Don Elliott, who last appeared in Boston with the George Shearing quintet, came in on his own and demonstrated his swinging ability on the mellophone, vibraharp, and bongos. He also played duets with himself on the mellophone and vibes and even tooted in a couple of vocals.

Backed by Bob Corwin, piano; Paul Worthington, bass, and Jack Edie, drums, Elliott presented a fresh sound with different instrument voicing in virtually every number in his set. Ballads were mainly played through on mellophone and then finished with a horn-vibes duet. On *September Song*, Don switched to the vibes, then played a full chorus on both mellophone and vibes. *Bernie's Tune* started with mellophone and ended with a bongo solo, climaxed by swapped fours with drummer Edie.

Don's humorous impression of top vibes men proved to be a high point of the evening. In a blues framework, Elliott demonstrated the "dead" sound of Red Norvo, the "slow vibrato of Milt Jackson (complete with glasses and a comedy bit built around a sustained note); the "grunts and groans" of Hamp (climaxed by a frenzied hop up onto the instrument); and the "fast and furious" style of Terry Gibbs (accurate down to the wad of chewing gum).

—dom cerulli

Beverly Kenney; Basin Street, New York

Beverly Kenny, 23, sounds like a great jazz vocal find. Backed by the Johnny Smith quartet in her Basin Street debut, Beverly confirmed the impact she made several weeks previously at a Carnegie hall concert.

The girl, as fresh in sound as she is in appearance, sings with continually imaginative, horn-like phrasing that flows with fine, sustained pulsation. Beverly's witty and soundly musical imagination turns even *Surrey with the Fringe on Top* into a lightly wailing jazz vehicle. That her feeling for long, flowing instrumentalized lines is equally effective in lyrical ballads is evident in her tender treatment of *'Tis Autumn*.

In the other two numbers on her brief set under review, *Mountain Greenery* and *Can't Get out of This Mood*, Beverly continued to be relaxed, inventive, and individualized. She probably would have sounded even better with a more rhythmically stimulating background than the Smith quartet provided.

Contrasted with other relative newcomers, Beverly is more flexible though not yet as emotionally gripping as Helen Merrill, and she is looser and swings more easily than the current, overly careful Teddi King. Beverly's musicianship and care for lyrics is superior to Chris Connor's, and she can stand partial favorable comparison

with Carmen McRae, although the latter's longer experience enables her to project more powerfully than Beverly yet does.

Beverly is beginning to arrive, and she is displaying the kind of ability and potential that should enable her to stay a long time.

—mat

June Christy; Crescendo, Hollywood

This was the second stint in six months at the Crescendo for June. Accompanied on piano by Benny Arnov, she glided through a selection of standards tailor-made for the cool Christy tones.

The tempo was up at beginning and end of the set with a middle stretch devoted to *Something Cool* and *I'll Take Romance*, both taken at extreme leisure with atempo bridges. From the reaction of the Strip cocktail crowd this proved an error in judgment, for June sang the second chorus of *Romance* to a somewhat restless audience. The room seemed too large for her brand of intimate approach.

Most moving was the Cole Porter tune, *All of You*, which she delivered in a quietly swinging manner.

For all the fetching coolness of the Christy voice, the clientele eluded June to some extent. They weren't content with the message that this gal is a jazz artist rather than a schmaltz artist.

June's intonation was markedly good throughout, with particularly fine phrasing in the slow numbers.

—tyman

Dorothy Dandridge, Buddy Lester; Riviera, Las Vegas

There's a long jump in the emergence of Dorothy Dandridge from the Jimmie Lunceford days around 1940 when she chirped vocals with her sister, Vivian, to Academy Award nominee for *Carmen Jones* and the top-name treatment accorded the star on the Vegas Strip.

In the interim there was the long training period with Phil Moore which even today is marked in her delivery. There is a likeness or an affinity to

Wilkins, Jones Land Big Arranging Chores

New York—Ernie Wilkins and Quincy Jones, two of the busiest freelancers in town, recently picked two new large assignments. Harry James commissioned Ernie to fly to the coast and write the scores for two new Capitol albums James has coming up. He'll also probably contribute regularly to the James book from now on. Ernie recently completed writing an EmArcy session with Sarah Vaughan and a big band. He is also due for a Victor album under his own name shortly.

Jones, meanwhile, was called by Lionel Hampton (while the latter was still in the hospital in New Mexico) to write a sizeable portion of the book for Hampton's new band. The band plays its first date Dec. 23 at Cafe Society for 17 days, then begins a European tour in Paris Jan. 18.

Lena Horne which cannot be denied. But in her current song collation in the Riviera's Clover room, she moves ahead perceptibly via an assurance never quite so marked.

No singer of jazz per se, Miss Dandridge nevertheless knows the subtleties of such intonation and phrasing to give an added zest to her continuity of pops, standards, torchants. She does manage a good rocking beat and blues feeling in *Come By Sunday*, an effervescent sexiness in *Easy to Love* and *Baby All the Time*, and makes her dancing debut as followup to closing *Oo-ah-Oa, This Is Love*. Fronting the Hal Belfer Dancers, she steps smartly, looks terrific in form clinging white leotard.

Buddy Lester primes with a batch of quickie laugh-provokers, including his well-known "Hats" routine, and finishing off with a trumpet escapade on *Carnival in Venice* and funny challenge bit with Ray Sinatra's first trumpet man. The Sinatra ork was a bit off in hitting direct cues on opening show, but should get with it as evenings go by.

—bill willard

The Latest On Kenton, Heath

Hollywood—Asking AFM president James C. Petrillo to lift the "concerts only" restriction on the Ted Heath band when it tours the U.S. in exchange for a British tour Stan Kenton "would only complicate matters and probably result in an unfavorable outcome," Kenton manager Bob Allison declared here.

"I don't believe that Ted Heath's forte here would be in club dates, anyway," Allison said. "I feel that decidedly he should keep in the concert field."

According to Allison, British band agent Harold Davison is to meet with him and Kenton to discuss the situation during the latter's Birdland stint.

New York—June Christy and the Four Freshmen have been added to the Ted Heath-Nat Cole package that begins an approximately 28-day tour in San Antonio April 1. The package will play a 2½ hour show on its dates, and at present, it's expected that the tour will swing through the midwest to a final windup in the east that may include a Carnegie Hall concert. GAC is booking.

Under the provisions of the Heath-Kenton exchange, Stan Kenton's band will do the same number of dates in an English tour that will probably begin May 12 after Stan plays Europe. Neither band so far can play for dances according to the exchange agreement.

Hampton Hawes

A Rising West Coast Pianist Discusses Bud, Oscar, Brubeck, Jazz In General

By John Tynan

IN THE SUMMER of 1953 Hampton Hawes was regarded by many modern jazz musicians working around Los Angeles as a definite comer. His great piano talent had first captured local attention as a result of his performance at a Pasadena "Just Jazz" concert presented by Gene Norman in 1951 when Hamp was 22. He had behind him then eight months with the Howard McGhee band which had included the late Charlie Parker, and he had absorbed much of Bird's concepts and learned to experiment with meter and harmonies in the Parker manner.

As a direct consequence of that Pasadena concert, Shorty Rogers in January 1952 used Hamp on the first "Giants" date for Capitol. An introduction followed to Howard Rumsey, and Hamp joined the Lighthouse band at Hermosa Beach. For about 18 months Hamp worked with Rumsey's Lighthouse All-Stars, a proving ground for many of today's noted west coast jazzmen.

But just when he was beginning to make a name for himself, Uncle Sam intervened. Hamp was inducted. After 2½ years of service, he returned to form his trio and was booked into what he now considers "the most important jazz spot in L. A. —the Haig."

FROM THE MOMENT the Hampton Hawes trio debuted there, his prospects began to brighten. Lester Koenig of Contemporary Records had heard him and, recognizing a remarkable talent, immediately signed him to cut a series of LPs. That first 12" record, now released, is the culmination of 10 years' hard practice and musical maturation for Hampton Hawes and is bringing him the recognition for which he's waited so long.

Where does artistic creation begin? In Hamp's case it began with his clergyman father's church choir.

"When I was quite little, I would listen to the spirituals they sang," he recalls. "The harmonies were so close to the blues . . . Then when I got home, I remember trying to pick out the same sounds on the piano and imitate my sister as best I could. I guess I wanted to play piano real bad."

He entered Los Angeles Polytechnic high school in the early '40s and started playing professionally, though he was still a schoolboy. When he was 16, he persuaded his father to okay his application for membership in the AFM.

HAWES HAS two favorite instrumentalists on piano, Bud Powell and Oscar Peterson. "I've never met Powell, you know. Just heard him on records. But you can appreciate a man's work

on records, and I consider Bud to be the greatest modern piano man I've heard. He phrases about the best of all. And he was the first pianist I ever heard playing modern. There are some things on his records I don't like, however—he's erratic very often, not consistent. But when he's straight, there's nobody can touch him. He gets to sound like a horn."

"Oscar is a very good friend of mine," he continued. "He's in a class with the greats. Oscar plays more of a fluent style, like Tatum, and there are certain definite characteristics that stand out in his playing. For example, he will state a theme more or less straight—then bam! He's off to the races. I guess that's something I like to do, too, when I play: make the theme clear to the audience first and then you're off."

Hamp doesn't consider he has been influenced nearly so much by modern piano men as by Charlie Parker.

"That man was a genius," he states fervently. "He couldn't help the way he was in his personal life. He had too many problems clawing at his soul. He gave to modern music something that no one else could, and I don't think the great blow of his loss is fully appreciated even yet."

GETTING ONTO the subject of Dave Brubeck, Hamp thoughtfully explained, "His feeling about modern seems to be different from most, a bit more scientific. Personally, I feel that you can't be too scientific about music. You've got to feel it in your soul always. I don't say that Dave doesn't feel his music. I'm sure he does—very deeply, or he wouldn't play as well as he does."

Says Hamp, "There's a lot of discussion now about the influence of classical concepts in jazz. Johnny Graas' symphony is one case in point. Also much of the writing of Jack Montrose and Jimmy Giuffre. There's a similarity among the three—and Shorty's writing, too. But I think Jimmy and Shorty swing more, both in their writing and playing. Giuffre stresses swinging, and I noticed that particularly when I played with both him and Shorty. As a matter of fact, I believe that Jimmy was quite underrated when he played tenor with Shorty's band."

A telling moment's hesitation before Hamp added, "Graas and Montrose are good friends of mine, but I've got to tell the truth about how I feel: My idea of jazz is a little different from theirs. My jazz has got to swing above all else. I don't know what exactly they are striving for, but personally



Hampton Hawes

I would rather listen to Miles or Bird.

"I love to listen to classical music. Frankly, I regard my music just as seriously as does the classical musician. But I have no desire to be influenced too much by classical concepts. Jazz is the music I feel in my soul and it's always got to swing—hard.

"Jazz is more accepted today than at any time in its history," he declared, "but to keep the public interested you've got to give the people variety. That's why I'm all for experimental things like Giuffre's *Tangents in Jazz* and works such as Graas', though I may not always see eye to eye with them."

Bryant Quits; Wants To Be A Missionary

New York—Joyce Bryant, 28 years old, and earning close to \$100,000 a year as a singer, has announced her decision to renounce show business and enter into religious training. She will become a missionary for the Seventh Day Adventist Church.

According to Earl Wilson in the New York Post, Miss Bryant said of her plans, "In January I will enter the church school, Oakwood university, at Huntsville, Ala., to study for four or five years. Then I will travel wherever the church sends me, trying to convert heathens, who now believe in nothing, to believe in God and practice His commandments."

"I'm not a fanatic," Miss Bryant went on, "but the Seventh Day Adventists observe the Sabbath from sundown Friday to sundown Saturday, and I never wanted to work Friday night. But for a nightclub singer to get off Friday night is impossible. It's one of the best nights!"

Here Are Your Final, Complete Tabulations

(Jumped from Page 7)
 though Shorty Rogers and Gerry Mulligan made it an interesting race.
 The complete results follow. Names in large type are plaque-winners who take over seats in *Down Beat's* mythical all-star band.

DANCE BAND	
Les Brown	1905
Les Elgart	950
Count Basie	582
Ralph Marterie	320
Ray Anthony	289
Woody Herman	246
Ralph Flanagan	192
Harry James	115
Stan Kenton	94
Lawrence Welk	85
Tommy and Jimmy Dorsey	72
Billy May-Sam Donahue	66
Buddy Morrow	59
Duke Ellington	52
Freddy Martin	36
Richard Maltby	31
Sauter-Finegan	26
Claude Thornhill	26
Guy Lombardo	25
The Commanders	20
Perez Prado	19
Ted Heath	17
Neal Hefti	16
(None Under 15 Listed)	

JAZZ BAND	
Count Basie	1902
Stan Kenton	1763
Woody Herman	433
Duke Ellington	266
Sauter-Finegan	197
Les Brown	143
Ted Heath	118
Pete Rugolo	90
Lionel Hampton	64
Harry James	37
Les Elgart	26
(None Under 15 Listed)	

INSTRUMENTAL COMBO	
Dave Brubeck	1050
Modern Jazz Quartet	880
Shorty Rogers	395
Gerry Mulligan	385
George Shearing	226
Dave Pell	191
Kal and J. J.	172
Don Elliott	160
George Wallington	130
Clifford Brown-Max Roach	93
Louis Armstrong	97
Marian McPartland	96
Bill Stanton	95
Lighthouse All-Stars	78
John Graas	65
Oscar Peterson	63
Stan Getz	52
Chet Baker	48
Ohico Hamilton	46
Australian Jazz Quartet	42
Billy Taylor	39
Hampton Hawes	27
Eddie Condon	24
Al Belletto	23
Terry Gibbs	22
Dizzy Gillespie	21
Bill Haley	21
Art Van Damme	17
The Six	16
(None Under 15 Listed)	

VOCAL GROUP	
Four Freshmen	1517
Hi-Lo's	731
Mills Brothers	266
Ames Brothers	195
Four Aces	178
Orew-Cuts	87
McGuire Sisters	70
Modernaires	67
Four Lads	63
Honey Dreamers	47
Ray Charles Singers	46
Bill Stanton Trio	39
Billy Williams	26
Elliepopers	26
Jackie Cain-Roy Krai	18

Three Haircuts (Sid Caesar)	21
Postane Sisters	18
Tattletales	18
The Clovers	17
Cheerleaders	15
(None Under 15 Listed)	

MALE SINGER	
Frank Sinatra	2155
Nat Cole	670
Perry Como	462
Sammy Davis Jr.	361
Obet Baker	170
Eddie Fisher	148
Matt Dennis	127
Billy Eckstine	113
Don Elliott	106
Louis Armstrong	91
Al Hibbler	72
Mal Torme	57
Harry Belafonte	44
Jackie Paris	44
Frankie Laine	39
Bing Crosby	38
Roy Hamilton	37
Julius LaRosa	36
Jackie Joeko	35
Johnnie Ray	27
Joe Derie	23
Bob Manning	19
Johnny Holiday	18
Jimmy Rushing	15
(None Under 15 Listed)	

FEMALE SINGER	
Ella Fitzgerald	1439
Jane Christy	675
Sarah Vaughan	460
Chris Connor	332
Peggy Lee	315
Billie Holiday	277
Doris Day	196
Carmen McRae	187
Jeri Southern	166
Teddi King	139
Jaye P. Morgan	134
Barbara Lea	124
Patti Page	91
Helen Merrill	80
Rosemary Clooney	61
Eydie Gorme	61
Joni James	48
Peggy King	45
Lena Horne	39
Dinah Shore	39
Jo Stafford	27
Dinan Washington	24
Julia London	20
Anita O'Day	19
Georgia Gibbs	17
Lurlene Hunter	17
Barbara Come	16
(None Under 15 Listed)	

All Star Band

TRUMPET	
Miles Davis	656
Chet Baker	645
Dizzy Gillespie	631
Shorty Rogers	566
Harry James	396
Clifford Brown	328
Roy Eldridge	301
Ruby Braff	190
Don Elliott	166
Louis Armstrong	146
Gene Candoli	122
Bobby Hackett	126
Thad Jones	90
Maynard Ferguson	82
Don Fagerquist	74
Joe Newman	74
Johnny Windhurst	61
Ray Anthony	56
Charlie Shavers	49
Buck Clayton	38
Art Farmer	38
Ronnie Woolfimer	32
Stu Williamson	29
Donald Byrd	26
Harry Edison	26
Wild Bill Davison	24
Jon Bardley	24
Buddy Childers	23
Clark Terry	22
Dick Collins	21

Pete Candoli	20
Gene McCarthy	20
Jack Eshelon	19
Billy Butterfield	18
Kenny Dorham	17
Don Isham	17
Ralph Marterie	17
Charlie Spivak	17
Rusty Detric	16
Muggsy Spanier	16
(None Under 15 Listed)	

TROMBONE	
J. J. Johnson	999
Bob Brookmeyer	667
Kai Winding	591
Frank Rosolino	486
Bill Harris	351
Tommy Dorsey	338
Urbie Green	228
Billy Byers	228
Jack Teagarden	89
Benny Green	76
Eddie Bert	63
Ruddy Morrow	62
Vic Dickenson	49
Ray Sims	49
Lawrence Brown	47
Trummy Young	45
Keith Moon	45
Jimmy Cleveland	38
Herbie Harper	31
Bill Russo	29
Bob Enevoldson	27
Carl Fontana	27
George Brunis	21
Cutty Cutshall	21
Turk Murphy	21
Sonny Russo	21
Willie Dennis	20
Lou McGarity	16
Dick Nash	16
Benny Powell	15
(None Under 15 Listed)	

