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Oct 31 1956

down beat.



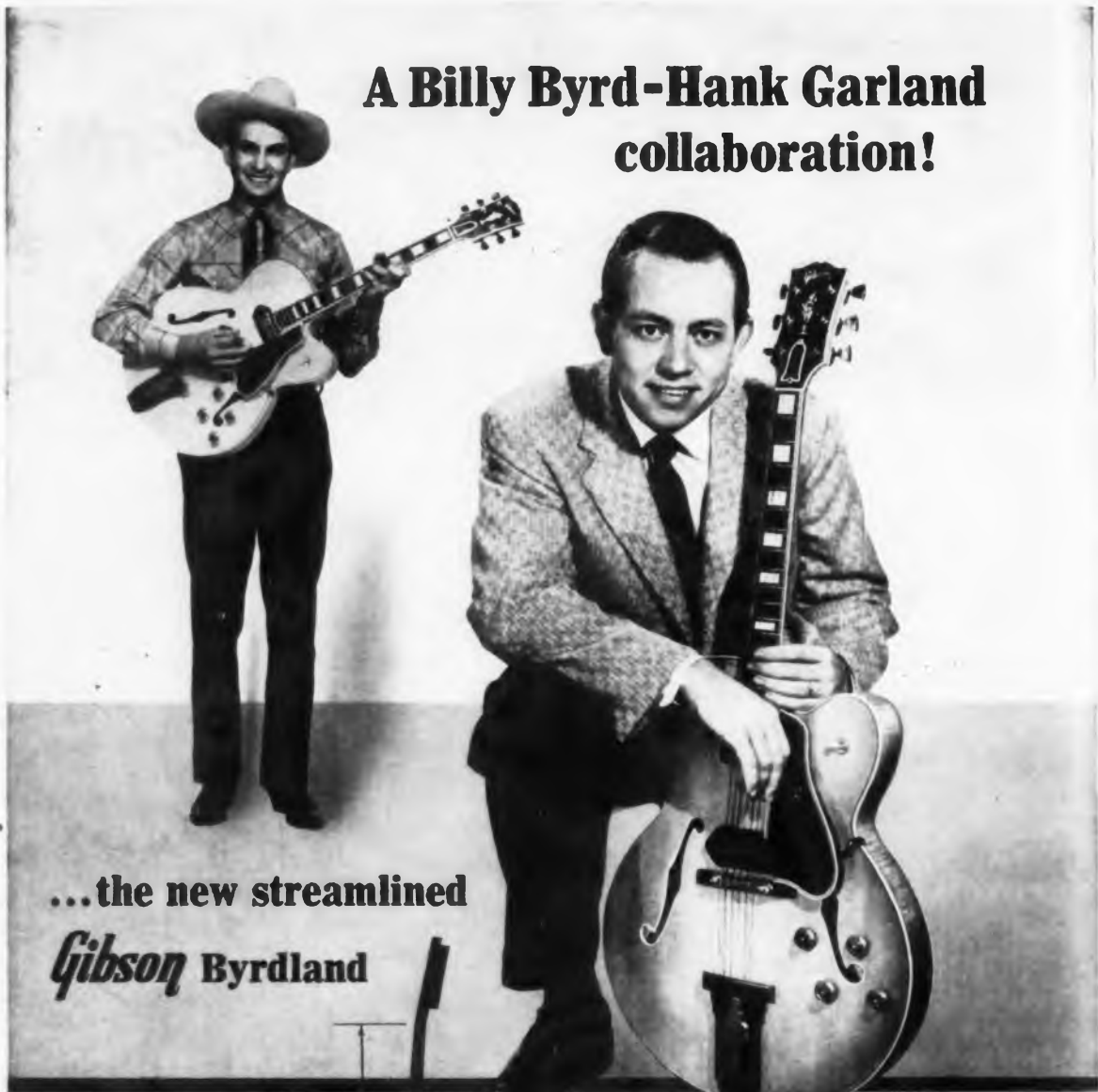
Coleman Hawkins

at Hentoff • Leonard Feather
Michael Levin • Barry Ulanov



A Long Look At RCA Victor
Up Beat: *Down Beat* Theme

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Tony Scott

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The advertisement features a central black and white photograph of saxophone player Tony Scott. He is shown from the chest up, wearing a dark, button-down shirt, and is holding a saxophone. The background of the photo is a dark, textured surface. To the left of the photo, three wooden reeds are arranged vertically, overlapping each other. The entire advertisement is set against a background of musical staves with various notes and rests. At the bottom, there is a dark banner with white text and a small logo of the Eiffel Tower.

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Wasted ...

Montreal, Quebec

To the Editor:

Zoot Sims, who took the *Blindfold Test* in your Sept. 5 issue, remarked in his afterthoughts that he hadn't heard any new talents to impress him too much lately, except a guitar player in Europe—"Rene somebody."

Well, just in case Zoot or anybody else may be interested, this guitar player's name is Rene Thomas, and he is presently residing in Montreal.

Rene has been living here for a couple of months now, and I have been fortunate enough to hear him play at several concerts and sessions. No jazz artist can possibly survive in Montreal, consequently Rene is forced to play the worst kind of music imaginable for any money at all. It is a horrible shame that such a talented and fine musician with so much to say is being wasted completely.

Frani K.

Due Bill ...

Naperville, Ill.

To the Editor:

Very little has been said of Bill Russo, who is doing a tremendous job of conducting several courses in jazz here. If I may be the first to sing his praises, believe me, I'll stand and cheer.

When a young man like Russo takes time to share the enthusiasm and fresh

vitality he has contributed to jazz, and vice versa, I believe recognition is in order.

One of his most ardent, and self-righteous fans ...

JoAnn Martin

Doubter ...

New York, N. Y.

To the Editor:

In the Sept. 5 issue in an item on Sammy Davis Jr., he states he plays 11 instruments and now since after given only two minutes of instruction on a new electric organ, which he says makes about 30 different sounds—he can now play 41 instruments. Well, here's one musician who would like to hear him play just one of the 41, and, let's say, piano, the instrument, and *The Song Is You*, the tune.

Also, while I'm listening, I'd like to hear not only the correct melody, but the correct modern chord changes and a jazz chorus that does the song justice. If he can do this (which this writer doubts), then I'll take his word for the other 40 instruments that he says he can play.

Tony Graye

1,001 ...

Baltimore, Md.

To the Editor:

Although I may be the 1,000th person to call this to your attention, I refer you to Jack Tracy's review of the *Clifford Brown and Max Roach at Basin Street* album in the Sept. 19 issue.

The last paragraph reads "Energating, fullbodied jazz, this, and thoroughly recommended." According to my dictionary, "energate" means "to de-

prive of nerve, energy, or vigor; weaken; defeat." I certainly agree with the review except for this word which probably should have been "energetic." Is your face red, Jackson?

Now if by any chance I am the first to tell you about this, I think you should reward me for being so perceptive by giving me a subscription to *Down Beat* for half price. And, just to keep the record straight, you certainly should print a "We Goofed" correction.

James B. Murphy

(Ed. Note: Reader Murphy is No. 1,001, as a matter of fact. Tracy's face, normally fiery red, is ashen.)

Need Help? ...

Milwaukee, Wis.

To the Editor:

Perhaps some ghost writers would solve the problems raised in Question 16 of Leonard Feather's recent 20 questions. Hentoff, Tynan, *et al*, with due respect to their abilities as critics, could certainly stand some reportorial help.

Every time I read their articles, I thank God that MJQ and many other fine jazz groups don't play in the same unimaginative and tired style in which some of these "shoutingly eloquent" writers write. After reading the Oct. 17 *Caught in the Act* several times, I am convinced that surely here is a classical example of our ripe and hackneyed prose. I believe Hentoff might call it "dull, hollow in imagination, or perhaps brittle in conception—or at least lapidary in effect."

It's conceivable that you might give modern jazz a tremendous boost by a studied and concerted effort at adult



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expression in all your columns—not just some—and I'm sure you wouldn't offend the most illiterate readers. I'd say that some of your schmaltzy reporting lines up well with the Lawrence Welk-type music which you scorn.

That was a fine article by Teddy Charles in the last issue. Why didn't you have a spot for his type of musician in your popularity poll?

Robert T. McCurdy

(Ed. Note: Reader McCurdy is invited to vote for (1) Teddy Charles as vibist, (2) Teddy Charles as composer, (3) Teddy Charles' combo, (4) Teddy Charles as jazz personality of the year, or (5) Teddy Charles for the Music Hall of Fame in our popularity poll. This is the third consecutive issue in which the ballot appears.)

Step Down . . .

New York, N. Y.

To the Editor:

I must confess that I cannot understand Leonard Feather's attitude toward music. He is forever stating in ringing terms that there is or at least should be no chasm between the various sincere forms of music. Yet all he does is widen the gap when he dismisses Don Shirley's contribution to the Randall's Island Jazz festival with a single disparaging phrase.

To say that Shirley was out of place, as Feather did in the Oct. 3 issue of *Down Beat*, is a deliberate insult to every musician trying to present his personal interpretations of his chosen art. I was at the concert and was not only moved deeply by Shirley's sensitive performance but also impressed by his completely winning over an audience hostile at the start. Judging from the extended applause accorded Shirley, it seems obvious that this

man is a valid musician of no little achievement.

I think Feather had better step humbly from his pedestal and join the rest of us mortals.

J. H. Barnes III

Requiem . . .

Portland, Ore.

To the Editor:

The sad news of the passing of the fabulous 'little drummer, Buzz Bridgeford, should be made known to the music world. This legendary musician from the Pacific northwest died of a virus infection in Tacoma on Oct. 1.

He was featured with Curt Sykes orchestra in the early '40s, the Jan Garber swing band of 1945, and later with Randy Brooks in New York and Jimmy Zito's band on the west coast, as well as many other groups. He was a very great musician; may he rest in peace.

Don Manning

Bravo!!! . . .

Sherman, Texas

To the Editor:

Bravo, superb, cheers, etc., on your articles on jazz in schools. I myself would join our high school band if such arrangements were made here. If such courses were taught everywhere, I'm sure we would have many more people understanding all music by showing them the feel of the music. My definition of jazz is a song played like the musician feels.

If people disapprove, let them introduce jazz into high schools as extra courses and band. (If I repeat myself,

it's because I feel strongly and enthusiastically on jazz in school since it's as American as "Serious Music is European.")

I know that if jazz were a part of band instruction all over America it wouldn't be misunderstood so much (although it's coming to the light more and more) and would help all who like jazz in high school to play it better (although we might not be really good jazz musicians).

Bob Entokin

Disappointed . . .

Los Angeles, Calif.

To the Editor:

Just finished reading your article entitled *Garrulous Sal* in the Oct. 3 issue, and am a little disappointed that when naming his favorite guitarist, Salvador left out the name of Barney Kessel, who in my opinion holds the title of the greatest guitarist.

Salvador mentioned Howard Roberts, a very fine jazz guitarist from the west coast, and also mentioned the state of California, where Kessel is most well known, yet he failed to say a word about the man whose style of guitar is copied so much but never equaled and is a favorite among jazz fans everywhere.

This I cannot understand. Maybe you could ask, Salvador, who I think is also a fine guitarist, just why Kessel does not rate. Sure wish you would ease my pain and have a story about Barney in one of your future issues.

Phil Spector

(Ed. Note: A long personality feature on Kessel appeared in the June 17, 1953, issue of *Down Beat*.)

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By Jack Tracy

It is gratifying to see a jazz talent expand and become thoroughly accepted by the public without that talent sacrificing the vitality and strength and personality that first brought it to the attention of aware ears.

Such has happened to Erroll Garner of late.

His most recent LP on Columbia—*Concert By the Sea*—has enjoyed a quite phenomenal sale in its opening weeks, according to that company's reports. He broke all records at Chicago's London House, the combination steak house-jazz spot that is fast becoming the smartest jazz room in the country, in his just-closed stay there.

And now he is moving to a new field. At this writing I had just heard Erroll's new Columbia single—*On the Street Where You Live* and *Dreamy*—on which he is wrapped in a becoming cloak of strings. A long time ago I gave up the practice of trying to predict hits, figuring it better could be left to the disc jockeys and magazines who need the psychic income afforded by I told you so's.

But I will be very surprised if this newest Garner effort does not make it big on all fronts. It has that feeling about it.

It came upon me almost as a surprise recently to find how much I have been taking Garner for granted. His talent has risen to, and stayed at, such a consistently high level for a decade now, it is sometimes difficult to realize that during a whole era of change and turmoil in jazz, he has not only kept pace with it, but he has grown within it to such an extent that his style has been an influence on countless other pianists.

He has been influential without sacrificing an inimitable concern for the humorous aspects of life. The communicative warmth inherent in his playing is genuine, not the product of pseudo-intensity serving as a facade for lack of emotional depth. He can be sincerely, meaningfully intense or delightfully giddy. He is refreshingly unique at all times.

His years as an unrewarded jazz giant have passed. His popularity today, as a jazz pianist and a popular recording artist, is indicative of his basically sound approach to music. As an uncompromisingly honest, creative musician, Garner has served jazz wisely and well.