ALTO SAX	
Paul Desmond	1220
Lee Konitz	691
Bud Shank	467
Benny Carter	398
Johnny Hodges	300
Phil Woods	126
Gigi Gryce	114
Hal McKusick	113
Charlie Mariano	89
Lennie Niehaus	86
Sonny Stitt	67
Julian (Cannonball) Adderley	62
Rennie Lank	58
Willie Smith	41
Herb Geller	38
Jimmy Dorsey	36
Earl Bostic	36
Art Pepper	31
Lou Donaldson	28
Dave Schildkraut	20
Woody Herman	20
Tab Smith	18
Boots Mussulli	17
Pete Brown	16
James Moody	16
Gene Quill	16
(None Under 15 Listed)	

TENOR SAX	
Stan Getz	1215
Lester Young	630
Al Cohn	491
Dave Pell	336
Zoot Sims	288
Filip Phillips	156
Coleman Hawkins	121
Bill Perkins	119
Charlie Ventura	93
Bob Cooper	80
Sonny Stitt	52
George Auld	44
Sonny Rollins	44
Bud Freeman	31
Eddie Miller	31
Frank Foster	23
Warne Marsh	23
Paul Quinichette	23
Bill Holman	19
Frank Wesz	19
Harold Land	18
Jack Montrose	18
Tex Beneko	17
Vido Musso	17
Illinois Jacquet	16
Teo Macero	16
Errol Buddie	15

ions Of 1955 'Down Beat' Annual Music Poll

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999
667
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Riclie Kamuca 15
Bob Wilber 16
(None Under 15 Listed)

BARITONE SAX

Gerry Mulligan 2709
Harry Carney 611
Serge Chaloff 480
Bud Shank 188
Charlie Ventura 118
Jimmy Giuffre 116
Lars Gullin 92
Leo Anthony 86
Sol Schlinger 80
Ernie Caceres 47
Charlie Fowlkes 47
Gil Mello 32
Cecil Payne 28
Sahib Shihab 32
Jack Nimitz 23
Butch Stone 23
Bob Gerstlauer 22
Virgil Gonsalves 18
Leo Parker 16
(None Under 15 Listed)

CLARINET

Buddy DeFranco 983
Tony Scott 786
Bonny Goodman 672
Jimmy Giuffre 456
Artie Shaw 204
Woody Herman 190
Jimmy Hamilton 99
Sam Most 68
John LaPorta 48
Pee Wee Russell 46
Abe Most 45
Edmond Hall 39
Barney Bigard 31
Matty Matlock 31
George Lewis 26
Sol Yaged 24
Peanuts Hucko 21
Hal McKusick 20
Putte Wickman 19
Ronnie Ordich 18
(None Under 15 Listed)

PIANO

Oscar Peterson 664
Dave Brubeck 651
Art Tatum 640
Billy Taylor 480
Bud Powell 422
Erroll Garner 401
Pete Jolly 251
Hamp Hawes 206
John Lewis 198
George Wallington 196
Horace Silver 110
George Shearing 92
Teddy Wilson 86
Rus Freeman 86
Marian McPartland 82
Count Basie 79
Lennie Tristano 76
Claude Williamson 76
Bill Stanton 73
Don Shirley 61
John Williams 51
Nat Pierce 42
Duke Ellington 36
Lou Levy 34
Mel Powell 34
Barbara Carroll 32
Stan Kenton 32
Thelonious Monk 32
Bobby Scott 32
Jackie Jacko 30
Jess Stacy 26
Sir Charles Thompson 26
Dick Wellstood 26
Al Haig 21
Andre Previn 21
Earl Hines 20
Steve Allen 19
Terry Pollard 19
Bob Corwin 18
Hank Jones 17
Eddie Costa 16
Matty Napoleon 16
(None Under 15 Listed)

GUITAR

Johnny Smith 765
Barney Kessel 660
Tal Farlow 552
Freddie Greene 395
Fernando 379
Jimmy Raney 321
Sal Salvador 316
Les Paul 298
Howard Roberts 171

Laurindo Almeida 156
Chuck Wayne 120
Mundell Lowe 91
Billy Bauer 86
Don Hund 73
George Van Eps 48
Eddie Condon 33
Kenny Burrell 20
Dick Garcia 20
Perry Lopez 20
Vernon Polk 20
Bill DeArango 18
Tony Rissi 17
Allen Reuss 16
Bobby Paik 16
(None Under 15 Listed)

BASS

Ray Brown 704
Oscar Pettiford 526
Charlie Mingus 504
Milt Hinton 410
Red Mitchell 321
Percy Heath 287
Eddie Safranski 172
George Duvivier 133
Curtis Counce 91
Bob Bates 82
Don Bagley 71
Chubby Jackson 64
Siam Stewart 61
Max Bennett 60
Joe Mondragon 60
Paul Chambers 48
Walter Page 44
Harry Babasin 42
Bill Crow 42
Wendell Marshall 31
Bob Haegart 31
Whitley Mitchell 26
Kenny O'Brien 26
Arvell Shaw 26
Pops Foster 22
Earl May 21
Vinnie Burke 19
Johnny Hawksworth 19
Al McKibbon 19
Carson Smith 19
Bob Peterson 18
Howard Rumsey 18
Ralph Pena 17
Douglas Watkins 17
Eugene Wright 16
Jimmy Gannon 16
Bob Manners 16
Tommy Potter 16
Leroy Vinnegar 16
(None Under 15 Listed)

DRUMS

Max Roach 835
Shelly Manne 820
Gene Krupa 728
Buddy Rich 726
Joe Morello 340
Louie Bellson 331
Art Blakey 216
Jo Jones 181
Chico Hamilton 152
Shadow Wilson 136
Roy Harte 101
Kenny Clarke 95
Ole Johnson 89
Don Lamond 77
Sonny Payne 76
Al Lamano 73

Chuck Flores 62
Stan Levy 55
Joe Dodge 47
Mel Lewis 38
George Lovatt 38
George Wattling 38
Joe Peters 38
Cosy Cole 32
Sonny Igoe 32
Art Mardigan 32
Roy Haynes 31
Gus Johnson 31
Jimmy Singleton 31
Billy Lewis 30
Tony Papa 28
Bill Bradley Jr. 25
Connie Kay 25
Eddie Phyfe 25
Elvin Jones 21
Philly Joe Jones 21
Ronnie Verrel 20
Jimmy Campbell 18
Percy Brice 18
Chick Keeny 18
(None Under 15 Listed)

VIBES

Milt Jackson 1050
Lionel Hampton 830
Terry Gibbs 728
Cal Tjader 446
Red Norvo 408
Don Elliott 288
Teddy Charles 196
Joe Roland 98
Larry Bunker 56
Terry Pollard 36
Tito Puente 31
Joe Venuto 21
Eddie Costa 16
Don Hund 16
(None Under 15 Listed)

ACCORDION

Art Van Damme 1140
Mat Mathews 627
Pete Jolly 530
Dick Contino 346
Leon Sash 192
Ernie Felice 81
Joe Mooney 66
George Shearing 44
Billy Costa 30
Milton DeLugg 28
Billy Liebert 20
Joe Biviano 17
Lawrence Welk 16
(None Under 15 Listed)

MISCELLANEOUS INSTRUMENT

Don Elliott (mellophone) 846
John Grant (French horn) 665
Bud Shank (flute) 488
Herbie Mann (flute) 480
Candido (bongos) 330
Frank Weas (flute) 230
Sidney Bachet (soprano sax) 185
Oscar Pettiford (cello) 126
Cy Touff (bass trumpet) 126
Jean Thielmans (harmonica) 92
Ruddy Collette (flute) 81
Sam Most (flute) 68
Bob Cooper (oboe) 57

(Turn to Page 29)

Personalities Of The Year

Here are the personalities whom the readers of Down Beat named as the most consistent performers of the last year in the recording field. Votes were cast in Down Beat's 1955 annual popularity poll.

POPULAR

1. Frank Sinatra
2. Sammy Davis Jr.
3. Nat Cole
4. Perry Como
5. Jaye P. Morgan

JAZZ

1. Dave Brubeck
2. Count Basie
3. Stan Kenton
4. Modern Jazz Quartet
5. Shorty Rogers

RHYTHM AND BLUES

1. Bill Haley
2. Joe Williams
3. Joe Turner
4. Dinah Washington
5. Ruth Brown

LATIN AMERICAN

1. Perez Prado
2. Tito Puente
3. Cal Tjader
4. Joe Loco
5. Machito



Jackie Cain, Roy Kral

Jackie & Roy: Stars In Bloom

By Don Freeman

"RIGHT NOW," Roy Kral says, "we're in a transitional stage. We're trying to bridge the gap between jazz and more general entertainment. We want to be a 'class act' with our roots in jazz. We want to broaden our scope, enlarge our audience, and not lose any of the people who like our jazz work. This is a big, a very difficult order."

Transitions are never easy, but the odds are that Roy Kral and Jackie Cain will make it in a very solid fashion.

For one thing, their appearance is strongly in their favor. These two, Roy and Jackie, are wonderful looking young people, fresh, bright, and ingratiating. Despite the nonsense that's seen in print about Roy Kral being a "Brooksy guy" — self-conscious, arrant nonsense that should best be left to Bert Bachrach and the *Esquire* ads—it's a fact that the slim-lapel, natural-shoulder look does him no harm onstage.

And Jackie—well, Jackie is a heroine out of a Scott Fitzgerald novel, but the 1956 college campus types at Vassar and Radcliffe should look half so modern.

APPEARANCE ASIDE — although this is, naturally, more important to the smart supper-club audiences than to the jazz buff—Roy and Jackie make an awful lot of fine music. Just as much, in fact, as they did at the start in 1946. That's when Roy, a Chicagoan fresh out of the army, and Jackie, from Milwaukee, joined forces—doing with their blended voices what the Gerry Mulligan quartet was to come up with years later.

Soon, Jackie and Roy were with Charlie Ventura and "Bop for the People," which had its vogue (anyone

Talents Of James P. Johnson Went Unappreciated: Hammond

By John Hammond

James P. Johnson, one of the great figures in American music, died in New York City on Nov. 17. Two days later, fewer than 75 persons attended the funeral services at University Chapel, in midtown Manhattan.

His enormous talents as composer, pianist, and arranger were as unappreciated in life as now. Although he wrote such tunes as *Charleston*, *Old-Fashioned Love*, *Porter's Love Song*, and *If I Could Be With You*, the general public was ignorant of his name. A few musicians may remember such classics as *Carolina Shout*, *Worried and Lonesome Blues*, and *Snowy Morning Blues*. but the sad fact is that Jelly Roll Morton was far better known. Even as a pianist Jimmy's fame was soon eclipsed by his pupil, Fats Waller.

I write of Jimmy's passing with a great sense of personal loss, for it was through him that I first learned of the wonders and intricacies of the blues. An old blue seal Columbia record of him playing *Worried and Lonesome Blues*, which I first heard in 1924, opened up a world of which I had known nothing, and probably altered the course of my life. Even now it is still my favorite piano disc.

AS A WRITER of show tunes Jimmy was the equal of Gershwin, Youmans, and Kern, but the prejudices of Broadway producers and publishers confined him to the all-Negro musicals, which rarely found favor on Times Square. He was a thoroughly schooled musician with enormous ambition, but his color kept him confined to what the phono-

who was in Chicago in the late 1940s will have happy memories of Jackie and Roy at Jumptown.) Since those days, they have appeared in both jazz spots and nightclubs, and for a time they were on television locally in Chicago. (At this point, network TV exposure would be a boon not only for Jackie and Roy, but for the wise producer who puts them in a show.)

JACKIE AND ROY have been called the "Peter Lind Hayes and Mary Healy of jazz," and that's not inappropriate at all. For Jackie and Roy have the same sophisticated yet broad-based wit and they have style and flair and class.

They have versatility, too, as evidenced by the way they fit easily into clubs ranging from Cafe Society to Birdland, from the purple onion or John Walsh's sleek little 881 club in Los Angeles to Irving Granz' "Jazz ala Carte" concerts.

Roy Kral and Jackie Cain have simply got to make it very big.

graph and player-piano industries termed the "race" market.

Working in those confines, he kept singers like Beasie Smith, Ethel Waters, and Maggie Jones supplied with blues by the dozen, and his piano accompaniments will be treasured for generations to come. But he was frustrated by segregation, and kept writing symphonies, operettas, piano sonatas, and chamber-music works, always hoping that the white world would recognize his talents. It never did.

The first time I met Jimmy was in 1925 at the Colonial theater on upper Broadway, where his show, *Runnin' Wild*, was playing. The title tune, *Old-Fashioned Love*, and *Charleston* were three of the hits from that score, and his piano playing dominated the wonderful pit band. A couple of years later he and Fats Waller did the score of *Keep Shufflin'* at Daly's 63rd St. theater, and three times I was lucky enough to get front row center seats. Both Fats and Jimmy were in the pit band at the two pianos, playing tunes like *Sippi* and *Willow Trees* for a public that never even noticed them.

He wrote other shows, too, like *Policy Kings*, and *Sugar Hill*, and all of them had librettos that perpetuated every miserable Negro stereotype, with blackface comics rolling eyes and dice, wild shake dancers, and tear-jerking scenes on the old plantation. But Jimmy was a man of integrity, and when he had the chance in later years he wrote a brilliant one-act opera with the poet Langston Hughes, who called it *De Organizer*. It was militantly pro-labor, and it had very few performances.

IN THE '30S I was lucky enough to supervise some wonderful sessions with Jimmy, both as a bandleader and accompanist. One can only hope that George Avakian will reissue them on LP, to take their proper place alongside the Brunswick, Riverside, and Decca discs which are now available. And even though many of his Columbia and Okeh piano solos of the '20s are acoustically recorded, they should once again be made available. Talent such as his transcends all mechanical deficiencies.

James P. Johnson was 64 when he died, and he should have been among the most famous and successful of men. Let us hope that future generations will make up for our lack of appreciation.

Jazz Goes To College

How A Midwest School Spurs Music Interest In Whole State

By Jack Tracy

A NOTE TO jazz writers:

When you try to think of a place that you assume might be bleakly disinterested in jazz, so that you can say, "You hardly expect a jazzman to come from _____," don't use Iowa anymore. For there is activity of a sort in that state which would floor you, were you to pay a visit.

And most of it is emanating from Iowa State Teachers college, a school located in Cedar Falls, a typical mid-western community, population some 16,000. IST is doing something jazz-wise that is unmatched by any other school in the country.

FOR THE LAST seven years, its Phi Mu Alpha Sinfonia music fraternity has conducted annual jazz concerts on campus in which all the participants are students or alumni, who also supply all the arrangements and original compositions.

No name bands or combos are used, yet the 1,200-seat auditorium is jammed for each of two performances, and next year they're thinking of expanding to three nights.

This year's event, held Nov. 16 and 17, was the most successful yet, with sellouts both nights and with New Orleans' noted disc jockey, Dick (Moon-glow With) Martin, serving as master of ceremonies.

Considering that the school's student body numbers only some 3,000, the total attendance of 2,400 would indicate that the townspeople and rural population also are interested in hearing what this thing called jazz is all about.

THIS YEARLY venture is not a loosely run jam session. The 21-piece orchestra that was the chief attraction this year spent many hours in rehearsal and many more discussing the music and what was to go on. A handsome program with articulate notes about the concert and the music was prepared, and for the first time, a "name" personality in the person of Martin was solicited to emcee.

Some absorbing music was presented, and some capable soloists blew chimes of beauty. A trumpeter named Norm Egli played with awareness, a firm beat, and choice melodic content. Tenor saxist Merle Knudsen showed a warm sound and personal style, and the solos these two men in particular played that night could as easily have come from the band of, say, Woody Herman, and no apologies would have been needed.

Two composers also stood out. One, Phil Snyder, pretty well dominated the program with his contributions, which included playing trumpet and percussion and arranging for and singing with a four-man vocal group, as well as writing scores for the orchestra.

TWO OF THOSE—*You're My Everything* and *What Is This Thing Called Love?*—were little more than slickly done carbons of Sauter-Finegan.

But toward the end of the second half came a work from his pen that showed a genuinely creative jazz writing talent which should be nurtured and encouraged. It was called *Portrait of a Love Affair*, and though Snyder used the 12-tone system in writing it,

and though he was not limited in any way, he showed taste and moderation in something that could easily have gone over the deep end.

The other writer who most impressed these ears was an alumnus, Reggie Schive, who wrote two really excellent charts—*Toppazzado* and *Reggie, What Is It?*, the latter so named because Schive mailed the score with no title affixed.

OTHER NAMES should be mentioned—John Nielson, for some good trombone solos and a swingly Basieish original, *Erbs for Basil*; pianist Darrell Scott for a cleverly contrapuntal first movement of his *Suite in Blue*; singer Betty Olinger; former student Patricia Samson for a very funny musical parody with narration by Martin titled *Going Places and Doing Things with Monitor*; the entire group for the spirit they showed in tackling a task of this magnitude.

But the most important results of this and the other concerts go beyond the music played at them. Music students leaving ITS to teach in the schools of Iowa already are sending their pupils to the school and are developing an interest in jazz in students all over the state.

The yearly concerts are becoming so talked about throughout the state that many students go to ITS instead of either the University of Iowa or Iowa State because of the opportunity to participate in the events. It is beginning to draw would-be jazz players as other schools draw athletes because they have good football teams.



With New Orleans' deejay, Dick Martin, at the mike, here's how Iowa State Teachers college jazz concert lined up. Rhythm—Darrell Scott, piano; John Russell, percussion; Dick Talbot, drums; Eddie Rainbow, bass; trumpets—Phil Snyder, Norm Egli, Don Winters, Milt Cary, Bob Bourne,

Rich Frantz, and George Whaley (French horn); trombones—Fred Sherwood, John Nielsen, Warren Erickson, Steepe Hollowall, Arnold Rabe (tuba); reeds—Jack King, Merle Knudsen (obscured behind Martin), Dick Hurlbert, Larry Mattox, and Dick Wright.

Perspectives

By Ralph J. Gleason

ANY STRAY EXCURSION into the record stores around the country and you can't help noticing that the covers of more and more albums look like illustrations from *Esquire* (if they ever get around to copying *Playboy*, look out!). Noting this trend, Fantasy, the independent Frisco label that discovered Dave Brubeck, has just sent out an announcement to its distributors noting that the use of cheesecake was boosting sales. "Cheesecake sells records," Fantasy reported, and then proceeded to offer it's own cheesecake recipe, *Cheesecake du Fantasy*. It's a good one, too. Makes great cheesecake, and if you want a copy of the recipe (it's for eight people or four disc jockeys), just drop a line to Fantasy, 654 Natoma St., San Francisco, and they'll send you one.

Fantasy followed its cheesecake announcement with the deadpan statement that they were going to form a subsidiary label called RCA Irving. The philosophy behind this move is simple. Guy comes into a store and asks for an RCA record. Does he specify Victor or Irving? So they'll pick up some sales, they say.

And as the opening release on RCA Irving, Fantasy announced the following LPs:

- The Toscanani Story*, three 12" LPs
 1. *Toscanani Plays Pretty*
 2. *Toscanani at Oberlin*
 3. *Toscanani With Strings*
- The Definitive Debussy*: Big Jay McNeely
- Rags, Stomps, and Blues*: Andres Segovia
- Jays P. Morgan Sings Puccini*
- The Original Score from Up in Dodo's Room*: La Scala Opera Co.
- Chicago, South Side*: Michele Le Grande orchestra
- Pines and Fountains of Rome*: Turk Murphy
- Tristan and Isolde*: Edith Piaf and Chat Baker
- German Leider Sung by Dinah Washington*
- Music to Listen to LPs By*
- Artur (Piano Man) Rubinstein Plays Crazy Otto Medleys*
- Al Schweitzer at the Mighty Paramount Organ*
- Mitropoulos at the Metropolis*
- Readings from Dylan Thomas by Lionel Hampton*
- Gerry Mulligan Plays Ben Bernie*

Then, there are two special releases. The first is titled simply: *Sol Hurok Presents Mitch Miller Conducting the Stan Kenton Jazz Showcase (Under the Personal Supervision of Norman Granz)*.

The second is called *Our Best*, and Fantasy calls it "all time hits in their original versions." It includes the following:

Twisted by Helen Traubel; *The Chase*, by Gregor Piatigorsky and Pab-

Initial Modern Jazz Society Concert Marks Some Firsts

By Nat Hentoff

The first program of the Modern Jazz Society at Town Hall was an exceptionally satisfying jazz concert musically. Never before have the musicians involved had as ample and as careful rehearsal time

as these had, and never before has the printed program for a jazz concert been as complete as this one was. Not only were the numbers and musicians correctly and fully listed and identified, but a separate four-page insert contained lucid annotations by John Lewis and Gunther Schuller on the original works.

The evening began with J. J. Johnson, Tony Scott and Lucky Thompson tastefully backed by John Lewis, Connie Kay, and Percy Heath. The expert improvisations of the three horns ranged through John Lewis' *Sketch One*, a beautifully realized medley of ballads, and a medium tempo blues. The abilities of Johnson and Scott are already widely recognized, but Thompson indicated here and throughout the concert how underappreciated a jazzman he is.

The next section featured the Modern Jazz Quartet at the height of their form in *Softly as in a Morning Sunrise* and three sensitively and strongly conceived John Lewis works—*Concorde*, *Fontessa*, and *Porte de Versailles*. All three pieces, as is customary in the MJQ approach, left spaces for improvisation within the lean, flowing, and memorable contours of their structure. Milt Jackson particularly wailed in *Porte de Versailles*.

The first half of the evening ended with the one non-jazz work on the program, Luigi Nono's *Polifonia, Monodia, Ritmica*. It was the first performance in this country not only of this work but of any composition by the young Italian contemporary, who is regarded in Europe as an unusually important modern composer. Gunther Schuller brilliantly fulfilled the tense, exacting task of conducting the complex work at the same time as he played its French horn part.

The concert resumed after intermission with two works performed by the MJQ with a chamber group including Scott; James Politis, flute; Thompson; Johnson; Loren Glickman, bassoon; Janet Putnam, harp, and Schuller. First was the initial public

le Casals; *Bluebird of Happiness*, by Muddy Waters; *Opus de Funk*, by Michel Piastro and the Longine Wittneuer Symphonette; *Four Brothers*, by the Budapest String Quartet; *One O'Clock Jump*, by Mantovanni; *Rock Around the Clock*, by Wanda Landowska; *The Bell Song (Laloma)*, by Babs Gonsalves; *Moody's Mood for Love*, by Esio Pinza.

I bet they get a lot of orders. There's a couple I wouldn't be without myself.

performance of Schuller's *18x11*, a wry, witty, and largely successful combination of atonality (in its composed sections) and tonality (in the improvisations of Lewis and Jackson).

The final section of the program began with four numbers performed by the same musicians as in the previous two pieces, except for the omission of Lewis and Jackson. Presented for the first time in public were three Lewis originals commissioned originally by Norman Granz for an LP of Lewis works. Of the three, the lovely adagio, *Midsummer*, was especially pleasurable and was more impressionistic than Lewis' writing generally is. Equally effective and of stimulating rhythmic interest was *Sun Dance*. The major, audience hit of this section, however, was J. J. Johnson's excellent orchestration of his own *Turnpike*, a jumping piece of scoring that confirmed the high opinion of J. J.'s writing ability held by many musicians for a long time. J. J. should write more often for larger groups. Throughout this section, the swinging improvisations of Scott, Johnson, and Thompson were uniformly impressive.

The concert ended as Lewis and Jackson returned along with altoist Charles Hartmann and bass clarinetist Jack Kreisman in Schuller's warmly regal orchestration of John Lewis' *The Queen's Fancy*, which benefited thereby.

This was a concert few present are likely to forget, and is proved again, as Ellington has in the past, that jazz need not lose its emotional power or pulsative spontaneity when improvisations of first-rate jazzmen are placed in the context of complementary, jazz-based writing of quality.

Conrad Janis Band To Be In Musical

New York—Actor-trombonist Conrad Janis and his band will be featured in a new musical revue, *Joy Ride*, to be produced by Huntington Hartford. Co-featured will be Jonathan Winters, Joanne Gilbert, and Dorothy Greener.

The show opens at the Huntington Hartford theater in Los Angeles Jan. 10 for four weeks, then plays a month in San Francisco before opening on Broadway. The Janis band, which will double in the pit and on stage, will consist of Gene Sedic, clarinet; Panama Francois, drums; Johnny Windhurst, trumpet, and probably Dick Wellstood or Charlie Queener, piano.

Counterpoint

By Nat Hentoff

Notes Between Sets: At the end of a recent panel discussion at the Boston public library, the moderator asked what each of us envisioned the jazz of 50 years from now would be like. The most astute answer came from Father Norman O'Connor, who conducts estimable jazz programs on Boston's WBUR-FM and WGBH-FM, writes a monthly column for *Spine and Needles*, lectures on jazz, and is an unusually skilled moderator of jazz discussions.

O'Connor pointed out on this occasion how impossible it is to predict specific changes in the jazz language as of half a century hence, but he did feel that within the 50 years, there would be increasing cultural influences from the east. These influences are bound to effect all western music and art, including jazz.

He's quite right, I think. Gradually the Hindu rajahs, the Balinese gamelans, the music of Japan and China, etc., are being heard in the west, just as touring western units like the Symphony of the Air are making an impact in the east. The results cannot help but be mutually stimulating and creatively enriching. There's a striking amount of potential interest for a jazzman, for one example, in Hindu music, as the excellent disc, *Classic Hindu Music Theory* (Folkways FP 66), demonstrates.

THE MOST consistently imaginative handling of jazz in TV can be seen in the *Theology of Jazz* portions of CBS-TV's Sunday morning series, *Look Up and Live*. Credit for originating the idea of jazz in a religious TV context is Frank Nichols, producer for the broadcasting and film commission of the National Council of Churches of Christ, under whose auspices the program is presented. Also deserving of credit are Ted Sack, producer for CBS; director Marvin Silberaher; host Merv Griffin, and an excellent camera crew.

Of the jazz guests; the most articulate and superbly lucid in his conversation has been Dave Brubeck who has made two appearances on the series. Dave's comments Nov. 13 on segregation and how jazz has broken through color lines were uncompromisingly forceful. Tentative date for Part V of *Theology of Jazz* on *Look Up and Live* is Jan. 1, with Marian and Jimmy McPartland.

LOUIS ARMSTRONG'S Geneva statement concerning his desire to play the Pied Piper through the Iron Curtain stirred up an enlivening series of consequences. The New York *Times* front-paged the opinion of its

Geneva correspondent that jazz was our best—though most secret—sonic weapon. NBC's *Monitor* devoted much of one weekend to statements and discussions of the potential value of jazz as an adjunct of the state department. And the energetic congressman from New Jersey, Frank Thompson Jr., was moved by all this brouhaha to include jazz in his current bill that aims "to establish a program of cultural interchange with foreign countries to meet the challenge of competitive co-existence with communism." His bill would, in effect, make more permanent and more extensive such American subsidization of international cultural exchange as already exists.

In a recent letter, the congressman writes that he has accepted my suggestion to add the Institute of Jazz Studies, Jazz International, and the New Orleans Jazz club to the list of participating organizations in his bill. He adds: "The reason the vast propaganda value of jazz for our side is a secret to Washington officialdom is very simply that no jazz spokesmen

have been placed on the advisory panel on music established by the American National Theater and Academy." This panel has a lot to do with deciding which American cultural groups are invited and partially subsidized to go overseas.

The congressman points out further that letters from all of us to ANTA, citing the New York *Times* article and "putting forward the names of John Hammond, Father O'Connor, George Wein, Dr. Souchon, Howard Lucraft, Marshall Stearns, Norman Granz, and some of the leading jazz artists and bandleaders would get some action in Washington, I would think."

My own added suggestion is that those jazz figures just named—and others—could themselves well write to Robert W. Dowling, chairman of the ANTA board, as well as to the secretary of state, pointing out the neglect of jazz hitherto in this government's cultural exchange program. And all of us should support Rep. Thompson's bill in the next congress.

Gretsch Spotlight

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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.

Barbara Carroll

You Stepped Out of a Dream; Did You Ever See a Dream Walking?; I Had the Craziest Dream; Dream a Little Dream of Me

Rating: ★★★★★

Title of the EP is *You Stepped Out of a Dream*, the reason for which is collectively evident above. Barbara's able assistants are bassist Joe Shulman and drummer Ralph Pollack. Barbara's conception is, as ever, delightful and individual. (Victor EPA-656)

Count Basie

Rif Interlude; Pound Cake; Ham 'n Eggs; Hollywood Jump; I Never Knows I Left My Baby; Easy Does It; Tickle-Too; Louisiana; Blow Top; Broadway; Let Me See

Rating: ★★★★★

Jump the Blues Away; The Jitters; Tuesday at Ten; Down, Down, Down; Tune Town Shuffle; Basie Boogie; Diggin' for Dex; Fiesta in Blues; Something New; Platterbrains; The Feather Merchant; Down for Double

Rating: ★★★★★

These reissues are of such importance that they deserve spotlighting. The first, titled *Let's Go to Prez*, consists of sides recorded from May 19, 1939, to November, 1940. This was one of the great bands of jazz history, superior to the admittedly blazing current Basie band, both collectively and in the stature of its soloists. Three tracks apparently consist of hitherto unreleased masters of *Rif Interlude*, *Ham 'n Eggs*, and *Tickle-Too*.

The nonpareil rhythm section was made up of Count, Jo Jones, Freddie Greene, and Walter Page. The trumpets were Ed Lewis, Harry Edison, Buck Clayton, and Shad Collins, who was replaced part way through by Al Killian. Dan Minor, Dicky Wells, and Benny Morton were the trombones, with Vic Dickenson replacing Morton on several. Reeds were Earl Warren, Jack Washington, Buddy Tate, and the superlative Lester Young. Jimmy Rushing sings the moving *I Left My Baby*.

Complete personnel and recording dates are on the envelope. (One correction: Tab Smith, says *Hot Discography*, was added on *Blow Top*). This is an essential LP, particularly for those who came to jazz mainly within the last five years and never had a chance to hear this magnificent band "live." (Epic 12" LP LN 3168)

The second LP, *Basie's Back in Town*, is assembled from sides recorded from January to November, 1941.

Lester had left, and there were a few other substitutions. The reeds were Warren, Washington, Smith, Don Byas, and Tate, with Lewis, Killian, Clayton, and Edison in the trumpet section. Wells, Ed Cuffey, and Minor were the trombones, with Robert Scott and Eli Robertson on several.

The loss of Prez was a serious one, and the general level of material isn't up to the 1940 sides, but this was still a first-rate band with several tasty soloists and the greatest rhythm section in jazz. *Down, Down, Down and Something New* are previously unreleased masters. (Epic 12" LP LN 3169)

Jack Delaney

Shine; Sidewalks of New York; Hindustan; Till We Meet Again; Who's Sorry Now?; Careless Love; Backtown Drag; Basin Street Blues

Rating: ★★★★★

A bright, happy Dixieland program headed by trombonist Jack Delaney. On the first four, the band includes Pete Fountain, clarinet; Alvin Alcorn, trumpet; Chink Martin, bass; Roy Zimmerman, piano; Joe Capraro, guitar, and Monk Hazel, drums and melophone. The last four have Raymond Burke, clarinet; Les Collins, trumpet; Stan Mendelson, piano; the late Abbie Brunies, drums, and Sherwood Mangiapane, bass.

Chief kicks come from hearing the veteran Collins again, the liquid clarinets of Fountain and Burke, and the big, warm horn of Delaney. Delaney's singing attempt on *Shine*, however, was ill-advised on musical grounds as well as those of general taste. Good recorded sound. Let's have more Lee Collins. (Southland S-LP 214)

Doc Evans

That's Aplenty; London Blues; Eccentric; Eye and Eye

Rating: ★★★★★

A crisp, superbly recorded Dixieland session featuring the imaginative, warm, lyrical horn of Doc Evans. His generally able associates are Harry Blons, clarinet; Hal Runyan, trombone; George Tupper, tuba; Irv Wickner, banjo; Hod Russell, piano, and Micky Steinke, drums.

It is Evans, however, who is clearly the outstanding soloist. The ensembles are well integrated and executed. This record is especially recommended to audiophiles as another example of the engineering skill of the remarkable E. D. Nunn of Saukville, Wis. (Audio-philie AP-29)

Ella Fitzgerald

Thanks for the Memory; It Might as Well Be Spring; You'll Never Know; I Can't Get Started; Moanin' Low; Taking a Chance on Love; That Old Black Magic; Old Devil Moon; Lover, Come Back to Me; Between the Devil and the Deep Blue Sea; You'll Have to Swing It

Rating: ★★★★★

Ella is excellent in *Sweet and Hot*, as the collection is called, but she is

ill served in the four numbers directed by Andre Previn and the two conducted by John Scott Trotter. On these six, she is set against a Musakian string section and orchestra for which the arrangers have written without distinction.

On the final five, Ella is more strongly—if not much more imaginatively complemented—by a big band led by Benny Carter (4) and one headed by Sy Oliver. It's Benny's unit behind her on this newer version of *Lover, Come Back to Me*.

The album, however, is thoroughly recommended because of Ella—she floats with superb phrasing through the ballads and rocks the up-tempo. It's too bad on those first six that Decca didn't just assemble a good rhythm section and three or four first-rate hornmen, instead of all those square fiddles. Ella, of course, deserves five. (Decca 12" LP 8155)

Tyree Glenn

★★★ *Sidewalks of New York*
★★★★ *How Could You Do a Thing Like That?*

Two ambling solos by the warm-toned, skilled former Calloway and Ellington trombonist, now prosperously employed in New York studio work. On *Sidewalks*, Tyree plays plunger-style in the manner of the late Tricky Sam Nanton, but works the plunger more for novelty effect than for the deeply humorous and often quite dramatic possibilities Nanton used to realize. On the ballad, Tyree unravels a series of well-conceived, muted variations. His superb rhythm section on both consists of Hank Jones, Jo Jones, and Milt Hinton. Tyree deserves an LP of his own to expand on. (Roost EP 612x45)

Mahalia Jackson

Silent Night, Holy Night; No Room at the Inn; O Little Town of Bethlehem; The Holy Babe; Joy to the World; O Come, All Ye Faithful; Go Tell It on the Mountain; White Christmas; I Wonder as I Wander; Sweet Little Jesus Boy

Rating: ★★★★★

The usually reliable George Avakian has committed several major goofs on this set. The worst is the inexplicable and prominent use of a remarkably bloodless choir behind Mahalia on three selections in vacuous arrangements by Sid Bass that are a blasphemy on Mahalia's glorious talent which needs no commercialized shackles like these.