New Flavor

Chicago—From the Oct. 10 issue of *Variety*:

"Jazz pianist Erroll Garner has switched to cello for his latest Columbia waxing. In addition to making his cello bow, Garner is also composer and arranger of the *Sides Are Dreamy* sicing on which he's backed by a 30-piece orch conducted by Mitch Miller . . ."

When called by *Dawn Beat* to verify the report, Garner said, "I've switched to Jell-O, not cello."



down beat

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news and features

- 9 AFM Trust Fund Probers Urge New Protective Law
- 9 Rep. Thompson Asks for American Art Bill
- 9 Nat Cole Lands Own TV Show
- 9 Dick Stabile Sues Jerry Lewis
- 13 Coleman Hawkins: Vet Jazzman Talks of Individuality
- 14 Fred Reynolds: Victor's A&R Man Discusses Jazz Production
- 15 Victor Shows Long History of Jazz Waxing
- 16 Jack Lewis: 'Make Good Records, They'll Sell'
- 17 Richard Maltby: Can Dance Bands Play Jazz?
- 18 Paul Severson: Story of a Determined Musician
- 19 Mel Torme: Big English Success Surprises Him
- 19 A Letter from Sweden
- 58 Your Last Ballot in *Down Beat* Readers' Poll

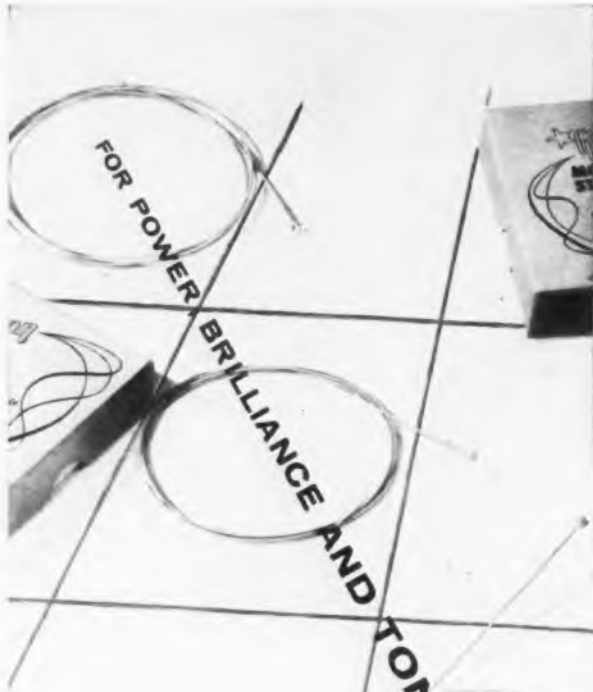
special feature

This issue of *Down Beat* again contains a special *Up Beat* section, which includes annotated solos for musicians. In addition, a full page is devoted to news of the Boston Teen-Age Jazz club. Each future *Up Beat* will continue to devote space to jazz societies.

departments

- | | |
|-----------------------------------|---------------------------|
| 56 Band Routes | 45 High Fidelity (Jordan) |
| 35 The Blindfold Test (Bud Shank) | 47 The Hot Box (Hoefler) |
| 10 Caught in the Act | 22 Jazz Best-Sellers |
| 4 Chords and Discords | 24 Jazz Record Reviews |
| 32 Classics (Willheim) | 48 Perspectives (Gleason) |
| 37 Counterpoint (Hentoff) | 34 Popular Record Reviews |
| 44 The Devil's Advocate (Sargent) | 49 Radio and TV (Mabley) |
| 36 Feather's Nest (Feather) | 8 Strictly Ad Lib |
| 49 Filmland Up Beat (Holly) | 38 Barry Ulanov |
| 7 The First Chorus (Tracy) | 33 Why Fidelity? (Levin) |

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NEW YORK

JAZZ: George Shearing unit may be added to the Gerry Mulligan combo for a February Anglo-American exchange... Negotiations still continuing for a Ted Heath-Billy May trade, although there was a presstime possibility Count Basie may make it instead of May... There is a strong rumor that if Billy Rose successfully completes negotiations for a Russo-American cultural exchange, Benny Goodman and orchestra may head our jazz contingent... Horace Silver has signed with Blue Note... Don Friedman presents Billie Holiday at Carnegie Hall Nov. 10, 8:30 and 12. Coleman Hawkins will be among the supporting cast... The Pad in the Village had an encouraging opening. Room is rather large, but warm, and could become an important jazz site. Duke Jordan has been playing intermission piano there... Friends of Clifford Brown in Wilmington have formed a Clifford Brown Memorial Scholarship Fund committee to present an annual jazz concert in his honor to raise funds for a scholarship for a student who wants to pursue a musical career... Jazz Unlimited, the enthusiastic club headed by Eleise Sloan, is presenting Sunday afternoon sessions at The Pad, with admission free... Lee Konitz playing tenor as well as alto with his new unit. He also recorded on tenor for Atlantic with Sal Mosca, Peter Ind, and Dick Scott... Rita Reyes, the Dutch singer, is back for a long stay, booked by Shaw Artists... Herbie Mann and Mat Mathews will probably travel as a unit in January... Bud Powell cut his first LP for Victor, using George Duvivier and Arthur Taylor... Leonard Gaskin now playing bass in the Eddie Condon symphonette. Johnny Varro and Buzzy Drootin are the intermission duo, with Bud Freeman added on Thursdays... Sugar Hill in Newark opened in mid-October with Howard McGhee... Dizzy Gillespie at St. Nicholas Nov. 1... Barbara Carroll trio at the Cameo... Barbara Lea signed with Prestige. First LP will include Johnny Windhurst and Hank Jones among the accompaniment... Kenny Drew signed with Riverside. His first LP has Paul Chambers and Philly Joe Jones.

Sonny Stitt due to start working with his own quartet... Conrad Janis is working the Metropole Mondays and Tuesdays with Panama Francis, Gene Sedic, Johnny Windhurst, and Marty Napoleon. Same unit except for pianist Dick Wellstood at Central Plaza on the weekend... Tony Parenti afternoons at the Metropole... Roy Eldridge and Phineas Newborn quartets open at Cafe Bohemia Nov. 2. Bill for all of December there combines Max Roach and Miles Davis quartets... Pianist Bill Evans' first Riverside LP had drummer Paul Motian and bassist Teddy Kotick... Art Blakey and his Jazz Messengers will stay with Columbia. Personnel has trumpeter Bill Hardman, altoist Jackie McLean, bassist Spanky DeBrest, and pianist Sam Dockery... Bassist Joe Benjamin has left Sarah Vaughan... Manny Albam, Al Cohn, Ernie Wilkins, and Bob Brookmeyer did the writing for Terry Gibbs' big band date on EmArcy... Sessions weekends at Connie's, seventh Ave. and 135th, and often at Smalls' Paradise... George Simon, now in charge of Jazztone Society in the Crowell-Collier setup, plans to expand the club considerably... The Maynard Ferguson band did two LPs for Vik before Maynard returned to the coast... Dizzy Gillespie at Birdland Nov. 1-7, followed by Duke for two weeks, then Dizzy again for two more. Basie's back Dec. 6 until Jan. 2. Modern Jazz Quartet and Chris Connor Jan. 3.

ENTERTAINMENT-IN-THE-ROUND: Mantovani's tour has been unusually successful, with many dates going into standing room... Pat Boone likely to play the Christmas-New Year's week in England... Don Cornell has been on his first Australian tour... Allan Morrison of Ebony helped produce a successful Carnegie Hall concert for St. Augustine church, its day camp, and other social center groups. Sammy Davis Jr., Diahann Carroll, and Olga James performed, as well as Tony Scott, Max Roach, Bud Powell, Julian Adderley, Don Elliott, Charlie Mingus, Maxine Sullivan, Jeri Southern, Billy Taylor, Art Blakey, Thelonious Monk, Terry Gibbs, Earl Coleman, and others... Former Benny Goodman guitarist Mike Bryan is the maitre d'hotel at Lucky Pierre's... Ada Moore at the RSVP... Cy Coleman at the Circus lounge of the Picadilly hotel... Caterina Valente was due to open at the Pierre Oct. 22... Billy Butterfield plays Alfred university Nov. 9 and

(Turn to Page 40)

Whipping Boy

Hollywood—The following is a press release received in the *Down Beat* office here:

The long awaited arrival of Billy Regis and his popular RCA Victor Dance Orchestra featuring the beautiful and talented Charlita whose singing and dancing has won her many top movie and television parts, make their Hollywood Paladium debut, on Saturday evening, Sept. 29.

Nearly everybody in the musical world knows that it was Billy Regis whose trumpet solo of Cherry Pink and Apple Blossom White made an over-night star out of Perez Prado.

Promising a 'big surprise' Billy Regis with his popular RCA Victor Dance Orchestra is currently winning new fame with his big hit record Allegheny Moon, that he introduced eight months ago, with a Billy May arrangement, but Miss Patti Page out-sells Billy Regis, since RCA Victor having been busy pressing Elvis Presley by the millions.

Thompson To Push American Art Bill

Washington—Rep. Frank Thompson (D-N.J.) announced a nine-point Jeffersonian art program to "restore American arts—including performing arts—to the place of honor they occupied under such presidents as Washington and Jefferson..."

Among the bills he'll sponsor are measures to establish a federal arts and crafts service in the Department of Health, Education, and Welfare, and to establish an American national theater and music center. Thompson terms the latter as necessary to the prestige of the fields "as the Library of Congress and the National Gallery of Art are in their particular art fields."

Thompson, who criticized the administration for failing to recognize the country's cultural needs, said: "While other countries subsidize their living arts," he declared, "we tax ours." He said he will revive his bill to remove the cabaret tax and others which would give tax relief on other admission fees.

Another measure would make it mandatory that performing artists be represented on an expanded version of the present national Commission of Fine Arts.

Ella A Busy Chick

New York—Ella Fitzgerald will have few days off between now and next January. At the New Frontier in Las Vegas until Nov. 18, Ella plays the Chi-Chi club in Palm Springs, Calif., Nov. 19-25 and the Fairmont hotel in San Francisco Nov. 27-Dec. 16. Dec. 18-Jan. 8, Ella is at Zardi's in Hollywood and then journeys to the Empress hotel in Miami for Jan. 11-19.

AFM Trust Fund Probers Urge Law To 'Protect All'

Hollywood—A three-man U. S. congressional investigating committee has urged that legislation should be sought that would "protect the rights of all union members" who contribute to a "welfare fund" such as the AFM's recording performance trust fund. The committee issued this statement after hearings last month in which Local 47 members here lodged complaints concerning AFM President James C. Petrillo's handling of the fund.

This dissatisfaction led to a bitter revolt against Petrillo by members of Local 47 led by Cecil F. Read. Read, a prominent trumpet player, was handed a one-year suspension from the AFM for his part in the rebellion and has taken his case to court.

The chief cause of the Local 47 revolt was Petrillo's diversion to the trust fund of payments for the reuse in telefilms of soundtrack recordings made originally for motion pictures. Prior to 1955, reuse fees were paid directly to the individual musicians.

Members of the committee who conducted the investigation of the fund are Rep. Joseph Holt (R-Calif.), Rep. James Roosevelt (D-Calif.), and Rep. Philip Landrum (D-Ga.).

During the course of the rebellion, Local 47's president, John te Groen, and recording secretary Maury Paul were ousted from their jobs but later reinstated on the order of Petrillo and the AFM international board.

The anti-Petrillo pro-Read faction in Local 47, which controls the local's board of directors is planning a vigorous drive to unseat them again in the coming local general election on Dec. 17.

Candidates were to be named at a meeting on Oct. 22.

Jazz-Classical Bash Postponed

New York—The initial Jazz and Classical Music society concert, scheduled for Oct. 19 at Town Hall, has been postponed until spring. Dmitri Mitropoulos, who was to have conducted Gunther Schuller's *Symphony for Brass Instruments*, withdrew since the composition was also on his schedule with the New York Philharmonic on Nov. 1, 2, and 4. It is expected, however, that Mitropoulos will be able to conduct at the spring concert.

The works which were to have been performed at the society's concert however, are being recorded by Columbia. Schuller's *Symphony* already has been cut with Mitropoulos conducting.

On the other side of the 12" LP will be Jimmy Giuffre's *Pharaoh*, J. J. Johnson's *Poem for Brass Ensemble*, and John Lewis' *Three Little Feelings*. The record, to be titled: *The Jazz and Classical Music Society Present Music for Brass*, probably will be released in early spring before the concert.

Jerry Lewis Sued By Stabile On Pact

Hollywood—The parting of the team of Dean Martin and Jerry Lewis had an aftermath here as Dick Stabile, long-time music director for the duo, filed a breach-of-contract suit against Lewis, York Pictures Corp., and others, asking damages of \$92,500.

Stabile charges in his complaint that the defendants broke an oral agreement with him that covered music services to be rendered in connection with Lewis' upcoming starring film, *The Delicate Delinquent*, a series of telefilms, plus some 40 promised recordings for the Verve label.

Stabile, who told *Down Beat* that no part of his court action was directed at Martin, became associated with Martin and Lewis when the team, then unknown, played a 1947 date in which they were backed by his band at Slapsy Maxie's, a now defunct Los Angeles night club.