Another goof if having Mahalia sing such pap as *White Christmas* in a collection called *Sweet Little Jesus Boy*. On two other numbers, Bass leads a stringed orchestra in arrangements that are also out of context with Mahalia's unpretentious directness. But fortunately there are three tracks—*No Room at the Inn*, *The Holy Babe*, and *Go Tell It on the Mountain*—wherein Mahalia is allowed to sing in the uncluttered, beautifully honest go-

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pel manner for which she has become world renowned.

On the others, she herself is still superb in sound and sincerity and manages somehow largely to transcend those tracks that have sugary accompaniment, but that accompaniment does detract from the album as a whole—hence the rating.

Apollo doesn't have anywhere near the resources of Columbia, but Apollo never subjected Mahalia to the aesthetic indignities inflicted on her in a large portion of this LP. Let the woman alone and let her sing her own way! (Columbia 12" LP CL 702)

Lars Gullin

Cowdip; Loburnum; Cat-in-Clover; Chesse-Rennest

Rating: ★★ ★★

A relaxed session of Swedish modern jazz called *Gullin's Garden*. Chief pleasure results from Gullin's lyrical, flexible baritone and Bengt Halberg's tasteful, beautifully sounded piano. Putte Wickman's clarinet is attractive though rather derivative while the tenor of Bjarne Nerm and trombone of Ake Persson are competent if not particularly individual. Bassist George Riedel and drummer Robert Edman put down an adequate beat.

The pleasant, rather soft-spoken but flowing originals and arrangements are by Gullin. Good recorded sound. Gullin and Halberg bring this up to four, plus the over-all cohesiveness of feeling of the unit as a whole. (EmArcy LP MG 26044)

Jazz in a Stable

It Might as Well Be Spring; Honey Bunny; Moten Swing; Porta Desks and Tuxedos; One Bass Hit; Off Minor; Sweet and Lovely; Ray's Idea; Dear Old Stockholm

Rating: ★★ ★★ ★★

This is the first LP issued by the new and valuable Transition label of Cambridge, Mass., and is also the first in its *Boston Panorama* project. Other series will include sets of jazz from Detroit, Tennessee, and Alabama. The Stable in the title is a night club which has been the welcome home of Boston's Jazz Workshop for the last couple of years.

The album was recorded in the regular course of an evening at the club, and there were no retakes. The musicians are Herb Pomeroy, trumpet; Varty Haroutunian, tenor; Jimmy Zitano, drums; John Neves, bass, and Ray Santisi (spelled Santici here), piano. Good biographical notes by Tom Wilson. Arranging credits, however, would have been helpful. First original, *Honey Bunny* is by the talented Boston pianist, Jackie Byard, and Pomeroy did *Porta Desks*.

The musicianship is of a very high level. Pomeroy indicates again that he is one of the best young trumpeters in the country. Haroutunian blows with a full sound, flowing ideas, and guts.

Santisi has never sounded as consistently and richly inventive before on records. While Neves has a big sound, his solos here lack imaginative range and flexibility. Zitano lays down a steady beat.

Collectively, the unit swings and has good ensemble integration. Above all, this is warm music. These men are thinking musicians, but they haven't forgotten the essential emotional elements that all good jazz must communicate. The set is thoroughly recommended. (Transition TRLP 1)

J. J. Johnson and Kai Winding

Funnybone; Cornerstone; Lullaby of Birdland; Bone of Contention; Birdland Festival; Vista

Rating: ★★ ★★ ★★

An *Afternoon at Birdland* was recorded at that Broadway recital hall in October, 1954, and is only now being released. J. J. and Kai's rhythm section here includes the first-rate Dick Katz and the adequate Al Harewood and Peck Morrison. Kai wrote the first two brittle originals and *Festival*, the most appealing of his three. J. J. is responsible for the other two, the better of which is the thoughtful *Vista*. *Lullaby of Birdland*, a "head," has fresh linear inventiveness.

All the originals except *Vista* leave a great deal of space for blowing, and the solos and quickening exchanges between J. J. and Kai are exhilarating examples of excellent jazz tromboning. Recording balance could be better, especially for the piano. This is one of the freer of recently issued J. J. and Kai sets, and while the writing isn't as generally inventive as in some others of their albums, the blowing is just fine. (Label "X" 12" LP LXA-1040)

George Lewis

High Society; Hoobie Jeobies; Savoy Blues; Nobody Knows the Way I Feel This Morning; I Can't Escape from You

Rating: ★★ ★★ ★★

Though this is Blue Note's fourth volume by George Lewis and his New Orleans Stompers, the set is also the second of the brace cut earlier this year by Rudy Van Gelder when the Lewis band was in New York (*Down Beat*, Oct. 19). The personnel includes Avery (Kid) Howard, trumpet; Jim Robinson, trombone; Lewis, clarinet; Alton Purnell, piano; George Guesnon, banjo; Alcide (Slow Drag) Pavageau, bass, and Joe Watkins, drums. There's a rugged vocal apiece from Purnell and Howard.

Over-all, this is not as good as the LP preceding it. The ensembles are more ragged in places; the insufficient forcefulness as a lead horn of Howard's otherwise often moving trumpet is more apparent; some of the exultancy of the former sides are missing in places here. But it's still a stimulating collection of New Orleans jazz, paced again by the bittersweet clarinet of Lewis and the large-lunged trombone of Robinson. (Blue Note LP 7028)

(Continued on Page 20)

Jazz Reissues

... some familiar fare
is back in circulation

CHU BERRY — ★★☆☆ *Chu* (Epic 12" LP LG 3124). Another valuable Epic set of reissues. These sides featuring one of the great tenor saxists in jazz history were made between 1936-'40 with bands led by Cab Calloway, Teddy Wilson, and in eight numbers with combos, under Chu's own leadership. Among the alternating personnel on the small band dates were the late Lips Page (who also sings on two), Buster Bailey, Israel Crosby, Cozy Cole, Lawrence Lucie, Irv Randolph, Keg Johnson, Danny Barker, Milt Hinton, and Benny Payne. The one Wilson date here includes Eldridge, Crosby, Bailey, and the late Sid Catfett. On the 1940 Calloway date, a member of the trumpet section is Dizzy Gillespie. Throughout, however, the main figure is Chu (who died in 1941 in a car crash). He swung as few jazzmen ever have; his tone was muscular and full; his ideas flowed with seemingly inexhaustible ease. For newcomers to jazz, this is an excellent way to become acquainted with one of the voices in jazz that will always be meaningful.

BIX BEIDERBECKE — ★★★ *With Paul Whiteman's Orchestra* (Label "X" LP LVA-3040). Eight sides cut from November, 1927, to February, 1928, during Bix's initial months with the Whiteman band. It's worth waiting through the marshmallowy Whiteman music to hear the few flashing minutes of Bix in the set. Bing Crosby sings on one with airy youthfulness and is part of the Rhythm Boys on *Mississippi Mud* and *Changes*. Had there been more Bix, the rating would be higher.

CHARLIE BARNET — ★★☆☆ *Classics in Jazz* (Capitol 12" LP T624). The 1949-50 Barnet band, marked in personnel and writing by Barnet's realization of the changing jazz scene at that time. Only two of the 11 tunes are standards. The rest are originals by Gil Fuller (with Cecil Payne and Ernie Henry), Manny Albam, Paul Villepigue, Dave Matthews (*Portrait of Edward Kennedy Ellington*) and Kai Winding. Among soloists are Claude Williamson (*Claude Reigns*), vocalist Bunny Briggs, Vinnie Dean, Dick Kenny, Doc Severinsen, and Dick Hafer. These were exciting bands that could cut a softly attractive *Rainbow*, an impressionistic *Portrait*, roaring uptempos, and Afro-Cuban material. Capitol is to be congratulated for providing complete personnel and recording dates.

CHICAGO STYLE JAZZ — ★★☆☆ *The Original 1927-'35 Jazz Classics* (Columbia 12" LP CL 632). This is another exemplary George Avakian reissue production, correlating in extensive text and well-chosen music the best

single album summary of the kind of jazz first played "by a group of young white musicians in Chicago in the middle '20s, who were inspired primarily by musicians who had come north from New Orleans, and the example of a white cornetist only a few years older than themselves, Bix Beiderbecke." Beginning with the explosive 1927 McKenzie-Condon Okeh sides cut in Chicago, the set goes on to later New York dates with Miff Mole, Red Nichols, and Jack Teagarden. (Jack is featured in *Makin' Friends*). There follows a Bud Freeman Chicago session, and a 1935 meeting between Chicago and New Orleans musicians. Among others who appear in this documentary are Jimmy McPartland, Tesch, Bud Freeman, Sullivan, Krupa, Floyd O'Brien, Boyce Brown, Jess Stacy, George Wettling, Paul Mares, Omer Simeon, and Santo Pecora. The set is also marked by the first jazz cover created by the distinguished American artist, Ben Shahn.

DORSEY BROTHERS — ★★★ *Dixieland Jazz 1934-1935, Vol. 1* (Decca LP DL 6016). Seven surprisingly still alive sides from the closing months of the last Dorsey brothers band before the current union. Instrumentation had three trombones, three saxes, one trumpet, and rhythm. The playing was loose with ample room for solos by both brothers, tenor Jack Stacey and emphatic trumpeter Georgie Thow. The beat was sparked by Ray McKinley.

The arrangements, or most of them, were by Glenn Miller. As Marshall Stearns points out in his good if somewhat overstated envelope essay, "In its relaxed bounce, this music looks back to old-time Dixieland, and in its full brass and reed sections this music looks forward to swing." Both those who remember this era and younger listeners who are interested in one of the harbingers of the swing era will get kicks from this set.

DUKE ELLINGTON — ★★☆☆ *The Duke and His Men* (Victor 12" LPM-1092). A dozen sides from the 1940-1942 period that many Ellington aficionados feel was his most creative on records. Among the jazz nobility in the band then were Cootie Williams, Rex Stewart, Lawrence Brown, Otto Hardwick, Johnny Hodges, Freddie Guy, Sonny Greer, the late, great Jimmy Blanton, Ben Webster, the late Tricky Sam Nanton, Juan Tizol, Ray Nance, and Harry Carney. (Nance and Carney are, of course, still with Duke). I only regret that the man in charge of this album missed several 1940-'42 sides that were superior to some of those included here. As a result, though the album is strongly recommended, it misses the full five stars.

DIZZY GILLESPIE - CHARLIE PARKER — ★★☆☆ *Giant of Modern Jazz* (Jazztone Society 12" LP J-1204). Four of these 14 sides from the Dial catalog are taken from the excellent 1946 Red Norvo session with Teddy Wilson, Slam Stewart, Flip Phillips, J. C. Heard, Specs Powell, Bird, and Dizzy. Five more are Dizzy's dates with Lucky Thompson, Milt Jackson, Al Haig, Ray Brown, and Stan Levey. The rest were cut under Bird's name, also in the '40s, with Lucky, Dodo Marmarosa, Miles Davis, Arvin Garrison, Vic McMillan, and Roy Porter.

Unfortunately this personnel breakdown according to date is not done on the envelope. Otherwise, Paul Shapler's notes are well done. The music is from the swirling early days of modern jazz. It's sharply imaginative and is also played with great emotional power. A must record for any comprehensive library.

COLEMAN HAWKINS — ★★☆☆ *The Hawk in Flight* (Victor 12" LP LJM-1017). The range and swinging spirit of the Hawk from 1939-47. On the earlier dates, he is accompanied by Benny Carter, J. C. Higginbotham, Danny Polo, Lawrence Lucie, Arthur Herbert, and Thelma Carpenter (on one), among others. The four '46 dates have Allen Eager, Pete Brown, Charlie Shavers, Jimmy Jones, Mary Osborne, Al McKibbin and Shelly Manne. The last two (1947) include Bud Johnson, the late Fats Navarro, J. J. Johnson, Hank Jones, Jack Lesberg, Marion di Veta, and Max Roach. In all companies, Hawk both adapts collectively and also remains his magnificent self in solo. The weakness of some of the material brings the rating down.

CHUBBY JACKSON — ★★☆☆ *Father Knickerbopper* (Columbia EP B-2017). Columbia issues this without a trace of data as to recording date or personnel, a strange goof in the land of Avakian. Anyway, the four sides were cut in 1949, and the personnel comprises trumpeters Al Porcino, Norman Faye, and Charlie Wolp; trombonists Mario Daone and Bob Swope; reedmen Frank Socolow, Al Young, Ray Turner, and Marty Flax, and a rhythm section of Gene DiNovi, Curley Russell, Teddy Cohen (now Charles), and the late Tiny Kahn. The arrangements, writes Ralph Gleason in the *San Francisco Chronicle*, are by Al Cohn. Paula Castle sings agreeably on one, but jazzwise it's the weakest track of the four. Kahn wrote *Tiny's Blues* and *Father Knickerbopper* and sings on George Wallington's *God-child*. This was a kicking, charging band with good soloists, and the EP reissue is welcome. Added attraction: the quite audible exhortations of coxswain Jackson.



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Lullaby of Birdland

Rating: ★★☆☆

A largely interesting Jack Lewis production wherein 12 different versions of *Lullaby of Birdland* are played by units headed by Dick Collins, Tony Scott, Pete Jolly, Milt Bernhart, Billy Byers, Joe Newman, Charlie Barnet, Shorty Rogers-Andre Previn, Barbara Carroll, Ernie Wilkins, Al Cohn, and Quincy Jones. The groups are of various sizes from trios to big bands. Full personnel and arranger credits are on the back of the envelope along with recording dates, pictures of each leader and a brief tribute by Count Basie who writes liner notes much like Stan Kenton does.

Admittedly, it's rather wearying to hear a dozen of the same basic lullabies, but if the LP is sampled from time to time rather than swallowed whole at each hearing, it's good for a lot of kicks. And it's a fine laboratory example of how stimulatingly varied are the ways of jazz soloists and arrangers with the same song. Most imaginative small combo track to me was Scott's; the tastier of the trio versions was Miss Carroll's. Collins (with arranging by Nat Pierce), Jones and Wilkins had the best big band sides. (Victor 12" LP LPM-1146)

Carmen McRae

Give Me the Simple Life; Sometimes I'm Happy; Love Is Here to Stay; Something to Live For; I Can't Get Started; Yardbird Suite; Just One of Those Things; This Will Make You Laugh; My One and Only Love; I'll Remember April; Supper Time; You Took Advantage of Me

Rating: ★★☆☆

Thanks are due Milt Gabler for having given Carmen the space, freedom, and apt accompaniment that resulted in this distinctive LP. Title of the set is *By Special Request*. On five numbers, Carmen is backed by the Mat Mathews quintet with flutist Herbie Mann, Mundell Lowe, Wendell Marshall, and Kenny Clarke. On the other seven, Marshall and Lowe remain with Dick Katz (5), Billy Strayhorn (1), and Carmen herself (1) on piano. All the musicians involved perform with tasteful skill.

Carmen, as usual, is relaxed, unpretentious, and impresses warmly with the fresh clarity of her sound, the lucidity of her diction, the instrumentalized flow and logic of her phrasing, and her fine beat. I would ask only for somewhat more depth of emotion, a little more letting herself go. But this is certainly a first-rate set, worth many hearings and worth being heard especially by aspiring novitiates in the art of jazz singing. Very close to five stars. Good notes by Leonard Feather. (Decca 12" LP DL 8173)

Herbie Nichols

Amos's Dance; Crisp Day; 2300 Skiddoo; It Didn't Happen; Shuffle Montgomery; Brass Rings

Rating: ★★☆☆

This is the second volume by the

vigorously—and often whimsically—original Herbie Nichols. He is supported by the excellent bassist, Al McKibbin, and the powerful Art Blakey. As in the first set, all the originals here are by Nichols. Again, they are characterized by angular, energetic lines that do not flow but rather dart and plunge. His harmonies are pungent, often unexpected, and often quickly changing. In addition to the frequently too fragmented nature of his originals noted in the review of the first LP, there is another criticism to be made on the basis now of hearing two Nichols collections.

There is up to now too much of a sameness in the general character and impact of Nichols writing. It is almost all angularity. There are no long-lined, lyrical statements nor are there any structures that build into really memorable many-faceted totalities (like John Lewis' *Fontessa*, for example).

Here, then, is a really individual talent with a deep rhythmic sense, much warmth and an unusual store of equally unusual humor. But Nichols has considerably further to go in terms of broadening his writing—and his playing—conception. His opening lines are usually quite engaging, but they're seldom developed as well and as extensively as they should be. But the set is recommended for a challenging, however limited, jazz experience. Very good recorded sound. (Blue Note LP 5069)

Horace Silver

Hippy; The Preacher; Hankerin' To Whom It May Concern

Rating: ★★★★★

Although called here the Horace Silver quintet, this is actually the co-op Jazz Messengers with Horace on piano; Art Blakey, drums; Kenny Dorham, trumpet; Hank Mobley, tenor, and Doug Watkins, bass. For this kind of jazz, the Messengers are one of the most consistently exciting present-day units. They wait with a collective power and open-hearted heat that is often tremendously stimulating. Individually, Blakey is, as always, a source of great strength and in this unit, all the soloists are also strong enough not to be overwhelmed by him, as has sometimes happened with others in the past.