Nat Cole, Trio Get TV Show

New York—Singer Nat Cole and his trio are set to star in a 15-minute weekly show on the NBC-TV network for at least five weeks, starting Nov. 5.

NBC spokesmen said the show was "a limited engagement" but added that it could become a regular program depending on developments. The Monday show, from 7:30 to 7:45 p.m. (EST), is scheduled to originate from New York through November, and from Hollywood on Dec. 3. Bookings after that have not been set.

The show is believed to be the first in which a Negro artist is featured in his own vehicle on a national TV network.

Haley, Comets To Give Command Performance

New York—Bill Haley and His Comets, whose movie *Rock Around the Clock* caused an uproar wherever exhibited in Britain, have been invited to give a command performance before Queen Elizabeth II in February, it was announced here.

The group recently completed a second rock 'n' roll movie entitled *Don't Knock the Rock*. They'll return to England after the start of next year to fulfill the command performance request made during their last tour.

caught in the act

Will Holt, Village Vanguard; New York

Singer Will Holt deals in tension and drama. His choice of material ranges from folk songs through show tunes to calypso and foreign songs.

A handsome youth, dressed in dark jeans and an open-collared blue denim shirt, Holt has a sense of the dramatic in his presentation and communicates a feeling of competence.

He opened with *The Eagle and Me*, from *Bloomer Girl*, and then swung into a calypso song, *Rachel and the Bedspring*. The tunes were poles apart in mood, and his treatment was buoyant and flaring on the first, innocent yet comical on the second.

For *Sinner Man*, whose traditional words Holt set to his own music, he became electric as he traced the wanderings of a sinner seeking a hiding place on judgment day, only to find it with satan. At full voice, Holt projected to fill the room with rich sound.

Kurt Weill's *Bilbao Song*, originally from a show called *Happy End* and now in *Threepenny Opera* entitled *Down in Soho*, appeared in Holt's own translation of the German lyrics. Here again, he created a completely different mood. He sang as if he were trying to convince himself that the memories of the bar at Bilbao were not slipping from him with time, and that it all really had happened.

As a change of pace, he sang Bess Lomax' *Charley on the M.T.A.*, the saga of a gentleman who left for work on Boston's subway system (the M.T.A.) on the day fares rose from 10 to 15 cents, and was unable to produce the extra nickel. Holt made a production in miniature out of Charley's problem and effectively underplayed material which in itself was amusing.

The final number, *When the World Was Young*, proved to be a distillation of Holt's entire performance. He sang Johnny Mercer's words to the original French song with warmth and tenderness. Where there was happiness, Holt's mood was happy; where there was nostalgia, he became nostalgic. And where there was yearning, he communicated a deep sense of despair because so many doors to the past were closing so quickly.

Jazz-oriented, Holt is a fine guitarist who has been recorded by Stinson and Capitol. The latter label has a collection by him scheduled for release soon, conducted by Les Baxter and including several jazz artists.

All in all, his presentation was off-beat but satisfying. The material and the presentation were substantial and moving, and most important, fresh, and imaginative.

—dom

Helen Merrill; Village Vanguard, New York

Helen Merrill, developing and maturing as a singer, displayed a warm and husky vocal tone and a simple, uncluttered line in her turn at the Village Vanguard.

One of the jazz artists reported to be enjoying greater popular acclaim overseas than in her own country, Helen shows every indication of coming into her own here. Her appearance



Helen Merrill

is one of ease, and her selection of material is in excellent taste.

On *Glad to Be Unhappy*, she demonstrated an effective use of vocal dynamics, ranging from a husky whisper to dramatic full voice, with telling effect. On open tones at full voice, she has a throbbing vibrato which fit the mood of the Rodgers-Hart song perfectly.

Another Rodgers-Hart piece became a vehicle for Helen's often wistful voice. On *He Was Too Good to Me*, she again used the climatic vibrato effect, this time on the line "he would have brought me the sun." The impact of the line came on Helen's effective use of her voice as a dramatic instrument rather than on vocal tricks or on games of tag with the beat.

In a brisker vein, she bounced lightly through *Just You, Just Me*; *Falling in Love with Love* and *'S Wonderful*. Her gain in confidence as a personality came through with the comfortable look she has as she sings. From time to time, she half smiles as she sings, establishing a feeling that she is having fun while working.

As an encore, she played her strong card—a ballad—and became again very wistful on *When I Fall in Love*. Once more she created and sustained a tender mood and sang the clean line.

Despite a tendency to sound nasal on a sustained consonant sound, Helen has come a long way as a singer and a stage personality in the last year. She has developed from an apprehensive, untried singer, wanting to be accepted, to a calm and competent performer who can use her voice as an instrument of mood.

Backing by the Clarence Williams trio was concise and nonintrusive, as a vocalist's should be.

—dom

Curtis Counce Quintet; Sanborn House, Hollywood

Further indication of the broadening west coast jazz scene is the thriving existence of bassist Curtis Counce's newly-formed quintet. Since leaving the Kenton band some months ago, Curtis had been seeking the right room in

which to showcase a group of his own. In the comfortable Sanborn House, Sunset and Santa Monica, it looks as if he's found the ideal spot.

With two horns and rhythm section, the lineup includes Harold Land, tenor; Jack Sheldon, trumpet; Carl Perkins, piano; Frank Butler, drums, and Counce.

Playing charts that range from swinging originals by Clifford Brown and ex-Kenton trombonist Dave Baker to attractive and imaginative things by all five, this quintet just never lets up. There's a sustained driving vitality both in ensemble and solo work, particularly in tunes such as *Landslide* (Land), *Min Fia* (Perkins), and Sheldon's *All That's Good*.

That they play so many of Brownie's tunes is not mere coincidence; the overall sense and approach is that of the former Roach-Brown combo. This impression is further enhanced by the brilliant drumming of Butler, a young Kansas City-ite of the Clarke-Roach-Blakey school who's had stints with Ellington and Prado.

San Diegan Land is a compelling, deeply emotional tenor man with a virile tone. His range of ideas, however, especially on ballads, seems limited, possibly by the abiding urge to strive for the dynamic, thereby sacrificing, for example, the whole wistful flow of a tune like *Everything Happens to Me*. But on the more swinging things, Land comes through as a wailer displaying a firm allegiance to Rollins, et al.

Sheldon, whose musical growth is steady and discernible, plays warm and constantly interesting ideas, except for occasional lapses into technicalia such as the fast trill he seems to favor. His basic jazz approach, however, more than compensates for the few detectable clinkers and cliches.

Perkins, probably the only pianist in jazz who uses his left elbow to reach added bass notes, is exciting on the up tunes but weak on the ballads. His lines seem to lack consistency and his fixation for high treble figures is baffling. Perkins would certainly benefit from a stronger left hand.

With Counce's always supremely satisfying bass an ever present but unobtrusive force, except when soloing (his *Sophisticated Lady* is so darn good it's scary), the hornmen revel in an unwavering ally.

If esprit and joie de jazz mean anything at all in today's musical arena, then the Curtis Counce quintet is slated to be a long and lusty contender.

—tyman

Wonderful Sal

New York—When it's baseball time in Brooklyn, everything else takes a back seat.

During a performance of *Mr. Wonderful* in the heat of the National league pennant race, Sammy Davis Jr. interrupted proceedings to announce that Sal Maglie had pitched a no-hitter.

Sammy concluded, "You don't get this kind of service at *My Fair Lady*."

Swinging Act

New York—In the course of a review of Jack Benny's recent Carnegie hall appearance as a violinist, Jay Harrison of the *Herald Tribune* revived the story "in which a blasé concert-goer is fetched to a circus to see a tight-rope artist who, standing on one toe 100 feet above the ground, plays the Beethoven *Violin Concerto*."

"After the feat, the fiddle fan's only comment is—with a shrug—'Well, a Heifetz he ain't.'"

Jimmy Lyons Back As Radio Deejay

San Francisco—Jimmy Lyons, whose KNBC program during the late '40s and early '50s was the first disc jockey show to plug modern jazz extensively on the Pacific coast, returned to the air Oct. 10 with a Wednesday-through-Sunday show from midnight to 2 a.m. on KNBC. His show again will feature modern jazz.

Lyons, whose early plugging was in great measure responsible for Dave Brubeck's success, was the disc jockey on the first Stan Kenton remotes from Balboa Beach, an advance man for the Woody Herman Second Herd, and in recent years has been promoting concerts and broadcasting in Carmel and Monterey, Calif.

The recent Erroll Garner *Concert by the Pacific* was recorded at a Lyons event. Guests on the opening radio show included Dave Brubeck, Paul Desmond, Cal Tjader, and Chico Hamilton.

Shorty Files Formal Denial To Stevens

Hollywood — Attorneys for Shorty Rogers have filed a formal answer to the \$50,000 court suit brought against the trumpeter-arranger by Leith Stevens (*Down Beat* Oct. 3) on the charge that Rogers unrightfully has claimed credit for composition of film scores done by Stevens.

The Rogers answer was in essence similar to the statement he issued to *Down Beat*, saying he is in no way responsible for composer credit given to him in *Esquire* magazine and the *Encyclopedia of Jazz* for the scores to *The Glass Wall*, *Private Hell 36*, *The Wild One*, and *The Bob Mathias Story*.

Ventura Has New Coates

New York — Charlie Ventura has added to his group young New Jersey pianist Johnny Coates Jr., who recently made his first LP for Savoy. Tony Di-Nicola has replaced Mousy Alexander on drums, and Gus Nemeth is the new bassist. Billy Bean is on guitar.



ERROLL GARNER'S recent appearance at the London House in Chicago caused Columbia Records to toss a party in his honor at Mr. Kelly's niterly this month. The press and celebrities turned out in force, among them Tony Bennett, seen here grinning happily at Garner's new album.

MJQ Will Join In Schuller Premiere

Freiburg, Germany — The Modern Jazz Quartet, the Kurt Edelhagen orchestra, and German jazz harpist Johnny Teupen will join Nov. 12 in the world premiere of a new work by Gunther Schuller, *Transformation*.

Schuller's work was commissioned by the Sudwestfunk, the German southwestern radio station in Baden-Baden that covers a large part of Germany. The Nov. 12 concert, incidentally, commemorates the 1,000th jazz broadcast on Sudwestfunk by Joachim Berendt, a leading German jazz critic and organizer.

Also on the program will be Lester Young, Miles Davis, and Bud Powell as well as other sections by the Edelhagen orchestra and harpist Teupen. The concert will be broadcast Dec. 1.

Nat Pierce Rehearsing Big Band For Records

New York—Nat Pierce has been rehearsing a big band for several weeks, with many of the arrangements that Buck Clayton scored originally for Count Basie. There are other arrangements by Ralph Burns, Neal Hefti, and Pierce.

Among musicians at the rehearsals are Burt Collins, Doug Mettome, Don Stratton, Skip Reider, Al Stewart, Jim Dahl, Jack Rains, Bill Elton, Frank Rehak, Dick Meldonian, Paul Quinichette, Anthony Ortega, Dick Hafer, Bill Crown, Winston Welch, and Turk Van Lake. Pierce has no immediate definite plans for the band except to record.

I No Longer Have The Zing, Declares Bing

London—Bing Crosby feels "I just don't sing as well as I used to."

In a letter to the *Daily Express* here, Crosby answered columnist Cyril Stapleton's column which queried "Is Bing Crosby Going Out—Or Has He Gone?"

"I'm long gone," Crosby wrote. "I'm just not as enthusiastic as I used to be. The feel for a song isn't there, the desire to sing, to be in action—and when this is absent, so is the style."

"I don't think increasing age has anything to do with it (Crosby is now 52) or that the pipes are getting rusty because I believe voice quality has very little to do with public acceptance of a popular singer. It's the style and mood they create that puts them over."

Crosby admitted that he would continue to record and keep looking for "another hit record that will give me a total of 20 which have sold over a million."

Birdlanders Off Feb. 15

New York—The next Birdland tour will start Feb. 15 for 4½ weeks in the east with headliners Billy Eckstine, Count Basie, Joe Williams, Sarah Vaughan, and Jeri Southern. The same cast will do 15 days in California and Texas starting the latter part of April. A plan whereby the Birdland caravan would have proceeded from California to Australia and then to the continent fell through.

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The Hawk Talks

Coleman Discusses Individuality And Some Young Musicians

By Nat Hentoff

TENOR BUDD JOHNSON, who has been an undiluted jazzsayer for a long time, was talking to Coleman Hawkins during an intermission recently. "You know," said Johnson, "it's a funny thing. All those fellows who play tenor, most of them give the impression they're pretty much alike. Me, too. We give the impression that we're looking for something and can't quite find it. But you're different. You're the one who did it, and when you play, it's altogether different."

The next day when the same subject of originality came up, Hawk shook his head and said, "It seems like it just comes. I guess I've always had my own way of playing. But one thing I'd like to clear up. People always say I invented the jazz tenor, that I was the first who played jazz on the tenor. It isn't true. There was Happy Caldwell in Chicago and Stomp Evans out of Kansas City. They were playing like mad.

"What it may have been is that people around here in New York used to hear me all the time at the Roseland with Fletcher Henderson, and that's how that story grew.