The bright, crackling horn of Dorham never has sounded as good as in this stage of his career. Mobley has a lot of drive and a hard, full tone and his ideas, while not particularly fresh very often, are rarely banal, and he fits well here. Horace is first-rate, whether punching out his angular, percussive solos or fusing with the rhythm section.

Three of the blues-based originals are by Silver while *Hankerin'* is by Mobley. I was most struck by the loping, hortatory lines of *The Preacher* and the directly declarative *To Whom It May Concern*. Excellent recording quality. (Blue Note LP 5062)

Jeri Southern

I'll Take Romance; Let's Fall in Love; One Day I Wrote His Name on the Sand; I'll Wear the Green Willow; It's a De-Lovely; My Letters; Too Marvellous for Words; The Gypsy in My Soul; Debonair; I Don't Know Where to Run; I Hadn't Anyone Till You; Scarlet Ribbons

Rating: ★★★★★

A superb album, Jeri's best, on which she is backed by bassist Cliff Hill, Lloyd Morales on drums and bongos, and herself on piano. The unbilled guitar which provides the sole accompaniment on *Scarlet Ribbons* is probably E. J. Roland. Jeri comps for herself with unpretentious imagination, warmth and economy, and her solo passages are all pleasurable. As for her singing, apart from her already widely lauded sound, ear, beat, and feeling for lyrics, there is the Southern phrasing—a deft placement of soft but strong, always pulsating, dramatic accents. First-rate engineering. (Decca 12" LP DL 8055)

Sylvia Syms

Let There Be Love; When Your Lover Has Gone; The Gentleman Is a Dope; Goodbye; It's De Lovely; There's a Man in My Life; You Do Something to Me; In Other Words

Rating: ★★★★★

One of the better vocal albums of the year. Recorded on a tape recorder at a private early morning party in someone's apartment, the set features Sylvia gently backed by drummer Herb Wasserman, pianist Gene Di Novi, and bassist Russ Saunders. This is Sylvia's best singing on record so far, though a forthcoming Decca set with Ralph Burns is also being highly touted. Anyway, Miss Syms has a voice of sensuously pulsating huskiness, a fine beat, and an arresting conception (c.f. *When Your Lover Has Gone* and *Goodbye*). Her intonation is sometimes a little shaky.

Though she's better known as a regular at such eclectic clubs as the Village Vanguard, Sylvia has also worked in jazz rooms, and large sections of this LP demonstrate, if proof were needed, her right to be classed as a jazz vocalist though she does approach a couple of the tunes here more in the supper club manner (e. g. *In Other Words*). Either way, it's very good singing. Most stores won't have this, so the address of Version Records is 250 W. 57th St., New York 19, N. Y. I think most of you will dig this. (Version LP VLP-103)

Sylvia Syms

My Ship; Then I'll Be Tired of You; I'm the Girl; Lilac Wine; I Don't Want to Cry Anymore; Honey in the Honeycomb; A Woman's Intuition; Experiments; Let Me Love You; We Just Say Goodbye; I'm So Happy I Could Cry; Down with Love

Rating: ★★★★★

This is Sylvia Syms' best album yet



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(ADV.)

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because it is the least affected. No little part of the set's quality is due to the discreet, tasteful, woodwindy arrangements of Ralph Burns who also conducts the orchestra. Sylvia, in the last two years especially, has been exposing more of her natural warmth and grace and gradually sloughing off the phrasing exaggerations and other cute gimmicks she used too much in her supper club carousals. Sylvia always had a strong pulsation and feeling for jazz—when she wasn't being tricky. Now, as her singing grows simpler and deeper (at least on records) she is evolving into a very compelling, very musical vocalist. Firstrate recorded sound. Another commendation this month for Decca's Gabler. (Decca 12" LP DL 8188)

West Coast Jazz

East of the Sun; Four; Suddenly It's Spring; Night in Tunisia; Summertime; Shine

Rating: ★★★

This is called *West Coast Jazz*, because, I suppose, it was recorded in Los Angeles. If there's any other reason, it eludes me. The participants are Stan Getz, Shelly Manne, Conte Candoli, Lou Levy, and bassist Leroy Vinnegar. The only original, *Four*, is by Miles Davis and was recorded by him on Prestige LP 161. This doesn't sound like the happiest of sessions. Candoli's sound is shrill and while his conception is competent he's not especially stimulating.

Getz' tone too is not always at its best on this set and his conception has been more brilliant and more exciting on other sides. Stan's blowing on these also could hardly be called the most virile of the year. In essence, though his work here is still remarkably fluent and better than most tenors can reach, it's not up to Getz' own capabilities. His best track here is *Summertime*. The rhythm section is all right, but it could both swing more and flow more.

Solowise, the best man on this date is pianist Lou Levy who is the chief reason for auditioning the LP. Lou is generally original, swings hard, uses both hands, and communicates real emotion. I'm not sure what David Stone Martin's cover means, but I like it. Recording quality could be better. (Norgran 12" LP MG N-1032)

Steve White

★★★ *My New Jet Plane*

★★★ *Swing Easy*

Steve White plays good, Getz-derived tenor on the relaxed *Swing Easy*. *Jet Plane*, however, is marred by silly, unmusical vocal passages, and White's otherwise swinging tenor degenerates in several places to honking. Jimmy Rowles plays characteristically tasty piano on *Swing Easy*, and he fuses well into a firstrate rhythm section with Harry Babasin and Roy Harte. But what's the point of that other side? (Pacific Jazz EP 45-620)



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

Jutta Bends An Ear To 12 'Lullabies'

By Leonard Feather

The recent arrival of a brilliant and talented pianist from Germany named Jutta (pronounced Uta) Hipp, and a 12-inch LP on Victor consisting of a dozen versions of *Lullaby of Birdland*, by 12 different artists, resulted in a slight brainstorm that produced a unique *Blindfold Test*.

Using first all the pianist-led versions on the LP and then selecting a number of other piano treatments of the Shearing jazz classic, I assembled an entire test composed of contrasting *Lullabies*. Miss Hipp, who is as conscientious as she is sensitive, scribbled copious notes while the records were playing and tape-recorded her comments at the end of each.

The Records

1. **Barbara Carroll, *Lullabye of Birdland* (Victor).**

At first I thought it was going to be Basie, because of the single-hand style. The dotted eighths and sixteenths sounded like André Previn, but it's not him either. I'll take a wild guess and say it's Marian McPartland . . . Although it doesn't have as much swing as, say, Bud Powell or Erroll Garner. I liked it; the ideas were very nice. Three stars.

2. **André Previn-Sherry Rogers, *Lullabye of Birdland* (Victor). Milt Bernhart, trombone; Jimmy Giuffrè, alto.**

The introduction and the ending sounded like the soundtrack to a movie showing some beautiful scenery and countryside. I liked the arrangement very much, and I was especially impressed by the soloists on alto and trombone. The piano solo was very clean; I don't like pianists who play too many chords, trying to impress people. The one who can do it as much as he likes is Garner. But I liked this pianist and the record. I'd give it four stars.

3. **Pete Jelly Trio, *Lullabye of Birdland* (Victor).**

The introduction sounded like Garner. When it got to the chorus I thought it was Russ Freeman, but there are so many pianists trying to imitate Russ Freeman, so I can't tell.

Lots of people in Germany are trying to imitate Russ Freeman. But this is probably someone I don't know. Russ manages to imply out-of-this-world chords with only a few notes, leaving the rest to your imagination. That is one of the great arts of playing the piano . . . The pianist here really swings; I like this one very much. Five stars.



Jutta Hipp

4. **Calvin Jackson, *Lullabye of Birdland* (Label "X") Jackson, piano; Peter Appleyard, piano and vibes.**

It sounds a little hasty. The piano sounds like Hampton—I mean of course it's Hampton, at least on keys 77 to 88, the upper part. Perhaps the lower part, if it was an old recording, could be Milt Buckner. I've played with Hampton, so I think I'm right. He puts his whole heart and soul into everything.

We met in that cellar in Frankfurt where all the musicians go to have a jam session, and Hamp sat down on an old beer-barrel and played four-hand piano with me. He is a very nice person; he seems very shy and quiet and friendly. But I think he plays best when he doesn't have to play, when he just feels like playing.

Some people who heard his show and walked out disgusted. When they heard him afterwards in the cellar, they just loved him; he played so much better.

In my old home town in Leipzig we had the old Goodman records with Lionel, and I've liked him ever since those days. He's like an old tune; he's an evergreen . . . I'd rather not rate this recording, because I know him personally.

5. **Bud Powell, *Lullabye of Birdland* (Debut). (From *Jazz at Massey Hall*.) Charlie Mingus, bass.**

This is not well recorded; it's from some jazz session or concert. You can't hear the piano well enough. Some thing got lost. The bass is good, but too loud. The piano is very nice, though; it has more swing than, say, the first record; so it's worth 8½ or four.

6. **Marian McPartland, *Lullabye of Birdland* (Savoy).**

It sounds like he just keeps time with his left hand. But his right hand sounds very nice. I seem to hear a little Tristano and Shearing influence. I have no idea who it is. Three stars.

7. **Erroll Garner, *Lullabye of Birdland* (Columbia).**

As my mother would say—she's over 60 years old—nobody else plays like Garner! Garner is amazing—he's a big band and a combo and a soloist all in one person. He has the talent for making everybody happy, and most of all, he swings. He is one of the very few who discovered a style of their own.

People who dislike him must have no heart and no feeling. Even though you know his style, he can still surprise you. I can listen to him for hours; he could play a march or a folk song or a hillbilly tune and make it sound great.

I give it all the stars there are in the sky!

8. **Don Shirley, *Lullabye of Birdland* (Cedence).**

Is this a jazz *Blindfold Test* or a semiclassical opera? Is it Liberace-Brubeck or Schumann's *Träumerei*? It's nice music for square lovebirds, but couldn't he make his living as a concert pianist? Or is he one of those classical musicians trying to play jazz? Or is it soundtrack music for a movie called *Lull & White in Birdland*? When he tries to get jazzy in the end, all he does is get faster. Put him on TV, he might impress people.

No stars in the sky tonight!

9. **Billy Taylor, *Lullabye of Birdland* (Prestige).**

It's nice and clean, with a slight Previn touch again in the way he uses the dotted eighths and sixteenths. It swings nicely, but everybody who's playing this tune sounds as if he's trying to imitate Shearing. At least, most of them. This is good, though; three to four stars, I'd say.

10. **George Shearing, *Lullabye of Birdland* (MGM). (original version without vocal.)**

It's either Shearing or some other combo doing a good job of imitating him. I'm sure it's Shearing, though . . . I think that only people who have a real style of their own, like Teddy Wilson or Garner, Tristano, Shearing, Bud Powell, should try to play a tune like *Lullabye of Birdland*. Otherwise they'll all sound the same as the original. But Shearing himself is the original; five stars.

Afterthoughts by Jutta

I'd like to hear this tune played in other styles—old style, swing style, and so forth. Too many of the ones you played were all along the same general lines; they had no great individual character.

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Feather's Nest

By Leonard Feather

FOR SOME TIME, I have made an innocuous and amusing pastime of collecting quotations on the subject of critics. The ultimate objective of this hobby was the composition of a piece in this department on the function of the critic in general and of the jazz critic in particular.

The collection has reached such interesting proportions that it will take one column to dispose of the quotations and a second to itemize the conclusions in their relationship to our own special field.

Inevitably, the critic by virtue of his very name has been the butt of contumely and contempt for centuries. The term itself has come to imply "negative critic" rather than simply "analyst of favorable and unfavorable qualities" as it should. The verb to criticize, for most of its users, has a derogatory rather than a polemical significance.

LITTLE WONDER, then, that the critic, to most artists, is one of those sneering characters who "go along for deride." He is a man who "likes to hiss and tell," a stowaway on the flight of someone else's imagination, a fellow who would have you write it, sing it, play it, as he would do it himself—if he could.

Of course, the critic is the target of those who complain that he can't practice what he preaches; in return, he mumbles that to tell a good egg from a bad one you don't have to be able to lay an egg—which puts the critics in a worse light than ever by implying that he lumps eggs in the same class with works of art.

The practice-what-you-preach theme long has been a watchword of the critics' critics. Benjamin Disraeli (Lord Beaconsfield) once said: "You know who critics are? The men who have failed in literature and art." He was at least partly right, as we shall see.

CHANNING POLLOCK summed it up neatly when he commented: "A critic is a legless man who teaches running." And Oliver Wendell Holmes had a thought along similar lines: "Nature, when she invented, manufactured and patented her authors, contrived to make critics out of the chips that were left."

Some of the other comments have been far harsher than these humorous barbs. "Believe a woman or an epitaph or anything that's false before you trust in critics," said Lord Byron, and "pay no attention to what the critics say," advised Jean Sibelius. "There has never been set up a statue in honor of a critic."

James Gibbons Huneker, an American editor, critic and biographer, once wrote that "a critic is a man who expects miracles." Wilson Mizner took a

Fisher, Fitzgerald On CBS 'Jubilee'

New York—Eddie Fisher will make his first appearance in a 90-minute program when he heads an all-star cast on CBS television's *Ford Star Jubilee*, in color, Saturday Dec. 17 (9:30-11 p.m., EST). Ella Fitzgerald and Red Skelton will also be featured.

The special color program will present in song, dance, and drama the story of American music, from its birth to its present international popularity, says CBS.

The 1½-hour show will originate 'live' from Television City in Hollywood and will be produced by Ken Murray, veteran Broadway and Hollywood showman.

Crew-Cuts In Ohio

New York—The Crew-Cuts have signed for a two-week engagement at the Statler Hotel in Cleveland, Ohio, beginning Dec. 19. They will also make the first of four appearances on CBS-TV's *Stage Show* on Jan. 7.

dim view of the drama critic as "a person who surprises the playwright by informing him what he meant." (How often this is true of musical criticism!)

CARILYN WELLS, a voluminous writer of a couple of decades ago, said, "A critic is a necessary evil, and criticism is an evil necessity." And Arthur Helps, a 19th century English historian, observed that "the absence of humility in critics is something wonderful." (He meant something to be wondered about.)

Not all the comments about critics have been denunciatory. The possibility that there might be some value in the profession occurred to Anatole France, who believed that "the good critic is he who narrates the adventures of his soul among masterpieces."

But there is disagreement even about the critic's main function. "A wise scepticism," wrote James Russell Lowell, "is the first attribute of a good critic."

BUT BACK IN 1712, Joseph Addison expressed, in *The Spectator*, his belief that "a true critic ought to dwell rather upon excellencies than imperfections, to discover the concealed beauties of a writer, and communicate to the world such things as are worth their observation."

The sagest observation of them all was made by one of the 20th century's greatest writers, E. B. White, in a little poem: "The critic leaves at curtain fall / To find, in starting to review it, / He scarcely saw the play at all / For watching his reaction to it."

What bearing does all this have on jazz criticism? Tune in same column, next issue, and we hope you'll find out.

Popular Records **DOWN BEAT**

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

Five-Star Discs

- Lee Baxter**—The Trouble With Harry/Havana (Capitol F 3301)
Pat Boone—Take the Time/Geo Whittakers (Dot 48-16438)
Eddie Fisher—Everybody's Got a Home But Me/Dungaree Doll (RCA 47-6337)
The Jodimers—Let's All Rock Together/Well Now, Dig This (Capitol 45-20891)
Eartha Kitt—Je Cherche Un Homme/Nothin' For Christmas (RCA 47-6319)
Gordon MacRae—Women in Love/Wonderful Christmas (Capitol 45-14828)
Jaye P. Morgan—Not One Goodbye/My Bewildered Heart (Victor 47-6339)
La Paul-Mary Ford—Texas Lady/Alabama Hound (Capitol F 3301)
Frank Sinatra—The Tender Trap/Weep They Will (Capitol 45-14834)
Gale Storm—Memories Are Made of This/Ten Are Prayer (Dot 48-16436)

Four-Star Discs

- Laurindo Almeida**—George Fido—The Naked Sea/Volcano (Capitol F 3300)
Bob Anderson—When Your Lover Was Gone/God's Image (Wing 90044)
Toni Arden—Are You Satisfied?/I Forgot To Remember (Victor 47-6346)
Lola Dee—In the Year of Our Love/Hey Barbara-Re-Bop (Wing 90035)
Roy Hamilton—Take Me With You/Everybody's Got a Home (Epic 5-9132)
Eddy Howard—Silver Bells/Round the Christmas Tree (Mercury 70743)
Steve Lawrence—The Lord Is a Busy Man/Adelaide (Coral 9-61537)
Tony Martin—Christmas in America/Christmas in Rio (RCA 47-6817)
McQuira Sisters—I'd Like to Trim a Tree With You/Littlest Angel (Coral 9-61531)
Carmen McRae—The Next Time It Happens/Come On, Come In (Decca 9-29749)
Nick Noble—Levels Lies/Bella Bella Percellia (Wing 90043)
La Paul-Mary Ford—Randolph the Red-Nosed Reindeer/Ranta Claus Is Coming to Town (Capitol F 3302)
Ria Jol Turner—Pines Brown Blues/I Got a Gal for Every Day in the Week (Decca 9-29711)
Hugo Winterhalter—Autumn Rhapsody/Memories of You (Victor 47-6339)

Three-Star Discs

- Steve Allen**—Memories of You/What Is a Wife (Coral 9-61543)
Barry Sisters—Baby—Come a Little Closer/Cha Cha Joe (Cadence 1280)
Guy Cherner—Wish I Was Single Again/When the Candlelight Is Low (Mercury 70745)
Johnny Desmond—Ranta Natale/Happy Holidays to You (Coral 9-61543)
Shirley Harmer—Secret Doorway/Please Hurry Home (MGM K12121)
Bill Kenny—Evening Bell/The Flower and the Wand ("X" 4X-0178)
Leroy Holman—Japanese Farewell Song/Until (MGM K12119)
Herb Jeffries—The One I Love/I Need (Olympic 503)
Louis Jordan—Where Can I Go?/Chicken Back ("X" 4X-0182)
Mario Lanza—I'll Walk With God/Ave Maria (Victor 47-6334)
Norman Luboff Choir—Sweet Lovena/Arrivederci Roma (Columbia 4-40404)
Lou Monte—Pallina Jingle Bells/Ranta Natale (Victor 47-6320)
Jack Plets—Oh! What a Day/Don't Tell Me Not to Love You (Victor 47-6331)
Jack Plets—The Trouble With Harry/Pauline (Decca 9-29764)
Dakota Station—A Innumerable Age/It Feels So Nice (Capitol F 3393)
Kirby Stone Four—Honey Hush/Lanza's Trombone (Coral 9-61538)
Jane Valli—Oh! What a Day/Don't Tell Me Not to Love You (Victor 47-6081)

It's A Secret

New York — Columbia Records' George Avakian is nearing the end of a four-week European trip. Part of the reason for the journey involves further coordination of Columbia releases with the activities of its Phillips' subsidiaries in Europe. Avakian is also involved in an international jazz project, the details of which have not yet been revealed.