"**BUT THEY DIDN'T** realize all those other tenors were around. Why gangs of tenors would be coming into New York all the time from bands on the road. They used to wake me out of my bed to come down and cut people. Tenors like Prince Robinson, for example.

"I guess it is true," Hawkins paused, "that I introduced a new style, a new way of playing tenor. I had a much heavier tongue, for one thing, than most of the others had. And their tone was kind of thin."

The Hawk laughed. "There's nothing new about thin tones. That's been around for years.

"**IT'S FUNNY ABOUT** having a big tone," he continued. "A lot of times I can play the exact same thing as someone else, but they swear it's different, but it's only because my tone is bigger. I always did want to be heard. I used to say to myself: it's foolish to be blowing if nobody can hear you. So I fooled a lot with reeds and mouthpieces. I wanted a strong tone. No, I don't think I could advise people how to get a big tone. There are a lot of these fellows that just can't get a big tone. And I don't believe that's something you can teach. It just comes from the individual way a man blows into a horn. Does it have anything to do with personality? Well, maybe so.

"You take, for instance," Hawkins said intently, "other instruments, like fiddles. Some violinists can get larger sounds than others. They always blame the instrument, but I don't believe it. Stradivarius or not, it's strictly an individual thing.

Hawkins turned to the younger tenors today. "I like a lot of them," he said. "Al Cohn. Zoot Sims. Naturally I like Budd Johnson. Of course, he's not one of the younger ones, but he's a very good musician whom people have been asleep on for a long time. And he plays a lot of modern tenor, too. And he always will. Yes, I like Getz. And there's Sonny Rollins. And Sonny Stitt—except Stitt has been playing alto so much lately.

"**I'LL TELL YOU** something about the young players," he emphasized. "It takes everyone age and experience to find themselves in their horns. Take Dizzy Gillespie. To me he plays 100 percent better today than he did 10 years ago. He's had all that experience. There's a certain amount of wildness in a young player, but they eventually get down to precision, to real artistry."

Talk turned to the scarcity of places for musicians to jam as contrasted with years ago. "There are some places," Hawk said searching a mental map. "Roy Eldridge finds them. But it's usually not real jamming because there's nobody there but him when he gets there. Like he goes up to Bowman's a lot opposite the Polo Grounds, but he's the only horn playing there with the house rhythm section. Why, there used to be eight to 10 different horns at a session."

On being asked if the current infrequency of jam sessions limits the development of younger musicians, Hawkins' first reaction was that it didn't. But the more he thought, the more he changed his mind.

"The sessions used to be valuable for exchanging ideas," he said. "Today with many fellows it seems to be records. A fellow will steal a whole chorus of a record and go out and play it. Perhaps it may be partially from not jamming enough that so many younger musicians lack originality."

HAWKINS SHOOK his head, thinking of the strangeness of conformity, and said, "I hear 1,000 players today, and they all sound alike. Maybe a little more jamming might help that some. Very few of them are individuals. I guess maybe they're just satisfied with copying.

"Fats Navarro was quite good," Hawkins said, outlining exceptions. "And Clifford Brown was going to develop into something and to be himself eventually. But he needed a few years. He was a heck of a trumpet player. He could fly all over the horn. He could make a million notes, but you'd heard those notes already. Years and experience would have given him a distinctive thing of his own.

"What has there been original after Dizzy?" Hawkins asked rhetorically. "There should be some other originals. There are so many playing as good as they can play, but they should get another way of playing, more their



own way. But maybe they're satisfied with the way they sound.

"There's another trumpet player," Hawkins went on, "who's not so well known but who's developing his own way of playing, and I'd like to bring him out. I may use him on a Capitol date I have coming up. He's Idrees Sulieman. He's having some trouble. He plays an awful lot of trumpet, but he plays too much at times. He needs somebody to say: 'Settle down—wait a minute—wait a minute.' I was talking to Monk about him, and he says the same thing. There's such a thing as playing too much. He gets excited, and off he goes. But he's young. Give him 10 years.

"**MONK.**" HAWKINS nodded his head in emphatic approval. "That's originality! That's why I like it when he does it. You haven't heard it before. Other originals? Bird, you know. J. J. Johnson, and some others. But I hate to list names like that. Don't make this article so my friends won't talk to me."

The talk turned to a more general topic, the trend toward more writing in jazz.

"I think it's fine for ensemble," said Hawk. "But it's hard to appreciate a person having a solo all written out for him. When you stop and think about it, maybe in a 100 years, jazz will be like that, like classical music. But if it does turn out that way, you'll have taken the basic effect of jazz away. Improvisation is the key. Jazz would lose all its originality without it. That's why jazz is a different kind of music from classical.

"But it's also true that if classical music were written like it used to be a couple of centuries ago, there'd be a lot of improvising in it, too.

"**A LOT OF THE** great composers years ago used to ask people to play their music but to use their own ideas when they did. I read about when Copeland, the pianist, met Debussy. Copeland had been going around America, playing a lot of Debussy in concerts. The first time he met Debussy in Paris, Copeland sat down to play. He was trying to play this particular piece according to all the exact expressions Debussy had written on the score. But Debussy said impatiently, 'Don't play it that way. Play it the way you would feel it.'

(Turn to Page 50)

A&R Man Can't Have Any Prejudices, Says Reynolds

By Dom Cerulli

FRED REYNOLDS, who started out in the music business by reviewing records at the age of 15, today finds himself making records as jazz artists and repertoire man for one of the largest companies in the world—RCA Victor.

In between, he was graduated from Wesleyan college, worked as a merchandiser for the old Chicago *Times*, became a disc jockey and radio personality on Chicago's WGN, was advertising manager and music editor of *Hi-Fi Music at Home*.

Reynolds was born 38 years ago in Newark, N. J., and spent his childhood in Montclair. He decided early on a career of journalism and attended the Peddie school at Heightsdown, where he was editor of the campus newspaper.

"I started reviewing records for the paper," Reynolds said, "mainly because I was told you could get free records from the companies if you reviewed them in a publication."

"I wrote to the big companies—Victor was one of them—and the records started coming in."

REYNOLDS CONTINUED his reviews, and sharpened his musical taste as well, at Wesleyan college, where he majored in the history of America and the Napoleonic era.

In 1939, he married Donna Jean Ed, daughter of Carl Ed, creator and cartoonist of the Harold Teen comic strip.

After an unhappy year with the Chicago *Times*, Reynolds in 1941 went into radio.

"What I was aiming for was a reporting position with the Chicago *Tribune*," he recalled with a frown. "When I saw I couldn't get with them, I decided that newspaper merchandising was not for me."

"Besides, the salaries were so low, it really wasn't worth it."

At WGN, the *Tribune's* clear-channel radio station, Reynolds began with administrative work, traffic, dealings with audiences and other off-mike positions.

At about that time, cartoon character Harold Teen was a disc jockey in the comic strip.

"I thought that if Harold Teen could be a disc jockey, why not me?" Reynolds recalled. "It was obvious that the lucrative field in radio was in front of a microphone. I managed to sell them the idea, and I started a program called *Swinging at the Sugar Bowl*."

THE RESPONSE WAS effective, and soon Decca co-operated by re-issuing the old Bob Crosby recording of *Swinging at the Sugar Bowl*.

Reynolds began to play more jazz records on the air in a second show called *Collector's Corner*. On this program, the years of collecting review copies of discs from the major labels began to pay off. He spun many of the records sent to him in his precollege days.

Soon he was holding down a spot

called *Reynolds on Records* from 8 to 9 p.m. The show was novel and informative and occasionally a bit embarrassing.

"I'd have some of the distributors for the record companies on the show, and I'd play new releases before they got them. They'd criticize the records. Once in a while, a distributor would turn thumbs down on his own record, and we'd have some laughs."

He made some guest shots on television and tried promoting a live jazz show on video but was not greeted with any enthusiasm, so the project lapsed.

"We did manage a live jazz show from the Blackhawk for four weeks," he smiled tightly, "but that was long as that lasted."

BEFORE LONG, Reynolds had a five-hour, Saturday afternoon record show. It was still *Reynolds on Records* but with a studio audience.

"We'd have that studio filled with kids," he said. "We'd give away about 40 or 50 records, bring in some of the artists and have them meet the kids and answer their questions. They'd even clear away space and dance while the music was on."

Reynolds came to New York because he felt he had to. "New York was where everything was happening."

He worked through 1955 as advertising manager and music editor of *Hi-Fi Music at Home* until the jazz a&r position came open at RCA.

"I was very interested in going with RCA in any capacity," he said. "When I was approached, I thought the position might be something in promotion or publicity. When it turned out to be this—well, I'm going to let my albums speak for me."

"I love the job. It's unlike anything I've ever done before."

"When I came here, I had in mind ideas that I suppose a lot of us have—things we'd like to see done, things we think would be great. I've learned a lot. I've learned that some things I thought might be great wouldn't be feasible."

"I spent three weeks going through things, picking up background, sitting in on various recording sessions. I spent days with engineers going through tape procedures. Little by little, I came to appreciate how much goes into a record and how valuable a part of the scene the equipment is."

ON ONE HAND, Reynolds is producing new jazz works. On the other hand, he's concentrating on shoring up the reissue catalog.

"There's definitely a valid place for reissues," he said. "There are certain reissue things I want to do, and there are many that should be done. We're looking at them in a new light now. We've got some albums with 16 sides in them coming along soon—there's a Muggsy Spanier and a Duke Ellington, both in the *Down Beat* series."

Reynold's first recording session was an occasion for mixed feelings.



"It was a Ralph Burns date for an album we call *The Mellow Moods of Jazz*," he recalled. "I'll admit I was a little apprehensive about the whole thing, but that disappeared in about 20 minutes."

"Burns is so easy to work with, and the date turned out to be a gas."

"All the musicians on it ask me every time they see me, 'When's the record coming out?'"

"My record belief is simply this," he continued, "I'm going to try to produce good records because if they're good, they're going to sell."

"An a&r director has no right to have any sort of prejudices as far as types of jazz are concerned," Reynolds stated. "I feel strongly about this."

"WE MUST TRY to cover the jazz field as best we can with the artists under contract and those we can sign. We must show the RCA product in the best light possible. Having good sound is, of course, a very important part of that."

"The smaller labels are doing experimental things, and that's a healthy thing. It keeps us on our toes, and it keeps them alive."

Among the artists signed by Reynolds as Victor jazz director are the Dave Pell octet, Bob Scobey's Frisco Jazz band, the Johnny Hamlin quintet, Lee Wiley, and Dave Garroway. Actually, Garroway was utilized to narrate and present a collection of jazz entitled *The Wide, Wide World of Jazz*.

Among the artists Reynolds feels most promising are Phineas Newborn and vocalist Teddi King. "I think Teddi's going to make it," he said.

AS TO THE FUTURE, Reynolds said "I'm trying to catch as many new groups as I can. Shorty Rogers, our west coast a&r man, is doing the same thing out there."

"I don't know where the jazz end of things is headed. I personally don't feel it's a return to big bands, but we're watching *The Touch of Tony Scott* that has some big band sides on it."

"I can authoritatively say that rock 'n' roll is really big right now," he laughed. "My youngsters, for instance, that's about all they seem to play."

Victor Has Long History In Jazz Waxing

The Jass Band is the very latest thing in the development of music. It has sufficient power and penetration to inject new life into a mummy and will keep ordinary human dancers on their feet till breakfast time.

With that cursory introduction, Victor unveiled, in May, 1917, record No. 18255, the first "Jass" record listed as such in its catalog.

The announcement appeared in that month's issue of the Victor catalog, and the record virtually guaranteed to prompt swinging in a sarcophagus was the Original Dixieland Jazz band's coupling of *Dixieland Jazz Band* and *Livery Stable Blues*.

Prior to the appearance of the ODJB record, Victor catalogs back to 1903 list nothing under a jazz classification but exhibit a variety of titles and categories reflecting the musical taste of the times.

In the earliest listings are recordings of "Original Negro Songs and Shouts" by Billy Golden and George W. Johnson, among others. "Rag-Time Music" appeared on record counters all over America in 1916.

JAZZ CAME ON in spring of the next year with the ODJB, followed soon by Fuller's Famous Jazz band, conducted by Earl Fuller and featuring a young clarinetist named Ted Lewis.

Jazz apparently was a necessary but highly commercial evil for Victor, because it wasn't until 1919 that Victor included jazz records on its "carefully selected list" of records recommended for the new collector.

The discs so honored were the ODJB's couplings of *At the Jazz Band Ball* and *Ostrich Walk and Skeleton Jangle and Tiger Rag*.

Jazz was so new and so radical that Victor's copy writers felt they had to guide their customers down the swinging path to listening pleasure.

"Notice the two little chords at the end of each number," they wrote in describing a coupling by Fuller's Famous crew. "This is how you know for certain that a Jazz Band is playing."

IN THE 1920's, the recorded catalog started growing. Paul Whiteman's Ambassador orchestra appeared on the books with *Whispering* and *Japanese Sandman* on a 10-inch record and with a 12-inch version of *Avalon*. By this time, the "long-play" 14-inch record had gone out of vogue.