Cafe Society Begins Booking Big Bands

New York—Cafe Society Downtown, which in the past has presented small units and name acts, will institute a big band policy beginning Dec. 23. At that time, Lionel Hampton will open at the club for a 17-day stint. The Hampton band will be followed by Duke Ellington, starting Jan. 12.

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bone, Ray Anthony; Bill Teasley, alto, Art Mooney; Kendall Capps, arranger-composer, Hollywood film studios; John Kelly, trumpet, Elliott Lawrence; Frank Viviano, tenor; Ralph Marterie; Johnny Ray, vibro, George Shearing; Ray Caten, 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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Packaged Goods In Review

Decca has been issuing a great deal of Louis Armstrong in recent weeks, with most of the stuff being directed at the jazz market. However, *Satchmo Sings* (DL 8126) is one bit of wax which will find a large pop market, for this is Louis selling some of the real top pop songs of recent vintage as only he can. Included are such tunes as *Someday You'll Be Sorry*; *Sincerely*; *Your Cheatin' Heart*; *Ramona*; *I Wonder*, and others.

With Satchmo singing on Decca, Coral comes along with *Steve Sings* (CRL 57019), a fine 12-incher featuring Steve Allen and members of his TV band. Label has been releasing a lot of Allen preparatory to the release of the Benny Goodman motion picture, and this one should be right up there with the big sellers. Allen has carefully culled his selections, and has come up with some real good ones, including *Sugar*; *There Will Never Be Another You*; *You're Mine, You*; *Street of Dreams*, and *Spring Will Be a Little Late This Year*.

Paul Whiteman has recorded a new album, *Great Gershwin* (Coral 57021) which is designed for good listening pleasure. Featured are *Rhapsody in Blue* with Earl Wild, an older side which has been incorporated into this album, and two new ones, *Cuban Overture* and *Variations on I Got Rhythm*, both starring Buddy Weed. Both soloists are good 88ers, and the over-all production should provide some top listening enjoyment for both the Gershwin and Whiteman fans.

Mike Brown, in his first LP (Trio EB 2534), covers the range of material for the New York East Side niteries to Off beat and somewhat eerie selections that already have been hits in the past such as *Lizzy Borden* from *New Faces*, *Swamp Girl*, and *The Monkey Coachman*. This is definitely not for just those interested in the lore of the intime spots—it's real clever stuff.

L.A. Local Suspends Trumpeter Pete Daily

Hollywood — Pete Daily, trumpet playing leader of Chicagoan's fame, has been temporarily suspended from Local 47 AFM for "Failure to live up to his contract" at Astor's cocktail lounge in Studio City.

Sources here attributed possible cause of the beef to the fact that the Chicagoans have been playing the Valley spot for 2½ years now and that "maybe Pete got a little tired of the job and decided to take a brief vacation."

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(Jumped from Page 5)

200 million dollars in retail sales this year . . . The Steve Allen show will probably move to the coast in February . . . Al Hibbler repeats on the Ed Sullivan show Jan. 8.

CHICAGO

SIX - A - DAY AND THREE - A - NIGHT: Live vaudeville-type talent is sparser in town this period than it has been in years. The Chicago theater stage remains dark for the duration of the Guys and Dolls run; the Empire room of the Palmer House is closed until Dec. 27 in anticipation of the pre-Christmas business slump; and even the kingpin burleycue house, the Silver Frolics, is marking time till the holidays end . . . The Chez Paree has 10 open days before Christmas and at this deadline wasn't sure if it would fill with a quick booking or close.

On Dec. 28, Joe E. Lewis and the Mary Kaye trio take over the Chez, and a new Continental Revue, headlining Ted Reno, opens the Palmer House on Dec. 27 . . . Robert Clary is slated for the Black Orchid during Christmas week, and the Edgewater Beach continues to hold with a Hawaiian show, helmed by Johnny Pineapple and his ork . . . Linn Burton's Steak House, once a disc jockey hangout, begins a show policy on Dec. 27 with Jerry Murad's Harmonicats, Rocco Greco, and the Jimmy Konoos trio. Al Morgan is set to follow on Jan. 3 . . . Ken Griffin returns to Old Heidelberg after a six month absence . . . The Duke of Iron is headlining the new Calypso review at the Blue Angel . . . Herbie Fields is back at the Preview lounge . . . The Chez Paree is negotiating for Louis Armstrong for a Feb. 7 date, to co-headline with Marguerite Piazza.

JAZZ, CHICAGO-STYLE: Another new room, The Gate of Horn, opens on Christmas Day to showcase jazz and folk singers. Operators are Al Grossman and Jack Stevens, and the Fred Kas trio will be the house group . . . The Billy Taylor trio is at the London House currently, until Jan. 4 when Ralph Sutton moves in . . . Jerri Winters is waiting at the Cloister Inn alongside Lurlene Hunter, and Joe Derise has returned to Mr. Kelly's to share the chores with Roy Kral and Jackie Cain, who in the future will bill their act simply as Roy and Jackie.

Thelonious Monk is at the Beehive, and Earl Boate is holding forth at the Blue Note. Duke Ellington comes into the Note for the holidays . . . Jazzman Gene Esposito has instituted Monday night dance-listen affairs at the Grand Terrace ballroom (317 E. 35th St.) in which his group is featured. It's billed as Gene Esposito's High Lifers with Guy Warren, and the musical sounds range from American to Cuban and African . . . The piano-bass team of Dick Marx and John Frigo leaves town for a couple of weeks to accompany

Dorothy Collins at New York's Copacabana come Dec. 22 . . . Pianist, Eddie Petan heading Monday night sessions at the Normandy . . . Singer Shelly Gray singing Wednesdays and Fridays at the Key lounge, where impressive tenor man Sandy Mosse continues to work.

Hollywood

JAZZ NOTES: Folks still talking 'bout all-nite clambake Dinah Washington threw before leaving for Vegas date. Sweets Edison, Bobby Troup, Timmie Rogers, Julie London, and host of other celebs about town contributed to the festivities . . . The Strollers' Harry Rubin reestablishing Sunday afternoon bashes with Shorty Rogers' Giants, Johnny Graas, Red Callender, recent

participants. Buddy Rich crew now in the Long Beach nitery, with new Red Norvo quintet slated for Christmas time . . . Shorty Rogers group returns to Zardi's Jazzland, plus Oscar Peterson trio, with Al Hibbler, Roy Hamilton, and Stan Kenton band coming early in '66.

Howard Rumsey's merry men on new Sunday schedule at Hermosa's Light-house, blowing through the afternoon till 7:30 p.m., when a fresh all-star combo plays the rest of the evening . . . Herman Herd (junior size) played recent three-day date at Jazz City. Winner Buddy DeFranco opens with quartet and Anita O'Day Dec. 16, with Miles Davis group slated for Jan 6 . . . Swingin' Joyce Collins trio held over at

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tony Villa Frascati on the Strip.

ADDED NOTES: Chico Hamilton quintet now making with the unique sounds at the Strip's Melody room . . . Les Brown playing Christmas at the Palladium (as usual), alternating with Dave Brubeck quartet, on New Year's Eve . . . Beauteous drummer Jill Swartz now blowing with Jerry Wiggins' fine piano at southside Marty's . . . Lionel Hampton made special trip to Hollywood from Albuquerque hospital to attend premiere of Benny Goodman Story Dec. 5.

DOTTED NOTES: Dinah Washington now carolling at Jack Tucker's Tiffany backed by new Shelly Manne combo . . . Frances Faye belting out her offbeat repertoire at the Interlude to fantastic business till Dec. 17, when she hikes to Miami's Versailles . . . Statlerman Al Donahue far from home base here for festive season, working the chain's Boston hostelry . . . Herb Jeffries now in the Crescendo.

TAILGATE: Just to show that there are no hard feelings, Spade Cooley insisted on using an English horn on the waxing of his ditty I Don't Want To Ever Be a Princess.

San Francisco

Fantasy recorded Earl Hines in an LP of piano solos accompanied by Eddie Duran, guitar; Earl Watkins, drums, and Dean Riley, bass, last month . . . Vince Guaraldi drawing a lot of comment for his piano playing these nights at hungry . . . Dave Pell, Jimmy Giuffre, and Bud Shank worked the Jump Town club as singles in November . . . Bobby Gladin, new west coast drumming sensation, worked several casuals in town last month with a group from Sacramento.

Freddie Higuerra back on drums with Bob Scobey . . . Kid Ory opened at the Tin Angel Dec. 4 . . . Don Ewell's trio, with Ron Crotty, bass, and Bob Helm, clarinet, has been at the Tin Angel all fall . . . Fats Domino broke all records in a series of dates for Manny Schwartz in Northern California the week before Thanksgiving . . . Oscar Peterson trio opened at the Black Hawk Nov. 22, followed by Hampton Hawes and Cal Tjader, with Miles Davis coming in January and the Modern Jazz Quartet immediately following.

—ralph j. gleason

Las Vegas

Two-beat takes top spot in Strip lounge diversion, pulling 'em in at the Flamingo Stage bar with Jack Teagarden sextet; the Royal Nevada with Dukes of Dixieland, and Leon Prima's unit in the Casbar . . . Ray Bauduc, in with Teagarden, drops down-Strip to watch his tune, South Rampart Street Parade being cheered as the big curtain-raising production number at the New Frontier . . . Cab Calloway's vocalist, Rose Hardaway, getting eye-popping attention at the Sinbad Bar of the

Dunes with her sexy songs and gowns to match.

Matty Malneck's new act, featuring thrushes Eve Marley and Beverly Richards, is at the Thunderbird . . . Kay Starr in her last session for the Flamingo before moving into longterm contract at the Sahara calling for eight weeks a year . . . Buddy Groco and the Beachcombers with Natalie drawing plenty of elbow benders into the Sands bar . . . Maurice Chevalier to be given the red carpet treatment upon his Vegas bow Dec. 19 at the Dunes . . . Woody Herman & octet exit the Riviera Starlight lounge for Irving Grams' "Jazz a la Carte" in L.A., but he's set here for many more weeks in '56 . . . Lou Basil takes the Flamingo baton from Teddy Phillips, and sets up his book in Vegas after 12 years in the Chicago theater pit.

—bill willard

Detroit

Chris Connor and Ralph Sharon trio, making first club date hereabouts, began two weeks at Baker's Keyboard lounge Dec. 5, following Billy Taylor trio and preceding Lou Stein and Ruth Price, who open day after Christmas . . . Local favorites — Australian Jazz Quartet — began two-week stay at Rouge lounge Dec. 5 after Modern Jazz Quartet bow-out. Terry Gibbs takes over for a week Dec. 16.

Most recent Art Hodes visitation to the Crest lounge took up Dec. 6, following Turk Murphy in his first local engagement. Pee Wee Hunt—like Hodes, a Crest fixture—back on Dec. 27 for two weeks . . . Don Shirley, in his third appearance at the Rustic Cabin, left Dec. 2 after two weeks. Harpist Dorothy Ashby is the current attraction . . . The Tattletales, back at the Falcon for 10 days after a long local absence, were followed by the Four Coins, who opened Dec. 5.

—jim dunbar

Montreal

While at the El Morocco for two weeks in November, Alan Dean sat in on CBM's Jazz At Its Best show, much to the pleasure of local jazz fans who were overjoyed to have him back with them. Dean is to be followed by Maury Amsterdam, Arthur Blake, Edith Piaf, and Rudy Vallee at the El . . . Rina Ketni of Pathé records at the Café New Orleans . . . Jane Morgan at the Ritz café.

Herman Appel's group back in town, starting off backing Lillian Roth in her first local stay . . . Josephine Baker was arrested in Quebec City in a fraud complaint filed by Don Brown, Los Angeles publicity agent. She was later freed on bail, but her luggage was seized until the matter is settled. She allegedly owes Brown over \$10,000 dating back to 1952. She flew to Europe from Montreal leaving the matter in legal hands.

—henry f. whiston

Poll Results

(Jumped from Page 11)

Jack Costanzo (bongos)	46
Julius Watkins (French horn)	44
Sherry Rogers (flugelhorn)	44
Erroll Buddie (bassoon)	46
Wild Bill Davis (organ)	36
Ray Nance (violin)	39
Count Basie (organ)	22
Bill Doggett (organ)	18
Joe Rushton (bass sax)	17
Milt Buckner (organ)	16
Richard Hayman (harmonica)	16

(None Under 16 Listed)

MALE SINGER WITH BAND

Joe Williams	1487
Tommy Mercer	560
Don Forbes	432
Andy Roberts	193
Butch Stone	86
Jimmy Grissom	81
Al Lamond	83
Clancy Hayes	60
Kenny Gardner	48
Johany Amoroao	32
Johany Cochran	32

(None Under 16 Listed)

FEMALE SINGER WITH BAND

Ann Richards	792
Joanne Greer	642
Lucy Ann Polk	399
Lea Mathews	306
Marcie Miller	195
Frances Wayne	99
Ella Johnson	82
Velma Middleton	67
Carol Collier	65
Abbe Lane	29
Alice Lee	28
Lissy Miles	20
Bea Gurdy	19

(None Under 16 Listed)

ARRANGERS

Pete Rugolo	653
Sherry Rogers	644
Gerry Mulligan	602
Neal Hefti	403
John Lewis	386
Al Cohn	339
Ralph Burns	245
Bill Holman	159
John Graas	135
Sauter-Finegan	116
Stan Kenton	99
Duke Ellington	87
Bill Russo	82
Quincy Jones	77
Nelson Riddle	76
Billy Strayhorn	75
Frank Conston	68
Billy May	66
Maany Albam	63
Sy Oliver	51
Jack Montrose	50
Ernie Wilkins	47
Johany Mandel	45
Johany Richards	45
George Handy	41
Jimmy Giuffre	34
Oigi Gryce	32
Dick Hyman	30
Gill Evans	17

(None Under 16 Listed)

Davis Musical Set In March

New York—Mr. Wonderful, starring Sammy Davis Jr., is scheduled to open in New York on March 16. The play, produced by Jules Styne, will feature Jack Carter, Olga James, Pat Marshall, and Chita Rivera, with score by George Weiss, Jerry Bock, and Larry Holofcener.

Sammy will cut single discs of some of the show's pop tunes for Decca. It is also likely that Decca will record the original cast album.

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Albert, Abbey (Statler) Washington, D. C., out 1/14/56, h
 Alexander, Tommy (On Tour—Michigan) GAC
 Anthony, Ray (On Tour—California) GAC
 Beck, Will (Utah) Salt Lake City, Utah, h
 Blair, Buddy (On Tour—Midwest) GAC
 Barpot, Charlie (Dream Bar) Milwaukee, Wis., 12/31-1/12/56, cl
 Barlow, Dick (LeCupidon) NYC, nc
 Barron, Blue (Statler) NYC, out 12/31, h
 Bartley, Ronnie (On Tour—Texas) NOS
 Basie, Count (Birdland) NYC, out 1/4/56, nc; (Apollo) NYC, 1/8-1/12/56, t; (Blue Note) Chicago, 1/18-3/9, nc
 Beecher, Little Jeh'n (On Tour—Midwest) NOS
 Benke, Tex (Statler) NYC, 12/18-2/9/56, h
 Boer, Micha (Waldorf Astoria) NYC, h
 Botkin, Russ (Merry Garden) Chicago, h
 Broadway, Nat (Waldorf) Hollywood, Calif.
 Brown, Les (Palladium) Hollywood, Calif., 12/24-1/18/56, h
 Byers, Verne (On Tour—Southwest) NOS
 Cabot, Chuck (Oaks Country Club) Tulsa, Okla., 12/25-31, pc
 Calame, Bob (On Tour—Midwest) NOS
 Carlyle, Russ (On Tour—South) OI
 Carroll, David (Aragon) Chicago, out 12/30, h
 Carson, Hal (Carlton) Sacramento, Calif., h
 Caylor, Joy (On Tour—South) GAC
 Chavalas, Les (Brown Palace) Denver, Colo., out 12/23, h
 Clayton, Del (On Tour—Southwest) NOS
 Coleman, Emil (Balmoral) Miami Beach, Fla., h
 Commanders (On Tour—Chicago Territory) WA
 Cross, Bob (St. Anthony) San Antonio, Texas, h
 Cugat, Xavier (On Tour—Midwest) MCA
 Cummins, Bernie (On Tour—Midwest) GAC
 Drake, Charles (President) Kansas City, Mo., h
 Dorsey, Tommy & Jimmy (Meadowbrook) Cedar Grove, N. J., out 1/1/56, nc
 Dunham, Sonny (On Tour—New York State) GAC
 Elgart, Les (On Tour—Chicago) MCA
 Ellington, Duke (Blue Note) Chicago, 12/31-1/3/56, 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
 Fisk, Charlie (Palmer House) Chicago, h
 Fitzpatrick, Eddie (Moose) Reno, Nev., h
 Flanagan, Ralph (Roosevelt) New Orleans, La., h
 Foster, Chuck (On Tour—Chicago Territory) MCA
 Garber, Jan (On Tour—Oklahoma, Texas) GAC
 George, Chuck (Midland Athletic Club) Midland, Texas, out 12/31, pc
 Glasser, Don (Melody Mill) Chicago, out 12/18/56, h; (Tulsa Country Club) Tulsa, Okla., 12/30-31, pc
 Harrison, Cass (Jefferson) St. Louis, Mo., out 12/16, h
 Howard, Eddy (Aragon) Chicago, 12/31-2/18/56, h
 Hunt, Pee Wee (Crest) Detroit, Mich., in 12/28, cl
 Jerome, Henry (Edison) NYC, h
 Kay, Sammy (On Tour—Chicago Territory) MCA
 Kanton, Stan (On Tour—Ohio) GAC
 Kirk, Bob (On Tour—Midwest) OI
 Kiseley, Steve (Statler) Boston, Mass., out 1/14/56, h
 Latina, Buddy (Roof) Indianapolis, Ind., 12/19/56, h
 La Salle, Dick (Schroeder) Milwaukee, Wis., out 12/19/56, h

Levant, Phil (On Tour—Midwest) OI
 Lombardo, Guy (Roosevelt) NYC, h
 Long, Johnny (On Tour—Texas) MCA
 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
 Martin, Freddy (Cocoanut Grove) Los Angeles, h
 Marterle, Ralph (On Tour—South, Midwest) GAC
 Masters, Frankie (Conrad Hilton) Chicago, h
 May Band, Billy: Sam Donahue, Dir. (On Tour—Midwest) GAC
 Melba, Stanley (Pierre) NYC, h
 Mooney, Art (On Tour—East) GAC
 Moreno, Buddy (On Tour—Midwest) OI
 Morgan, Russ (Palladium) Los Angeles, out 12/26, h
 Morrow, Buddy (On Tour—Midwest, East) GAC
 Mozian, Roger King (On Tour—East) GAC
 Neighbors, Paul (Shamrock) Houston, Texas, h
 Noble, Leighton (Ambassador) Los Angeles, out 1/28/56, h
 Noble, Ray (On Tour—England) MCA
 Pastor, Tony (On Tour—East) GAC
 Pearl, Roy (On Tour—East) Chicago, out 12/25, h
 Peaper, Leo (On Tour—East) GAC
 Perrault, Clark (Lake Club) Springfield, Ill., nc
 Phillips, Teddy (Flamingo) Las Vegas, Nev., h
 Prado, Peres (Steak Ranch) Atlanta, Ga., 12/26-31, nc
 Purcell, Tommy (Statler) Hartford, Conn., h
 Raneb, Harry (Peabody) Memphis, Tenn., out 12/31, 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
 Sands, Carl (Syracuse) Syracuse, N. Y., out 12/30, h
 Sauter-Finegan (Glen Island Casino) NYC 12/24-1/1/56, nc
 Sonn, Larry (On Tour—New York Territory) MCA
 Spitalny, Phil (Royal Nevada) Las Vegas, Nev., out 12/30, h
 Spivak, Charlie (On Tour—New York State) MCA
 Streeter, Ted (Piazza) NYC, h
 Sudy, Joseph (Statler) Detroit, Mich., out 1/14/56, h
 Terry, Don (On Tour—East) GAC
 Thornhill, Claude (On Tour—Southeast) WA
 Towles, Nat (On Tour—Arizona) NOS
 Tucker, Tommy (On Tour—East) WA
 Ventura, Charles (Playbill) Calumet City, Ill., out 12/18, nc
 Waples, Buddy (Tower) Hot Springs, Ark., nc
 Watkins, Sammy (Statler) Cleveland, Ohio, h
 Weema, Ted (On Tour—Texas Territory) MCA
 Walk, Lawrence (Aragon) Ocean Park, Calif., h

Combos

Adams, Faye (Palms) Hallandale, Fla., out 12/18, nc
 Airiane Trio (Picadilly) NYC, h
 Allen, Henry "Red" (Metropole) NYC, cl
 Armstrong, Louis (On Tour—Europe) ABC
 Austin, Sid (Cameo) Philadelphia, Pa., out 12/18, nc
 August, Jan (Park Sheraton) NYC, h
 Baker, Chet (On Tour—Europe) ABC
 Bel-Aires (Maner House) Terre Haute, Ind., h

Belleto, Al (On Tour—East) GAC
 Berry, Chuck (Stage) Chicago, out 12/18, cl
 Bier, Paul (Cork 'n Bib) Westburg, N. Y., out 1/7/56, cl
 Brown, Charles (On Tour—South) SAC
 Brubeck, Dave (Black Hawk) San Francisco, Calif., out 12/18; in 12/23-25, nc
 Buckner, Millt (Zanzibar) Buffalo, N. Y., out 12/25, nc; (Tia Juana) Baltimore, Md., 12/27-1/12/56, nc
 Campbell, Choker (On Tour—South) SAC
 Cell Block Seven (On Tour—Texas) GAC
 Charles, Ray (On Tour—California) SAC
 Charley & Ray (Celebrity) Providence, R. I., out 12/25, nc
 Cole, Cosy (Metropole) NYC, cl
 Condon, Eddie (Ondora's) NYC, nc
 Davis, Bill (Orchid) Kansas City, Mo., out 12/30, h
 Davis, Eddie (Gleason's) Cleveland, Ohio, out 1/3/56, cl
 Davis, Johnny (Officer's Club) Chateau Lamoths, France, pc
 Dixon, Floyd (On Tour—California) SAC
 Doggett, Bill (On Tour—East) SAC
 Domino, Fats (Paradise) Dayton, Ohio, out 12/18, nc
 Erwin, Pee Wee (Nick's) NYC, nc
 Fields, Herbie (Tut's) Milwaukee, Wis., out 12/18, nc; (Playdium) St. Louis, Mo., 12/30-1/7/56, nc
 Fulson, Lowell (On Tour—South) SAC
 Gadsbonis (Chanute Air Force Base) Rantoul, Ill., out 12/29, pc
 Garner, Erroll (Colonial) Toronto, Canada, out 12/17, nc; (Wallahaje) Atlanta, Ga., 12/25-1/1/56, nc
 Gibbs, Terry (Rouge) River Rouge, Mich., out 12/23, cl
 Gill, Elmer (China Lane) Seattle, Wash., out 2/9/56, cl
 Gillespie, Dizzy (Las Vegas) Baltimore, Md., out 12/25, cl; (Storyville) Boston, Mass., 12-26-1/1/56, nc
 Greco, Buddy (Sands) Las Vegas, Nev., out 12/14, h
 Guitar Slim (On Tour—Los Angeles Territory) SAC
 Halliday, Vicki (Gay 'n Frisky) San Francisco, Calif., rh
 Hawkins, Brakine (Le Barle D'Hurtres) Quebec City, Canada, out 12/18, rh
 Herman, Lanny (Warwick) Philadelphia, Pa., out 1/28/56, h
 Herwood, Eddie (Embers) NYC, out 1/8/56, nc
 Holmes, Alan (De Soto) Savannah, Ga., h
 Howard, Phil (On Tour—Philadelphia Territory) h
 Hunter, Ivory Joe (Crown Propeller) Chicago, out 12/18, h
 Jackson Brothers (Nite Cap) Newark, N. J., cl
 Johnny & Joyce (Northwest) Saulte Ste. Marie, Mich., h
 Kallio, Alex (Encore) St. Louis, Mo., out 1/1/56; (Baker's Keyboard) Detroit, Mich., 1/2/56-1/16, cl
 Keke, Ronnie (Muehlebach) Kansas City, Mo., out 2/1/56, h
 Land, Sonny (Trading Post) Houston, Texas, pc
 Lewis, Smiley (On Tour—South) SAC
 McTune, Bill (St. Paul) St. Paul, Minn., h
 McLawler, Sarah (Tip-Top) NYC, out 1/2/56, cl
 McPartland, Marian (Wickory House) NYC, cl
 Mason, Vivian (Open Door) San Francisco, Calif., nc
 Memphis, Slim (New Era) Nashville, Tenn., out 12/21, nc; (Palms) Hallandale, Fla., 12/28-1/8/56, nc
 Milton, Ray (Apache) Dayton, Ohio, out 12/18, nc
 Milburn, Ames (New Era) Nashville, Tenn., 12/22-1/4/56, nc
 Modern Jazz Quartet (Blue Note) Philadelphia, Pa., out 12/17, nc
 Monte, Mark (Piazza) NYC, h
 Plattner (Flamingo) Las Vegas, Nev., out 1/18/56, h
 Powell, Jess (On Tour—South) SAC
 Frycock, Red (Show Boat) Philadelphia, Pa., out 12/17, nc
 Rico, George (Ramos) Winnamucca, Nev., h
 Roach, Max-Chifford Brown (Las Vegas) Baltimore, Md., out 12/18; (Blue Note), Philadelphia, Pa., 12/28-1/7/56, nc
 Salt City Five (Dream Bar) Miami Beach, Fla., out 12/30, cl; (Lyric Band Club) Haverover, Pa., 12/27-1/1/56, nc
 Sharon, Ralph (Baker's Keyboard) Detroit, Mich., out 12/17, cl
 Shorling, George (Storyville) Boston, Mass., out 12/18, nc; (Basin Street) NYC, 12/20-1/1/56
 Shirley, Don (Congress) St. Louis, Mo., out 1/17/56, h
 Shore, Mickey (Club 61) Muskegon, Mich., rh

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Blumson, Del (London Chophouse) Detroit, Mich., out 1/26/56, nc
Smith, Somethin' (On Tour—Ohio) GAC Stewart, Gene (Kitty's) Columbus, Ohio, cl
Taylor, Billy (London House) Chicago, out 1/1/56, nc; (Ootton Club) Cleveland, Ohio, 1/8/56-1/9/56, nc
Three Jacks (Wheel Bar) Colmar Manor, Md., nc
Three Suns (Henry Hudson) NYC, out 12/31, h
Tri-Tone (Peps) Philadelphia, Pa., out 18/31, nc
Walter, Cy (Weylin Room) NYC, cl
Williams, Paul (On Tour—South) SAC
Yaged, Nul (Metropole) NYC, cl
Young, Lester (Birdland) NYC, out 12/22, nc

Tribute Paid To Fitzgerald

Las Vegas—This desert show biz center has witnessed many an after-hour concert presented by some of the big headline bands, but the Flamingo's tribute to Ella Fitzgerald on Nov. 23 topped them all.

Turnout was pretty much a who's who, with the tables jammed to the doors with celebs. Included in the cheering section were Nat Cole, Julius La-Rosa, Marge & Gower Champion, Georgia Gibbs, Rose Murphy, Jerry Fielding, Matty Malneck, Roberta Linn, Bobby Van, Jaye Rubanoff, Sonny Knight, Sue Carson, and Buddy Lester.

Concert began with a session by Jack Teagarden's sextet, warming up the house for Ella's 50-minute set containing many alltime favorite tunes synonymous with the songstar. Following the 5-minute ovation upon her entrance, applause kept ringing into her opening tune, *I Hear Music*. She was backed by her swinging trio—Don Abney, Vernon Alley, and Jackie Mills—and throughout the entire session revealed emotional response to the showpeople's uninhibited enthusiasm for every song.

Gesture was two-fold on the part of Flamingo owner Al Parvin, who not only picked up the tab for all overtime, but comped every table in the room for the entire 90-minute concert.

New R & B Entries

Las Vegas—It took a long time, but rhythm and blues has finally reached the plateau of longhair. Lauritz Melchior at the Desert Inn is startling the Vegas gambling sect with his hotcha version of *Sh-Boom*, and *Shake, Rattle, & Roll*—plus a fingernapping impression of Billy Daniels' *Black Magic*.

Across the street at Bill Miller's Royal Nevada, Phil Spitalny has his girl charmers peel off their prim long gowns to brief leotards, showing off game and plenty of anatomy while jazzing up a *Rock Around the Clock* curtain caper. Those who see the show are asked by Spitalny not to reveal the "sensational secret finale."

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Filmland Up Beat

DOWN
BEAT

By Hal Holly

THE CYCLE OF JAZZ, or jazz-slanted films I predicted in this department last September, on the strength of the Pete Kelly boxoffice success, is now getting into full swing (if you'll pardon the expression). However, just how far and how fast it moves will undoubtedly be affected greatly by what happens at the boxoffice with *The Benny Goodman Story*, which will get its national release, with plenty of fanfare, this coming month.

The Man with the Golden Arm, in which Frank Sinatra stars as a narco-addicted drummer, and in which much emphasis is placed on key musical sequences featuring a Kenton-like band headed by Shorty Rogers, will probably have had an advance opening in New York by the time this appears, even though it had not even been previewed in Hollywood at this writing. This is because producer-director Otto Preminger figures he has Academy award prospects in *Golden Arm*, and he wants his picture—and its star—to get under the wire as a 1955 offering.

Latest entry among films with a strong accent on jazz—I'm skipping the long list in the planning or talk stage—is *Nightmarch*, in which Kevin McCarthy, the youngster who made his mark in *Death of a Salesman*, will play the role of a jazz clarinet player caught in the coils of a suspense thriller. Other toppers in the cast are Edward G. Robinson and Connie Russell, who, in the role of a New Orleans night club singer, is getting her first big break in movies. Billy May will appear as a bandleader, and is working with music director Herschel Gilbert on the jazz sequences and underscore. More details on this film, already shooting as a Pine-Thomas-Shane production for United Artists release, in next issue.

The word from 20th Century-Fox is that *Solo*, from James Whitmore's novel concerning jazz and jazzmen, is expected to be in production by February or March, which gives you more time to plug for your selections as the pianist best adapted to play the soundtrack double for pianist Virgil Jones, the leading character. Returns were still too scattered at this deadline to prove anything, with Hamp Hawes, possibly because of strong local support, still in the lead, and the Brubeck followers beginning to show strength. Others getting strong support were Erroll Garner, Billy Taylor, and Art Tatum. Address your letters (50 words or less) to 20th-Fox producer Buddy Adler, c/o *Filmland Up Beat*, 6124 Santa Monica Blvd., Hollywood, 28, Calif.

MUSICCOMMENT ON CURRENT PIX: *Kismet* (Howard Keel, Ann Blyth, Dolores Gray, Vic Damone). Lush Cinema-Scopic Eastman-color treatment of the stage musical for which Robert Wright and George Forrest extracted good tunes from Borodin (*Stranger in Paradise* et al). All very fancy, but moves too slowly. Damone can do better things than this. Only Dolores Gray, from the stage production, puts real life into her role.

ON AND OFF THE BEAT: Frank Sinatra's next will be a non-musical and a western, but a good one—Johnny Concho. Televiewers should recall it as one of TV's best short dramas, *The Man Who Owned the Town*. Nelson Riddle, who does all of Frank's recording dates, will do the underscore . . . "Rock 'n Roll" rhythm or "rhythm & blues," whichever you prefer to call it, has hit Hollywood. Bill Haley will star in *Rock Around the Clock* (unless you are deaf you have heard the Decca platter from which the title stems). It will be a Sam Katzman production for Columbia release . . . That Margaret Whiting starrer, started as *The Girl from Moulin Rouge*, has been taken over by Allied Artists and will be released as *Paris Follies* of 1956. Sister Barbara and Forrest Tucker also prominent in the cast . . . Coral records is releasing an album of excerpts from the film scores of Dimitri Tiomkin.

Radio And Video

By Jack Mabley

ONE OF THE TRADE magazines asked television critics whether television is better this year. Of course the answer was affirmative. It has been better every year. The question now is when does it reach the leveling off point. What comes after spectacular? What is the saturation point for money spent on one show? Does the law of diminishing returns set in at \$200,000, \$500,000, or a million?