A young Washingtonian named Duke Ellington appeared on the label in the '20s. Jean Goldkette, Jelly Roll Morton, King Oliver, and a host of now-recognized jazz personalities also were cutting.

Through the '30s and '40s and through the prevailing popular musical taste of those decades, the Victor catalog was being swelled by jazz. Fats Waller made things he felt and things he kidded, the Duke was swinging along in his own fresh and creative groove, traditional jazz and the big bands were both represented with scores of sides a month.

The roster grew to include Charlie Barnet, Artie Shaw, Tommy Dorsey,

Glenn Miller, Benny Goodman, and many of the bands that dominated the swing era.

Victor became the home label for the established names, and Bluebird carried the popular favorites. Some artists appeared on both labels. And many fine groups recorded for Bluebird's Race Records, an unfortunately chosen title dropped after too long a stay in print.

Among the artists whose records were released in the Race Records series were Lil Green, Tommy McLennan, and Tommy Craddock.

IN THE '30s, RCA recorded many fine combo sessions, including the dates by Frankie Newton and Pete Brown, supervised by Hughes Panassie; the Gene Krupa-Roy Eldridge-Chu Berry-Benny Goodman sides; the Lionel Hampton all-star pickup dates, and the swing era all-star sessions including ones by Tommy Dorsey, Fats Waller, and Bunny Berigan and Jack Teagarden, Dorsey, Goodman, Berigan, and Harry James.

Also among the latter were important sides made by Gene Gifford, with Berigan and Bud Freeman and several by Tommy Dorsey's Clambake Seven.

Many splinter groups out of the Ellington band also were recorded in sessions led by Johnny Hodges, Rex Stewart, Barney Bigard, and others.

In the traditional field, Sidney Bechet's New Orleans Feetwarmers, Wingy Manone, Frankie Trumbauer, Muggsy Spanier's Ragtimers, Eddie Condon's Hotshots, groups led by Bud Freeman, and many others were recorded.

Among valuable historical sessions were Leadbelly dates and sides made by Jelly Roll Morton shortly before his death in 1941. Jelly Roll had made his vital Red Hot Peppers sides for Victor in the '20s.

IN THE POSTWAR era of the long-play record, the jazz policy often has seemed to lack direction. There have been "dry" periods when Victor seemed to be uncertain on a course of jazz action.

At other times, there have been records issued in flocks, some of which were of such caliber as to remain collector's items.

Reissues on Victor and RCA subsidiary labels have formed an important part of the company's jazz scene. In the hectic period when 10-inch LP records were abandoned in favor of 12-inch better-sellers, many items disappeared from the shelves and may never reappear.

When it became apparent that the mushrooming smaller labels were issuing modern jazz, and more important, selling it, Victor, as the giant of the recording industry, had to compete to stay alive in the field.

Like most major labels, Victor had been sadly deficient in its modern jazz catalog. Sporadic attempts were made to cover some sections of the contemporary field.

This tacking with every breeze of jazz opinion appeared to have settled in 1953 with the arrival of Jack Lewis as the label's first full-fledged jazz a&r man. In his three-year stay, Lewis produced albums featuring both the east and west coast "schools," and hewed a pretty steady modern line.

WHEN LEWIS LEFT to become music director of the new RCA label, Vik, former Chicago disc jockey Fred Reynolds came in to head Victor's jazz division.

And that's where the label stands. At another transition period, with monaural and stereophonic tape looming as a major technical change, Victor is expected to pace the industry technically and economically in this budding field.

—dom



A STANDBY for years on the Victor label was the Duke Ellington band. This 1941 shot shows saxists Johnny Hodges and Otto Hardwicke, plus the Duke. Grinning gentleman in the background is the then-New York editor of *Down Beat*, Mike Levin.

Lewis Formula Simple: Make Good Records

THE JACK LEWIS story may well have started with a lawnmower and 20 acres of grassy fields to be cut.

The place was an orphanage in Los Angeles. Lewis was 13 years old. The choice; putting in time taking music lessons or mowing the huge lawn. Lewis decided that running scales on a tenor sax would be considerably less wearing than running miles with a grass cutter.

So he took the first steps which laid the groundwork for a career in music which has made him more of a taster in today's jazz scene than even persons on the scene realize.

The career has included managing the record department of a juke box firm, producing freelance record dates with Gene Norman and on his own, becoming RCA Victor's first jazz a&r man, and now stands at Vik Records, where Lewis is right-hand man to Herman Diaz, Vik manager, and the music director for the RCA subsidiary label.

AT 28, LEWIS ADMITS he hasn't had time to stop and fully assess the scene and his relation to it. His day-to-day schedule of recording dates and administrative work at Vik leave him little time for a backward look.

Musicians stream in and out of his office at the New York headquarters of RCA. His office phonograph puts in a whopping eight-hour day at full volume. The concrete wall by his upper left desk drawer is chipped and scarred from the records he scales onto the shelf while working with the leaders picking takes for an album.

His formula is simple: "I approach any musician I feel will make good records. Good records will sell well."

"I establish a personal relationship with the musicians before we record. That's very important."

"I'm still young enough to appreciate and to look up to the guys who are creating today."

"The most important thing in making an album is that the arrangers must understand who they're writing for." To achieve this, Lewis wants leaders on dates to choose their own men. He wants arrangers to work with the leaders and the musicians. What he looks for during a session is an elusive quality he terms "feeling."

"THIS IS ALSO TRUE on a pop date," he said. "The really great sessions are the ones with great feeling."

"In jazz, the feeling among musicians is most important. Every guy in every band must respect the other men he's playing with. One weak guy can foul up the whole band."

Lewis monitors the sound on every take of every tune he records with engineer Ray Hall. "We have to get the right sound for the band," he said. "Ray and I, if possible, hear a group on location before we have a session. While we're listening, Ray is figuring. We always try to use as few mikes as possible so the sound will be like it is live."

"I won't make a record without Hall. A man is as good as the people around

him, and I've been very lucky. I've had some wonderful breaks. Right now, there may be someone as good as I am in Kansas City, but without the breaks I happened to get, he'll live and die in Kansas City."

BUT NOT ALL OF Lewis' breaks were happy ones.

He was born in Ottawa, Ontario, and came to the United States as a child.

His parents died when he was young, and he grew up in an orphanage in Los Angeles. He remained in the institution until he was graduated from Alexander Hamilton high school.

While a high schooler, he gigged around with bands made up of kids in their teens, and worked part time after school at the California Juke Box Co.

Whenever he had a chance, he was listening to the musicians who came into L. A. At the El Morocco he caught Boyd Raeburn's roaring band. "Frankie Laine and Kay Starr were intermission singer's then," he recalled.

At Billy Berg's, he caught Bird and Diz. He also caught Woody Herman's second Herd and still recalls its drive.

"I've got to admit this—at first I didn't understand Charlie Parker. But Diz really impressed me, right from the start."

HE SOON WAS working full time at the Jukebox firm and was manager of its record department before he was out of his teens. During this period of his life, he met Gene Norman and also worked for him.

"I co-produced his radio show and learned a lot from him. He's a very responsible guy. He really opened my eyes to the music scene. I gave up playing tenor. I hadn't gone too far when I learned I wasn't very good."

Lewis switched jobs and became assistant to the assistant manager of the RCA distributor in L. A. and then received a setback that cost him 1½ years of his life.

He suffered an accident, "a freak thing that happened on a street corner," and lost an eye. He spent 18 months in a hospital and sanatorium as a result.

"WHEN I RETURNED, I started picking up the pieces. I was about 21 then, and I met two people very important to me. One was Victor's west coast artist and repertoire man, Walt Heebner; the other was Shorty Rogers.

"Shorty and I formed a sort of partnership. We did everything we could to help each other get ahead. I was doing freelance dates then, and no matter what I did . . . a western, a hillbilly thing, a rhythm and blues date, Shorty was on it."

Lewis was in on the first Shorty Rogers Giants session and the Louie Bellson date for which Shorty penned the scores. They appeared as Capitol albums, among the earliest of the so-called west coast school.

He also did some freelance dates for RCA, mostly pop sessions.

"But through the efforts of Bob York, Steve Sholes, Bill Bullock, Joe Carlton, and Manie Sacks, RCA decided to establish a jazz category, and I came on as the a&r man," Lewis said. "That was in 1953, when jazz records were starting to appeal to more than the relative few who had been chasing and collecting the hot and cool things produced by firms who dealt mainly in pops and classics."

"I knew who I wanted when I started (Turn to Page 39)



Recording Engineer Ray Hall and Jack Lewis

By Richard Maltby

A COUPLE OF MONTHS AGO I ran into Jack Tracy, the editor of *Down Beat*, who was in New York for a few days, and after the usual hellos, Jack came up with the inevitable "What's new?"

"I'll tell you what's new," I said, "we're following Count Basie into the Blue Note on Nov. 14." Jack looked at me as if I were crazy, then said, "For what?"

He was asking, of course, what business does a band known primarily as a commercial dance group have going into a house of modern jazz?

When Frank Holzfeind of the Blue Note signed us several months ago, I didn't question for one minute why we were going in. I assumed that a certain amount of interest had been created through our records and that we were now considered "an attraction" and would have our share of followers.

Frankly, after my conversation with Tracy, I began to do a lot of thinking, not only about our musical obligation to the Blue Note but also the need for formulating my own plans as regards the whole band scene.

One thing is certain. The present day band, no matter what type of music it plays, must be musically interesting at all times. It is no longer a question of merely providing a beat for the people to shuffle their feet to. Today the current big band is under constant scrutinization by eye and ear every moment it is on the stand. The audiences that face us are more and more becoming made up of people who come to dance, and people who come specifically to listen.

This increased interest in listening to the big bands is pointed up by the fact that the Birdland-Storyville-Blue Note type of concert session is becoming increasingly popular in the big prom weekends at the colleges. Almost every school date we've been booked for this fall also includes a two-hour concert and, in fact, at least one big school has engaged our band for an afternoon and evening concert with no dancing.

With this trend in mind it becomes more and more a necessity that we put in our libraries both material that is good, solid, dance music and material designed purely for listening.

The concert performance also opens new horizons, since it gives us a chance to create and perform music not necessarily at the steady dance tempo. As an experiment along these lines I've asked four arrangers—Al Cohn, Manny Albom, Quincy Jones, and Ernie Wilkins—each well known for his contribution to the modern jazz sound, to compose an original for me for the Blue Note and for college concerts.

Each composition is to fall under the general heading of *JAZZ WITHOUT A BEAT*. Probably your first reaction will be, "How can it be jazz if it doesn't have a beat?" Roughly speaking what I have in mind are compositions which are suggestive of the classical approach in that they have a freedom of harmonization and melodic line not bounded by a strict tempo, but which never lose the jazz feeling by the soloists or sections. Only occasionally will the bass, guitar, or brushes suggest a tempo.

Each of the men was enthusiastic about the idea and welcomed the chal-



Jazz In Dance Bands?

lenge to his creative talents. At this writing we have not yet had even a first reading of the numbers, but I'm looking forward to the first rundowns.

This kind of setup puts the leader more on the spot as an M.C. He must not only introduce his soloists and tell their backgrounds, but a good part of the time he should tell why and how the piece was conceived. In short, the leader becomes more like the moderator of a panel discussion.

In addition to this *Jazz without a beat* we'll certainly be playing all of record arrangements and for our college dances the stress will be on plenty of slow, romantic ballads. This is one mood that will never change as long as there are coeducational schools.

Up to now I've written every arrangement I've ever recorded, plus

practically my entire dance library except for some help from Rusty Dedrick and Red Bone. In fact, I have been accumulating a good deal of material which can only be used for concert purposes. But I feel now that introducing a touch of the creative talents of Al, Manny, Ernie, and Quincy will be a great stimulus to the band as well as to me personally.

I've frequently been asked to describe the style of the band. Unless there are identifiable traits in my own basic swing writing, I think I'd prefer not to have a definite style but rather to strive at all times to be contemporary, experimental, and always versatile. Therefore I feel that our appearance at the Blue Note will be another step toward becoming an integral part of this new trend.

Severson Story Is One Of Education, Determination

By Don Gold

PAUL SEVERSON is an erudite, 28-year-old trombonist with a classical-jazz background.

He has arranged for leading dance bands and has written in classical form for brass instruments. He has played with jazz groups and has been first trombonist with a symphony orchestra.

The story of Paul's career is one of substantial education and training, definitive goals, and vigorous determination.

He began studying piano at the age of 5, in his home in Fargo, N. D. When he was 13, he shifted his interest to the trombone. In 1944, after high school graduation, he toured with territory bands in Minnesota and North Dakota.

HE ATTENDED Northwestern university's music school, where he combined his interest in the classics with the development of an experimental jazz sextet. In 1951 he was awarded a master's degree and headed out into the world of big band sounds.

He spent two years with Ralph Marterie's band, followed by a stint with Hal McIntyre and a Stan Kenton concert tour. During the 1953-54 season he was first trombonist with the Chicago Civic symphony orchestra. For more than two years he's been a staff musician for CBS in Chicago.

Paul is enthusiastic about the recently released quartet LP on Academy (Academy 12" LP-MWJ-1). The LP, one of a midwest jazz series, captures the creativity of the group, consisting of Paul, Kenny Soderblom on tenor, Mel Schmitt on bass, and drummer Bob Tillis.

"FORTUNATELY, WE began on an individualistic basis," Severson says. "Academy has given us a free hand to record what we'd like to record. I have a good many ideas I'm seeking to fulfill. We're writing and planning three albums right now, including one using Dixie tunes with swinging, clean, modern conception. We want uncluttered, swinging sounds."

Although he is somewhat satisfied with the quartet's recorded sound, Paul is looking ahead.

"Ed Higgins, a real talent on piano, will be on our next album," he says. "Warren Kime on trumpet will be, too. We plan to complete it within the next six months, but actually, it'll be released as soon as we can get it done. But we want to build something permanent, so we intend to be deliberate about it."

PAUL ALWAYS HAS been an active, free-thinking musician. His *Sketch for Brass* has been performed by the Chicago symphony brass ensemble. His *Suite for Three Trombones and Tuba* has been featured at three midwest music symposiums. Today, however, jazz is his immediate concern.

"I'd like to do something in the jazz

idiom for symphonic expression," he declared. "Recently, I was a part of the group which recorded Bill Russo's jazz-influenced ballet, *The World of Alcina*, for Atlantic. I enjoyed this very much."

Paul's varied activities, within the jazz field, have a definite purpose, as can be seen from his statement:

"I'm fighting to help put jazz on a plane with other musical forms. Written and improvised jazz is a vital part of all of music development. Unfortunately, too much poor jazz is pawned off as good jazz. This alienates too many listeners. However, I like to speak of furthering jazz, rather than raising it. Jazz doesn't require any elevation. It can stand by itself. I seek to express myself in jazz. And if anyone enjoys what I play, then I feel the experience to be a worthwhile one."

ALTHOUGH HE realizes that television could be an immensely positive medium for jazz expression, Severson says that current TV emotionally constricts jazz. He'd like to play a part in the programming of jazz on TV.

Paul hopes to do more and more writing. His feelings about heading his own big band are ambivalent.

"From a musical sense," he says, "I'd like to have a big band. From a business sense, no. So many leaders have forgotten how to play and are content to be businessmen, once the road routine begins. Today, the practical aspects of bandleading tend to diminish the musical ones."

However, Paul says he feels strongly that music schools should be devoting more time to dance band music and "should include dance band arranging courses, just as they do courses on 18th century harmony, because 85 percent of the music on AM radio is dance music. More arrangers are needed in the dance band field. The schools should create an attitude of compliance to the ideals of jazz. An encouraging atmosphere in the minds of music professors could further the cause of jazz."

THE FUNCTION OF the jazz critic is a meaningful one in modern music, Severson says. He feels that jazz criticism must be honest and must be based on experience in the field. Judgments must be individualized, not generalized.

He feels that there are too many critics content to dismiss a jazz performer with a flat statement of opinion, without identifying that statement as such.

Too many critics avoid using "I think" in the lead of a review, he says, adding, "Constructive criticism, like the kind Nat Hentoff offered on the quartet LP, is valuable. When you read it, you don't feel beaten down. Often an emotional analysis is more important than a technical, search-for-definitions critique."

In addition to a full schedule of playing, writing, arranging, recording, and



(Photo by Don Gold)

considerable reading, Paul finds time to listen to contemporary jazz sounds, as well as classical favorites.

"I dig Stan Getz," he says. "And Bill Harris remains a basically swinging musician. The Basie band and Woody's group continue to fascinate me. In terms of classical music, Wagner's daring orchestration and free use of brass were influential, pertinent innovations. Ravel had an infinite amount of talent to offer. And I've always felt that Stravinsky was far ahead of his time as a brilliant innovator, orchestrator, and composer."

Paul, his wife, Marie, and their 3-year-old son, David, live in a comfortable home in a Chicago suburb. The home, he points out, is fully equipped "with mortgage." Despite this "added attraction," he's aware that he's found an impressive degree of security, security which enables him to plan creatively for sounds to come.

Seven Will Profile 21 Giants Of Jazz

New York—Nat Shapiro and Nat Hentoff, who co-edited *Hear Me Talkin' to Ya*, will edit for Rinehart a collection of profiles of 21 leading figures in the history of jazz. Seven writers will contribute three new studies apiece for the book.

The writers are George Avakian, Leonard Feather, Orrin Keepnews, Charles Edward Smith, John Wilson, Shapiro, and Hentoff.

The subjects are Louis Armstrong, Bix Beiderbecke, Beanie Smith, Roy Eldridge, Lester Young, Baby Dodds, John (Dizzy) Gillespie, Duke Ellington, Billie Holiday, Coleman Hawkins, Jack Teagarden, Pee Wee Russell, Count Basie, Benny Goodman, Charlie Christian, Charlie Parker, Jelly Roll Morton, Art Tatum, Fletcher Henderson, Fats Waller, and Earl Hines.

Torme Tilts England

"I'M THE LAST person who expected what happened to happen."

Mel Torme rifled through an incomplete book of press clippings chronicling his nine-week tour of Britain and shook his head.

"The whole tour was just fantastic, almost unbelievable," he said.

In the singer's first British campaign, the clippings disclosed that he pulled a feat which in the memory of the press of that country never had been done before.

Mel's record of the Rodgers and Hart tune *Mountain Greenery* had hit a high of 14th place on the British *Hit Parade* before Torme left for the theater tours. When Mel arrived in England, the tune had dropped out of the top 20.

DURING TORME'S first week in England, *Mountain Greenery* jumped into 10th place on the *Hit Parade*. It rose to fifth place in the second week, then to third place, where it hovered for much of the singer's stay.

The Torme reception was so tumultuous that one newspaper even printed the lyrics to *Greenery*, presumably as a libretto for Mel's followers.

And the followers were legion. "Maybe it was because I didn't have the disadvantage of having to live down mistakes I may have made in the States," Mel mused. "But whatever it was, we sure fell in love with each other."

"**IT BEEN TOLD** that the London newspapermen were the cruelest in the world, but they were terrific to me."

He pointed to articles in traditionally staid journals which carried headlines proclaiming:

Velvet Fog Spreads Over Britain.
Mel Is Tormendous!
British Debut a Triumph.
Torme Takes Britain by Storm.

Mel made appearances in London and the larger cities in the area at the time of the riots and demonstrations which greeted the movie *Rock Around the Clock* with Bill Haley and the Comets.

"We avoided audience demonstrations," Torme said. "In fact, I discouraged it. Our audiences seemed to be made up mostly of adults, and a level-headed audience will always drown out the squealers."

"**ON THE WHOLE**, we were pretty dignified on both sides of the stage.

"Most of the people who came around after a show to talk and ask questions or for an autograph were adults. That really surprised me."

Torme couldn't venture an estimate on the number of interviews he had with British newsmen. "It must have been thousands," he smiled. "But the press reaction was about 95 per cent favorable. And it surprised me how much space the daily newspapers gave to our show and to entertainment news."

The *New Musical Express* conferred an honor on Torme that has been made only three times in the past. The newspaper devoted a four-page supplement to the visiting singer, something they've done previously only for Ted Heath, Winifred Atwell, and Vera Lynn.

Torme made a few radio and television appearances and presented three



Mel Torme

concerts in addition to his week-long stints in the theaters. Somehow, he found enough time to squeeze in a recording date with Ted Heath and cut two tunes, singing his own lyrics to Gerry Mulligan's *Walkin' Shoes* on one.

EVERYWHERE HE went, Mel found that the press and his audiences compared him to Frank Sinatra. Printed debates appeared in many papers comparing the singers and placing them in one-two order.

"It was silly, really," Torme said. "Mainly because Sinatra is my favorite singer, and I had to keep telling everyone that."

Torme's show consisted of five numbers sung by him, followed by three featuring him at the piano, then a rendition of *Mountain Greenery*, a number with Mel at the drums, and a finale in which he did a bit of everything.

"I hope to go back sometime next year, maybe through May, June, and July," he said. "If it's at all possible, I want to get to at least see Rome and Paris, too. This trip was just too hectic for that." —dom

Dig Records Opens Category For Jazz

Hollywood — In collaboration with former jazz disc jockey Sleepy Stein, Johnny Otis, r&b bandleader and deejay here, is opening a jazz arm to his hitherto exclusively rock 'n' roll label, Dig Records.

The first album recorded in the new *Sleepy Stein Presents* series was an all-star date with Buddy Collette, woodwinds; Jim Hall, guitar; John Anderson, trumpet; Chico Hamilton, drums, and Curtis Counce, bass. The album features Collette's writing and is titled *Green Dream*.

A second 12" LP by the Gerry Wiggins trio, recorded early in the month, features Wiggins on piano; Joe Comfort, bass, and Bill Douglass, drums.

A Letter From Sweden

(Ed. Note: Jazz flutist Herbie Mann currently is combining a series of jazz dates and a honeymoon in Sweden.)

By Herbie Mann

AFTER A CALM eight days on board the Kungsholm, we arrived in Sweden, and the rush was on. We've been treated as if we were king and queen—interviews in the daily papers, our "love story" in the local *True Romance* (with pictures yet!), and radio shows galore.

Can you imagine opening up in Birdland in New York and having it reviewed in the *Daily News*, *New York Post*, and the *Journal-American*? Everyone is so jazz-conscious here, it's amazing.

Let me tell you just about the National, the club I'm working at. For 4 crowns, or 80 cents, which is the admission price for men (60 cents for girls), you can come into the club and stay from 8:30 p.m. to 2 a.m. You can dance—let me say again, *dance*—to either Arne Domnerus' small band or another band led by tenor Carl Henrik Norin, or a group called the Gottliebs (who are a combination of the Pied Pipers, the Hi-Lo's and the Four Freshmen) or any one of three amateur jazz groups.

AND BELIEVE ME, they are not playing what we know as *dance* music but are playing what we know as *jazz*.

This room holds 1,500 persons, and it's packed every night. They serve soft drinks and very weak beer. In the same club is a small concert room which holds 300 to 400 persons, and there's a concert every night where the people just listen. That's where I play (at least I hope they listen).

Naturally, most of the customers are students, and if anyone causes any trouble or happens to get drunk (which is impossible on the beer they serve, but hip flasks are in vogue), his name is put up on a bulletin board, and he can't come back into the club for a month. It's considered a big disgrace. So things are pretty much in control. No "rock and roll riots" here.

A NEW BIG BAND was formed a few weeks ago here and just had its first broadcast. It's the first big jazz band Sweden has had, and they're all very proud of it. I had the pleasure of playing a Gosta Theselius arrangement of *Night in Tunisia*, and they sure swing!

It's really one of those dream bands, Stockholm style. The musicians are Bengt Hallberg, piano; Simon Brehm, bass; Bert Daly, drums; Ake Perssons, trombone; Ernie England and Benny Bailey, trumpets; Domnerus, alto; Norin, tenor, are just some of the persons in the band.

It could never go on the road because all the musicians are leaders of their own bands. But they rehearse for kicks and to do this radio show once a week. It's a pleasure—musicians who want to play!

After I finish at the National, I'm going to do some one-niters in southern Sweden and a night in Copenhagen. After that, Holland and Paris.

RAY ANTHONY-LES BROWN.
WOODY HERMAN-HARRY JAMES.
STAN KENTON-BILLY MAY

Capitol joins the move to bring back the bands with a whopping two-record set (TBO 727) featuring three numbers each by the big names in the fold and titled *Dance to the Bands!* Top dog in the set is Woody, with the swinging Dave Cavanaugh-Shorty Rogers *Square Circle*. Ray Anthony's *Big Band Boogie* emerges as most lackluster of the 18-tune package. The others fall in between, with Ernie Wilkins' *Walkin' Home* by the James crew achieving a Basie-ish mood. Billy May has fun with a walk-tempo *Fascinating Rhythm* whose theme is stated by the trombones and passed to the slurping reeds.

With three 12"-by-12" spaces to fill with copy, Capitol managed to squeeze the titles of the tunes into one corner, pictures and blurbs on the leaders throughout the rest, but nowhere lists personnel or even solo credits. As a result, the soloists in Herman's *Square Circle* go uncredited, although Richie Kamuca and Arno Marsh are probably among the tenors booting the theme around at the opening, Cy Touff the bass trumpeter, and Burt and Dick Collins probably among the trumpeters pitching in after Cy.

Kenton's *Opus in Turquoise* is a simple riff stated by the reeds and backed by muted brass. A trombone and a tenor share the solo spots. A trumpeter who might be Don Fagerquist works *Narcissus* into his solo on Les Brown's *Lover*, and the tenor man, apparently not to be outdone, brings in *The Lady in Red* in his turn.

The first listening to the package brought on a somewhat frightening discovery. Until the sides are heard attentively, the James, Anthony, and Brown bands have a startlingly similar unison sound. They all smack of Les Elgart until the ear picks out Brown's brusque over-all sound or the James horn. But that ever-adaptable Anthony is a tough one to crack.

The set should appeal to fans of all the bands who are interested in complete record collections. It's a natural for dancers, and the family portrait of the Big Six grouped around the Capitol is a charmer. Everyone is looking at Billy May, who is grinning as though he has already found a skeleton in one of the spanny-new closets in the Capitol tower.