Mabley

Commercial television is only about eight years old. There have been staggering changes. The first big thing in TV was anything that moved. I was thrilled by the first TV show I ever saw. It consisted of poking a camera out a studio window and panning the skyline. Milton Berle was the first huge attraction, mainly because he moved, he happened to be there when the store opened, and he spent money for good entertainers.

Berle was succeeded by Godfrey, who gave us intimacy, the strong personality, the family friend Wednesday night visitor. As Godfrey became increasingly boring, he was replaced by the era of the situation comedy, with Lucy and Desi as lead cows.

THERE WERE OTHER flashes in the panorama. When *Garroway-at-Large* died, Red Skelton took over the time slot and led the ratings until the novelty of his violence wore off. Red Buttons had a similar flight into the Top 10. Jerry Lester had a lot of us staying up far past bedtime when his wonderful nonsense with Dagmar, Ray Malone, and kindred characters. That fad passed fast.

During all this time, the one-hour dramas were pumping along with varying degrees of brilliance and mediocrity. They maintained respectable ratings and were substantial shows for major advertisers. They were far more exciting in the first three years than in the past three, but that may be because they were novelty, and each experiment was a major adventure.

This year everything is spectacular. The 90-minute show dominates the ratings, and seems to give a means of investment that the advertisers can stand.

THE PURPOSE of this recital is to try to show how quickly the mass audience get fed up with one brand of television entertainment. I don't think it's right to call the audience fickle. We just get flooded with entertainment in such abundance that our tastes become jaded. Every month it takes more and more to hold our attention.

The TV industry has had it pretty easy so far because it came from nowhere and had an immense way to go. It has taken the business eight years and millions of dollars just to shake off the radio pattern of programming, if I am right in accepting the spectaculars as evidence of that change.

Spectaculars may become even more spectacular. They may expand to \$500,000 budgets and 2½ hours and six sponsors. How many of these will we watch before we become saturated?

I think that NBC's *Wide Wide World* is the best thing that has happened to television this year—far more important than spectaculars, because it is an idea, and spectaculars are merely expensive variety shows.

The next best idea in a major show was putting Mary Martin and Noel Coward on for 90 minutes with no side-shows or distractions. (I happened to react negatively to Mr. Coward, but still think the idea great.)

TELEVISION'S AGE of spectaculars is reminiscent of radio's Rudy Vallee and Eddie Cantor hours, or of the Fanchon and Marco and Paramount-Publix stage shows in the movie palaces. All gaudy, expensive, and fleeting.

Wide Wide World and *Together With Music* are my guesses on the direction of television in '56. And the critics will be able to say again in 1956, "television is better this year."

Pell Mell

By Dave Pell

THE JAZZ SCENE on the west coast continues to make news and money. With new clubs and outlets for jazz, it's possible to hear more jazz in person.

The Blackhawk in San Francisco had been the only club operating on a full-time basis. A new spot has opened, called Jumptown. Instead of bringing in groups from out of town, they have decided to bring in names to play with the wonderful Virgil Gonsalves sextet.

The guest artist plays a few tunes with the local group and then blows a few with just the rhythm section. It's a good showcase for the soloist and also permits San Francisco to hear some of the top talent that it wouldn't get ordinarily. Dizzy Gillespie, Bud Shank, Miles Davis, and Gerry Mulligan are to be signed for the room.

ANDRE PREVIN, did a great job with his trio at the Blackhawk, and this is really a thing that Andre has wanted to do for years. I can't remember how many times I've had long talks with him, and all he dreamt of was working some good jazz club with his own group.

Previn is one of the music directors at MGM and doesn't really get the chance to play much jazz when he's in L.A. He took an eight-week leave of absence from the studio and has bookings at the better clubs. It is so wonderful to see a musician, who plays such fine legit things and also writes so well, able to go out and play jazz, just for the ball of playing.

Art and jazz have gone hand in hand, for many years, as have art and photography. These forms of expression have had an outlet, in the last few years, in the long-play record.

THE BUYER usually went into a store, and had hundreds of dull, unimaginative covers to choose from, until the companies saw that an interesting cover was an important part in selling an album. At first, photos were used and pictures from every conceivable angle—above and below—were all the rage.

After a few hundred covers of this nature, it became apparent that packaging of the albums had to be improved. Victor and Capitol tried some original art works, made especially for the album, and these started a new trend in jazz album covers.

Pacific Jazz has the new Gerry Mulligan and Chet Baker 12" albums coming out with the most arresting covers I've seen in a long time. Keith Finch and Bob Irwin were commissioned to do these original paintings, and the colors and abstract designs are so beautiful and inspired that they indeed would be a very interesting item in anyone's collection.

Read Continues To Carry Fund Battle To Petrillo

Hollywood—Latest barrage in the Read-Petrillo AFM trust fund dispute has been fired by James C. Petrillo, union president. In a firmly explicit wire to Local 47 executive board, Petrillo declared that he would not furnish documents and information previously requested by Cecil Read to aid his presentation before the national board on questions relating to the union trust fund.

"We have often furnished copies of documents in answer to legitimate requests," ran Petrillo's wire, "but we refuse to do so to a member who is attempting to use the American Federation of Musicians for a political football."

Read also received a similar rebuff in the form of a letter from Samuel R. Rosenbaum, fund trustee, stating that Rosenbaum had "neither the staff nor the obligation to conduct the further researches you request," or to supply information that Read previously had asked for.

Meanwhile, Stanley Jewell, legal counsel retained by Read to assist in presentation of his case before the national board, dropped out due to business commitments. Instead, Read has retained Don Tatem, attorney for many years with western radio networks, now in private practice. Mem-

bership of Local 47 has voted at least \$1,000 for legal aid to carry the fight on the trust fund as far as the International executive board or to the Supreme Court, if necessary.

Sinatra To Star In Joe E. Lewis Film

Hollywood—Frank Sinatra continues to ride his wave of success. Currently engaged in the starring role of *Johnny Concho*, based on the TV drama, *The Man Who Owned the Town*, he has been signed to star as Joe E. Lewis in a biofilm of the comedian based on the book on Lewis' life titled *The Joker Is Wild*.

The picture will be produced by Paramount in association with "certain principal partners," it was announced.

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The Devil's Advocate

By Mason Sargent

FOLK MUSIC CHECK LIST: Once again there are so many unusual new folk music recordings of provocative interest that rather than comment in detail on a few, I'll list several of the rarer items with brief identifying descriptions.

One set combines Yemenite night-songs recorded in Israel with a Shango sacrificial ritual recorded in Trinidad and a rare Tumba Francesca ceremony cut in Santiago de Cuba. The album is called *Three Rituals* (Cook Sounds of Our Times LP 1048) . . . Also from Cook is *Jawbone of an Ass* (Cook

Sounds of Our Times LP 1083), a dynamic variety of Cuban music recorded in Santiago de Cuba featuring a street trio, a roving carnival, a night club band, etc. . . . The only available collection I know of authentic *Songs from Jamaica* (Westminster Argo LP WN 18023) is sung by Edric Connor and a quartet . . .

The best collection of bull fight music yet released—and one that is superbly recorded—is *The Brave Bulls* (Audio Fidelity AFLP 1801). There are extensive notes concerning the history and nature of bull fighting, plus a description of the significance of the music in each track of the recording and a separate booklet in color describing a bull fight in text and drawings.

KATHERINE DUNHAM returns to recordings with drum rhythms of *Haiti, Cuba, Brazil* (Audio Fidelity AFLP

Kershaw Is Named 'Man Of The Year'

Hollywood — Westlake College of Music will honor its Man of the Year, Rev. Alvin B. Kershaw of the Holy Trinity Episcopal Church in Oxford, Ohio, at its annual shindig here Dec. 14.

Dr. Alvin L. Learned, school director, will make the award to Rev. Kershaw and, in addition, honor Les Brown, Ella Fitzgerald, Frank Sinatra, and Billy May with presentation of gold plated records for "Best Performances of 1955."

1803). Again there are lucid explanatory notes and the music itself is absorbing . . . From the Dominican Republic, Monogram has released a set of authentic *Merengues*.

Two first-rate samplings of the songs of Israel are Sharona Aron singing *Israeli Songs* with guitar accompaniment (Angel LP 65018) and Theodore Bikel in *Folk Songs of Israel*, also with guitar (Elektra LP EKL-32). Both have complete translations and the Elektra set also has the Hebrew text and a phonetic reproduction of it . . . Period has added to its folk music library two valuable collections, Volume 1 of *Folk Music of Romania*, recorded in Bucharest with wailing experts on the Pan's pipe, clarinet, cymbalom, and violin, plus *Folk Songs and Dances from Armenia and the Caucasus* (Period LPs SPL 1610, 1611). Both albums are vibrant, often quite moving introductions to the potent music of these cultures.

A delightful recording of the folk music of Alsace is available in *Schock-erloch* (London International W 910-57). It's a wonderfully brash and happy Alsatian brass band in marches, waltzes, polkas, and other skipping diversifications . . . One of the most piercingly exciting offbeat LPs of the month is *The Scots Guards* (Angel LP 35271), featuring the regimental band and the massed pipers of that tradition-laden unit in a concert of swirling, skirling marches and reels.

AS FOR THE music endemic to America, the imaginative Book-Records, Inc., has another Soundbook out, combining in text, colorful drawings and music the story of *The Pueblo Indians in Story, Song, and Dance* (Soundbook CS1055-33). The voice and the music is that of Swift Eagle of the Pueblos . . . A particular favorite of this department, the pellucidly voiced Jean Ritchie has another superb collection of *Songs from Kentucky* (Westminster Argo LP WN 18021).

Unreservedly recommended . . . Music of the sea from Stinson includes *Haul on the Bowlin' and Other Shanties and Foc'sle Songs* (Stinson SLP 80) and a sequel, *Off to Sea Once More* (Stinson SLP 81). The rugged singers are A. L. Lloyd and Ewan MacColl.

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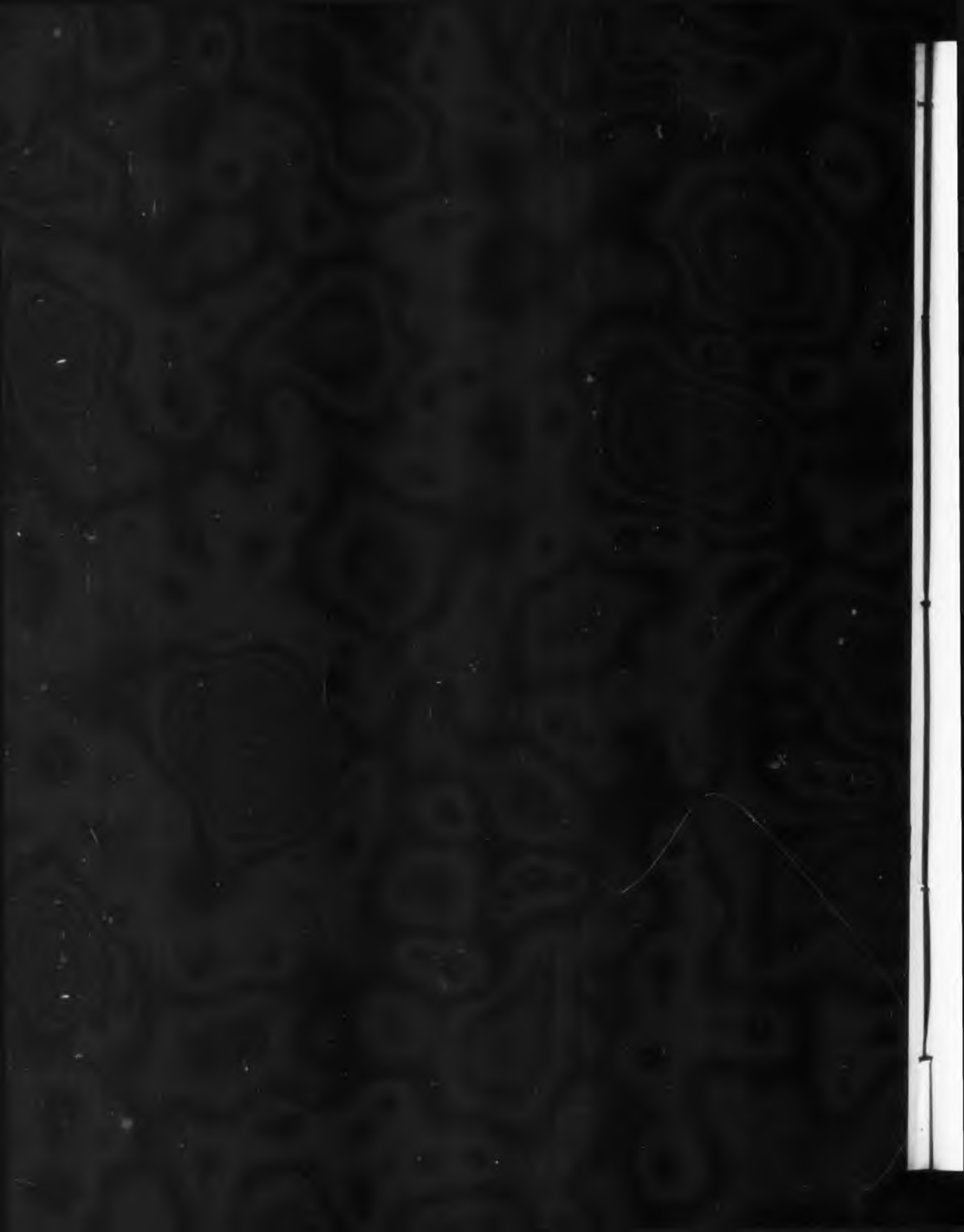
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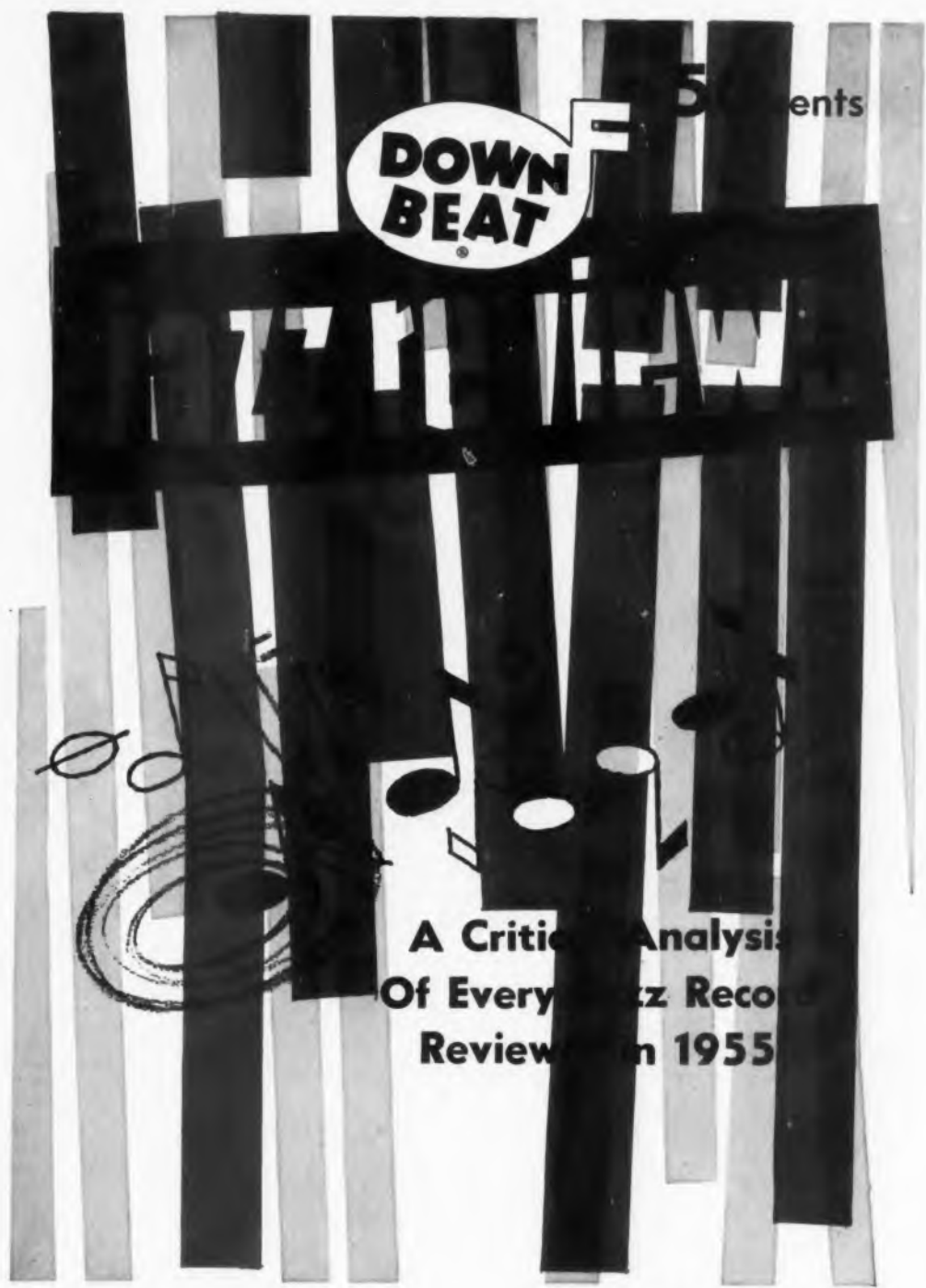
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