GEORGIE AULD

At times, *Dancing in the Land of Hi-Fi* (EmArcy MG 36090) seems like an attempt to bring back the Lunceford style. EmArcy admits that "the arrangements are written in the straight swinging tradition with more than a touch of the great Jimmy Lunceford band." The touch is most evident on *Sweet Sue*, an emphasized two-beater in the Lunceford tradition, with super-sonic peeps by Maynard Ferguson at the end.

Personnel is not listed, but Ray Linn and Frank Rosolino are credited for

trumpet and trombone solo spots. Linn is heard blowing prominently on *Prisoners Song* and *Back Home in Indiana*, and Rosolino gets a few bars in on *Frankie and Johnny* and *Got a Date with an Angel*. *Date* is done in a staccato, Hal Kemp style that threatens to bring back the '80s. Auld is heard on tenor throughout and languidly on *Laura*, which highlights a gutty reed sound and a mounting excitement in the brass. A good collection for dances.

BING CROSBY

Bing Sings Whiles! Bregman Swings (Verve 12" LP MGV-2020) presents the apogee of relaxed, natural popular singing against a backdrop of a big, allegedly swinging band in arrangements by and conducted by Buddy Bregman.

It is always a pleasure to hear Bing in good material—and these are all standards that, according to the notes, Bing has not before recorded. But the album is a disappointment because of Bregman's singularly irritating arrangements. Instead of complementing the easy flow of Crosby with orchestral currents that also flow, Bregman relentlessly overaccents with short, punchy, inapposite, and, for that matter, unimaginative bursts, mainly of brass. As a result, there is a schizoid feeling to the session. Bing on top tries to remain at ease but underneath there is a constant procession of political rallies.

It's too bad Norman Granz didn't do with Crosby what he did with Astaire—set him with a tasteful small combo, and let him really out. As is customary on most Verve sets, incidentally, there is no personnel listed (is Verve supposed to be like the restaurants that are too posh to list their menus outside?)

MEL DAVIS

Trumpet with a Soul (Epic 12" LP LN 3268) is the first LP by Philadelphia trumpeter Mel Davis who first became widely known for his full-blown solo work with the resuscitated Benny Goodman band early this year. Since the set was intended more as a mood (romantic and sometimes happy) album than jazz, it's reviewed here. His basic rhythm section is Philadelphia guitarist Joe Sgro, Milt Hinton, and Osie Johnson, and they support him discreetly. Barry Galbraith is added on four, and others have flutist Phil Bodner. And Mel taped in a second trumpet part on four.

The arrangements, all bland and none stimulating, are by Ray Ellis with help from Davis. Yet the LP is a pleasant one because Davis is a relative rarity among young hornmen (he's not yet 25). He has a big, fat tone and very clean articulation; his background is unusually varied for these jazz times—from Yiddish weddings (dig sections of *Love, Your Spell Is Everywhere*) to classical work. And his academic training has been extensive.

Essentially, as Charles Edward Smith notes, Mel is a singing trumpeter. His conception, while not startling, is logical and tasteful, and has considerable roots in Elman and James. Next time, however, he ought to have more horns and much, much more imaginative arrangements. Epic also ought to let him blow more jazz.

LES ELGART

The Elgart Touch (Columbia CL 875) is applied to eight standards and four originals, including Charlie Albertine's *Swinging Swan*, a dance band version (abridged) of the familiar theme from Tchiakovsky's *Swan Lake*. The sides are virtually all ensemble and section work, with brother Larry playing an alto solo on *Autumn Serenade*. The characteristic low reed, flaring brass Elgart sound is in evidence all through this danceable set. The liner notes list no personnel, but they do carry a complete roster of tunes on the other five Elgart LPs. A pleasant-sounding set aimed at dancers, which should hit its mark.

ANN GILBERT

The Many Moods of Ann (Groove 12" LP LG 1004) introduces the full, rich, warm voice of Ann Gilbert, backed by the Elliot Lawrence orchestra. There are rough edges here, including a lack of restraint and a tendency to be overly dramatic, but Miss Gilbert can wail in any league. Although there is an inconsistency in the performances on this LP, she displays a sound jazz feeling, which, if properly nurtured, could lead her to a respected position in the jazz scene. In any case, Miss Gilbert sings with authority.

Among the tunes are the Morton Gould-Dorothy Fields gem, *There Must Be Something Better Than Love*, Oscar Levant's *Blame It on My Youth, Hooray for Love, He Needs Me, Spring Is Here, Love Isn't Born*, and six other well-selected tunes.

Miss Gilbert sings throughout with considerable emotional depth and a perceptive understanding of the lyrics. Her voice is one with implied power, rather than exhibitionism at work, and has a solidly wide range. Stylistically speaking, she lapses occasionally into dependence on other styles, including shades of Sarah and Chris.

For the most part, however, she lets her warm sound go its own way. She's at her best on *He Needs Me* and *Don't Let It Get You Down*, ballad-wise, and swings excitingly on *Hooray*. Although her flaws are evident, Miss Gilbert has something to sing and sings it with great potency. Her development deserves attention, by jazz devotees interested in new artists and by pop fans who like their singing forceful and honest. Definitely recommended.

TED HEATH

Heath Swings in Hi-Fi (London LL 1475) is a collection of 14 sides cut by the British band between Sept. 9, 1953, and Jan. 17 this year. Four titles comprise tenor man Kenny Graham's *Australian Suite: King's Cross Climax, Boomerang, When a Bodgie Meets a Widgie*, and *The Fanoe of the Dingos*. *Climax* takes off with never-ending pyramiding brass and is dominated by the rather mechanical stickwork of Ronnie Verrell. *Boomerang* sounds like early Rugolo, and spots a brief oboe passage and mounting brass figures. *Bodgie* is by-play with *Comin' Through the Rye*, opened by tight unison trombone work, but hardly "remarkable" as described in the notes. *Dingos* is a staccato piece, spotting piano by Frank Horrox and reminiscent of the walking theme in Dukas' *Sorcerer's Apprentice*.

Other cuts include a mambo treatment of *Peg o' My Heart*; a somewhat (Turn to Page 34)

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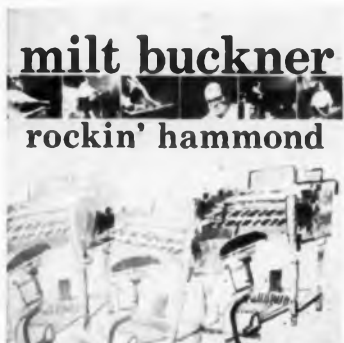
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Julian (Cannonball) Adderley

Dog My Cats; I'm Glad There Is You; Blues for Bohemia; Junior's Tune; Between the Devil and the Deep Blue Sea; Casa De Marcel; Little Girl Blue; T's Tune; Broadway at Basin Street; Just Norman; I Don't Care

Rating: ★★★½

Adderley in the Land of Hi-Fi has in his expedition his brother Nat on cornet, trombonists Jimmy Cleveland and Bobby Byrne, Ernie Royal, Jerome Richardson on tenor and flute, baritone saxist Danny Bank, Charlie (Specs) Wright, drums, Keeter Betts, bass, Junior Mance, piano.

The rhythm section is sturdy and full-swinging. Pianist's Mance's too-brief, direct solos are earthily head-shaking. Only distinguished individualized soloist on the date is Cleveland (and when is EmArcy going to give him a second album of his own?). Nat and Cannonball (who has most of the solo space) are generally good but have yet to find fully their own voices. Both, however, are worthy because of their vitality, ungimmicked blues-driven honesty, and considerable rhythmic depth. Ernie Wilkins, a master at clothing this kind of vitality without stifling it (witness his Basie scores) has provided clean, loose, building arrangements that are, for the most part, models of their unpretentious kind.

The various originals (by Wilkins, the Adderley brothers, Mance, Marcel Daniels, Thomas Turrentine, Wright and Ray Bryant) are idiomatically pleasurable though none but possibly *Care* is apt to endure. The one mistake—and Cannonball objected to it—was the inclusion of the rather banal *Broadway at Basin Street* which has no business here, no musical business, anyway. But Cannonball salvages something out of it. In Ray Bryant's promising *I Don't Care*, there is, incidentally, a vigorous, partly growling flute solo by Richardson.

In summary, not a remarkable set but a solid one that has enough kicks to warrant the price. (EmArcy 12" LP MG 36977)

Almeida-Baker-Mulligan-Perkins-Rogers-Shank-Touff-Twardzik-Williamson

Keester Parade; Casa De Luz; No Ties; Bockhanal; Grey December; Tommyhawk; Carinoso; Nocturne for Flute; A Crutch for the Crab; 2 Degrees East-3 Degrees West; A Nice Day; Free Form; Bernie's Tune; The Morning After; Look for the Silver Lining; No. No; Fluted Columns; Groover Wailin'

Rating: (As a Sampler) ★★★

Assorted Flavors of Pacific Jazz (A Hi-Fi Sampler) is, I suppose, a bargain at \$1.98, but it's not particularly well produced on its own terms. The first side contains frustrating excerpts

from 14 separate tracks connected by a Frank Evans narration which is intended as a guided tour through the catalog. The copy, written by Woody Woodward, should have been on the liner, because there's nothing in it that warrants being heard again once the initial point is made, and it's difficult to imagine many persons playing 14 snippets over and over again either. So the first side is mostly a waste.

Second side—the last six titles—is fortunately uninterrupted and contains performances by the Gerry Mulligan quartet in Paris; Chico Hamilton's quintet; an expendable Chet Baker vocal; a Bud Shank-Bill Perkins number; a Johnny Mandel tune by the Cy Touff octet. All except the Baker are mostly worthwhile. Liner fails in all cases to give full personnel. Ten stars for the cover, a complete gas. (Pacific Jazz 12" LP HFS-1)

Ray Anthony

Flyin' Home; Night Train; How High the Moon; Perdido; One O'Clock Jump; Swingin' at the Tower

Rating: ★★★

This album is called *Jam Session at the Tower* and it is no jam session but rather a collection of big band swing-styled arrangements played by Anthony and a very good band which seems to be his own with the addition of a few persons such as Georgie Auld.

The idea is the same as the LP Ellington did for Capitol—a group of all-time, best-seller swing instrumentals. Although the album is spotty—there's a really bad version of *Night Train* in which the choo-choo comes to almost a complete stop—the net result is the best Anthony album you've ever heard.

Perdido and *Tower* are the best sides; good swinging jazz with a relaxed feeling heretofore absent from the Anthony groups. Auld takes several very nice solos, and there are honors for the brass section as well. (R. J. G.) (Capitol 12" LP T 749)

Louis Armstrong-Ella Fitzgerald

Can't We Be Friends?; Isn't This a Lovely Day?; Moonlight in Vermont; They Can't Take That Away from Me; Under a Blanket of Blue; Tenderly; A Foggy Day; Stars Fell on Alabama; Cheek to Cheek; The Nearness of You; April in Paris

Rating: ★★★★★

Ella and Louis is one of the very, very few albums to have been issued in this era of the LP flood that is sure to endure for decades. Ella, to start with, is superb. There is a purity of style (with no loss of warmth) in her singing here that results in not the slightest furbelow. Everything fits and flows with a pulsating inevitability, a clarity and wholeness of sound, and a supple mastery of phrasing that should make this album daily listening for all aspiring female singers.

Louis, for this one adventure anyway, has been liberated from his sadly deteriorating combo (I except Edmond Hall from that blanket description). Without the circus backdrop, without associates who laugh by rote, and above all, without the dragging chains of Barrett Deems, Louis can breathe himself into full stature again. He re-

minds any who have forgotten that he is the nonpareil male jazz singer.

The exaggerated tooth-shaking of the lyrics is minimized by Louis here since the context is musically adult, and the clowning doesn't fit. The material, moreover, is superior to much of the dross (not counting the jazz standards) he usually sings.

As a result of the fact that he hasn't sung many of these songs for years, the challenge awakens the whole musician in Louis; and because the melodies and lyrics are fresh to him, there are no pat routines for him to fall into. Hearing him here is a joy; and hearing him interweave horn and voice with Ella is often euphoria.

His horn in solo and behind Ella is always eloquent (hear *April in Paris*), but there is some diminution at times in fullness of tone. This is a man, however, who has already worn his lips in several lifetimes of continuous playing.

The rhythm accompaniment by Oscar Peterson, Ray Brown, Herb Ellis, and Buddy Rich is firm, tasteful, discreet. This is a major achievement in recorded jazz. Norman Granz, too, deserves an italicized credit line. (Verve 12" LP MG V-4003)

Al Belletto

Relazin'; I Never Get Enough of You; Charity's a Rarity; Prelude to a Kiss; Poppa Joe's; Spring Is Here; Broadway; In Love in Vain; Statue of Liberty; A Little Bit Square But Nice; Foam Rubber; My Funny Valentine

Rating: ★★★

The Belletto sextet does six instrumentals and six vocals in this, its second Capitol LP, and the result is a much better album than the first.

As a vocal group, they simply do not stand in the same league with either the Freshmen or the Hi-Lo's, nor have they achieved a personality of their own. This album is replete with bits of the other two groups, and on *Crazy But Nice* they do a bad imitation of the Hi-Lo's vibrato shout. The best vocal sides are *Poppa Joe's*, a simple unpretentious novelty, and *In Love in Vain*, which shows off the deep voice of Jimmy Guinn quite well.

As an instrumental group, this is a superior modern jazz outfit with snappy, tight, and swinging arrangements, a swinging drummer, a fine trombonist and a good sound. *Relazin'* is in a great Basie groove. *Charity* swings delightfully, and *Statue* is a brisk number that features some good drum breaks and some excellent trombone.

The trombonist, Jimmy Guinn, also plays exceptionally well on *Spring Is Here* in a lyric, moving fashion. The over-all sound is Shorty Rogers tight without sounding weak coastish at all. It is more middle of the road in feeling. (R. J. G.) (Capitol 12" LP T751)

Ronnie Ball

Pennie Packer; Pres Sez; Feather Bed; I Don't Stand a Ghost of a Chance; Little Quail; Sweet and Lovely; Citrus Season

Rating: ★★★

All About Ronnie is the first LP under his own name by the English-born, long-time Tristano student now on the coast with Warne Marsh. A former pupil of Marsh, Ted Brown, is on tenor, and Willie Dennis, who used to study with Tristano and is currently with the

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Track 1 he gets a wonderful Basie-ish feeling which is repeated now and then on other numbers. *The Beast* is a real down-home swinger, but frankly, on the ballads, particularly on *We'll Be Together*, there's an odd, pipe-like sound that he gets which I find quite distasteful. Skeeter Best's guitar contributes some nice melodic passages in the manner of the Wild Bill Davis trio, and Milt occasionally lets a hand wander to the piano to add a little brighter tone to the general effect. This is not deathless jazz, but it is pleasant and enjoyable and very easy to listen to. (R. J. G.) (Capitol 12" LP T722)

Barbara Carroll

You Do Something to Me; Today; We Just Couldn't Say Goodbye; These Foolish Things; Royal Garden Blues; Just One of Those Things; Cherry Point; You're My Girl; All of You; Lost in a Crowded Place; You Make Me Feel So Young; Goodnight My Love

Rating: ★★

We Just Couldn't Say Goodbye is more first-class Carroll, though Victor tries to hide the quality of her work with a commercial title and a characteristically ridiculous cover. Miss Carroll, it seems to me, has been unjustly taken for granted and actually underjudged for far too long, not only by critics, but by many of her colleagues. Since she has often worked in clubs on New York's allegedly fashionable east side and since she is a woman, she is often prelebeled as a better-than-average hip cocktail pianist and as good "for a woman."

The truth, to these ears anyway, is that Barbara is an excellent jazz pianist with individuality, imagination, and taste that transcend artificial street lines and certainly downgrading-via-male-chauvinism.

She is somewhat hampered here by Victor's apparent insistence that this be primarily a mood album, so there is not enough variety of tempos, and especially no up-tempo hoop-rolling. But such is Barbara's ingenuity and emotional potential that she still makes this one of the most diversified piano sets of the year.

For one thing, unlike many modernists, she can play ballads with convincing tenderness and often with a kind of impressionism-with-bones (like her own attractive *Today* and *Lost* as well as *Foolish Things* and the celest-lit *Goodnight*). She can swing with ease, wit, and her own agile charm (*Just One* and *All of You*). She can take *Royal Garden Blues* and make of it a surprising new experience. She can dig in and play her own style of funk (as in sections of *Goodbye* and a deceptively subdued but quite penetrating *Cherry Point*).

She can, in short, do many things, and well. And she has that rare capacity to treat each song with an appropriate difference of perspective and yet withal remain herself. Her able accompanists are bassist Joe Shulman and drummer Joe Petti.

What Victor should do is cut out the mood-music nonsense and give Barbara a jazz set to wail in with some horns and with an atmosphere that would allow the percussion to let itself out. Anyway, this is what better than good taste in piano means; even in its most sensitive shadings, it has strength. (Victor 12" LPM-1296)

Paul Chambers

Dexterity; Stablemates; Easy to Love; Visitation; John Paul Jones; Eastbound
Rating: ★★

Chambers is the young bassist who has excited so much comment for his recent work with the Miles Davis' group, and this album is in reality a date with the Davis group minus Miles and with Kenny Drew in for Red Garland.

The most interesting track is the ballad, *Easy to Love*, on which Chambers takes a fascinating extended bowed solo. He has the ability to be quite moving when playing simply, as he does in the first part of his solo on this number, and for the rest he almost succeeds in making the bass solo stand out enough to hold its own as a horn. The placing of two mikes on the bass only succeeds in overrecording it and picking up the string slaps on the return which is an annoying sound.

The other tracks all feature Drew's funky deep piano soloing, excellent rhythm from Philly Joe Jones and Chambers and an occasional solo from John Coltrane on tenor. Coltrane sounds best on *Visitation*, where his tone and attack are not so freakish. The best side for me was Coltrane's original, *John Paul Jones*, a great swinger and on which Chambers' solo is a gas. (R. J. G.) (Jazz: West 12" LP JWL7)

Jimmy Giuffre

So Low; Deep Purple; The Side Pipers; My Funny Valentine; Quiet Cook; The Shepherd; Fascinating Rhythm; Down Home

Rating: ★★★★★

The Jimmy Giuffre Clarinet is an extraordinary lesson in how a man with limited technique on an instrument can nonetheless center an entire LP on himself as soloist on that horn and have it emerge as one of the best of the year. Giuffre, to begin with, cannot be regarded as a major jazz clarinetist until he is at inventive ease on all of the instrument, not just the lower and lower middle register as now.

But Giuffre can certainly be regarded as possessor of major jazz imagination as writer-clarinetist in view of what he has done here. The first track is just Giuffre—"a very slow blues, recorded in pitch dark with just clarinet and the sound of my foot tapping." It is, in its bare, pulsing self-expression, a primal jazz performance, one with which to open a lecture series on the history of jazz.

Next are Giuffre and Jimmy Rowles on celeste in an expansion and deepening of *Deep Purple* in what are largely blues shades. A fascinating written play of reed colors follows with Giuffre, Bud Shank on alto flute, Harry Klee playing bass flute, and Shelly Manne using just his fingers on the drums. There is just a short clarinet cadenza and ad lib solo that are improvised, but the feel of the piece is jazz, and its structuring remains rewarding after a number of listenings.

The first side ends with Giuffre; Bob Cooper, oboe; Dave Pell, English horn; Maury Berman, bassoon; Ralph Pena, basa. This *Valentine* is largely unfolded in a slow motion counterpoint (not strict counterpoint) that is strangely lucid and compelling, like

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Charlie Mingus Jazz Workshop, is on trombone. Kenny Clarke is on drums, and Wendell Marshall is the bassist.

The latter two and Ball keep the rhythm alive. Dennis' conception holds interest, and his tone is warm, although his articulation could be cleaner. Brown at present is too much in the mold of his former teacher (and the general Tristano reed line) to express his own essence clearly and fully. But he makes a firm, intelligent first impression, he flows well and could become a valuable part of the scene. Ball's solos are logical and unhackneyed.

What lowers the rating, however, is too much of a sameness about the date which results in a degree of dullness after a time. All the originals are of a similar mold—largely unison opening and closing on a nervous line and not much structural development in between except for what each soloist creates. And although each one plays well, there isn't much difference of mood or approach on any track but the welcome, freshly treated ballad, *Ghost*, and the rather apathetic *Sweet and Lovely*. In fact, almost nowhere is there any deep emotional impact, any cry.

It is not that the proceedings are polite so much as they are often somewhat detached. Not sufficiently uninhibited might be a better description. Anyway, this listener respects the musicianship of the soloists but was seldom moved. (Savoy 12" LP MG 12075)

Max Bruel

These Foolish Things: Maxisme; Non Descript; Lover Man; Indiana; Fine and Dandy; Coop de Graas; Garlic Wafer; Mao-Tse-Tsunga

Rating: ★

This is Danish jazz. The leader, baritone saxist Bruel, is purported to be, according to the notes, the leading Danish jazz soloist. I hope Denmark has more to offer in terms of jazz than is represented here. Bruel, an architect by vocation, is surpassingly dull as a jazz soloist. His beat is particularly pallid and his conception is unadventurous, polite, predictable, and unindividual. He does take on some life in places as in *Coop*. His rhythm sections consist of pianist Bent Axen, bassists Erik Moseholm and Leif Sjoberg, and drummer Schiopffe. They, too, sometimes mark time on a treadmill.

On three numbers, trumpeter Jorgan Ryg is added. He, too, pulsates as on glass, his phrasing is more deliberate than flowing, and his conception is almost wholly derivative. The record is recommendable to relatives. (EmArcy 12" LP MG 36062)

Milt Buckner

Count's Basement; We'll Be Together Again; Jumpin' at the Woodside; The Beat; One O'Clock Jump; Wild Scene; Blue and Sentimental; Deep Purple; Jumpin' at the Zanzibar; When You Wish Upon a Star; The Late, Late Show

Rating: ★★★

There's none of the heavyweight slugging and overrecording that seems to be the usual accompaniment to jazz organ playing in this LP; instead there is a simple swinging mode, a fine recording job and some pleasant moments as well as a few dull spots.

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a valentine to a girl who digs Kafka and Lightning Hopkins.

Cook, inspired by Basie's *Miss Thing*, is just Giuffre, Pena, and drummer Stan Levey. It simmers fast and soft although somewhat too long. Pena and Levey are excellent in support. There follows a written piece—except for one clarinet solo—with Jimmy, Buddy Collette on alto clarinet, Klee on bass clarinet, and no rhythm section. Again, there is unique coloristic imagery, this time partly with a neo-near-eastern flavor, and it all flows.

The penultimate track has Giuffre, Rowles, and Manne in a delightful implicit rhythm illustration that is "mostly" written out, except each man has an ad lib solo." The satisfying close involves a "soft, mellow big band sound" with Giuffre, Harry Edison, Shorty Rogers, Jack Sheldon, Cooper, Pell, baritone saxist Maury Berman, Pena, and Levey. At the very end, there is cyclically: just Giuffre, his "haunted pastoral" clarinet, and his foot tapping. (Atlantic 12" LP 1238)

Coleman Hawkins

April in Paris; Mon Homme; Under Paris Skies; Mimi; La Chnouf; La Vie en Rose; La Mer; Paris in the Spring; I Love Paris; Mademoiselle de Paree; Chiens perdu sans collier; Tu n'peux pas t'figurer

Rating: ★★

The Hawk in Paris is in its backgrounds an embarrassing farce. Even if reviewed under packaged goods, this set wouldn't make it on any musical grounds except for the indomitable soloist. On four tracks, Hawk is backed by a stringless 10-piece unit with a rhythm section of H. Jones, B. Galbraith, A. Fishkind, O. Johnson, and Marty Wilson, chimes, and vibes.

The winds are Nick Travis, Chauncey Welsh, Ray Beckenstein, Al Epstein, and Romeo Penque. Four more have Urbie Green, Penque, harpist Janet Putnam, the same rhythm section, five violins, and two cellos. The last four have the same instrumentation and personnel as the second four except that Travis replaces Green.

Manny Albam did the writing, and these are the worst scores I can remember hearing by him. The writing is unbelievably saccharine, a veritable honeypot of deadly clichés, particularly in his use of the violins. Even on the stringless sides, Manny wasn't able to avoid splashes of dreadful cuteness.

There are some places, as in *La Chnouf*, where the corn in the writing is enough to feed the band. Hawkins admittedly likes this kind of background, but presumptuous as it may sound, there are times when even great musicians are wrong, and this is one of them.

Inevitably, there are sections where the huge vitality and imaginative resourcefulness that are in Hawkins explode into something of value as on *Mon Homme* and *La Vie* but the overall effect is like Micky Mantle trying to bat his way out of a thick cloud of cotton candy.

This is a serious a&r goof on Jack Lewis' part. He could have contributed to jazz recorded literature by placing Hawk in a sympathetic context of horns and letting him blow, or he could have commissioned Manny or other writers to provide him with sinewy scores that would complement not smother his strength. And until he can

find someone who can write for strings behind a jazz soloist, Lewis is wasting time and energy in all musical absurdities like this. This is such a waste of talent. (Vik 12" LP LX-1059)

Johnny Hodges

Whispering; Tenderly; Don't Take Your Love from Me; Prelude to a Kiss; Polka Dots and Moonbeams; Passion Flower; Scufflin; Honey Bunny; Fashion; Pretty Little Girl; No Use Kicking

Rating: ★★

On *Creamy*, the velvet rabbit is joined by Billy Strayhorn, Sonny Greer, Jimmy Woode, Harry Carney, Lawrence Brown, Clark Terry, and Jimmy Hamilton (on tenor and clarinet). The first six titles represent a meditative, lyrical medley with soft monologues by Carney, Terry, Hamilton, Strayhorn, Woode, and Hodges in that order.

Scufflin' is a bristling jumper credited to Johnny's wife, and *Honey* is a casual, open-spaced, quite delightful exchange of conversation among old friends. *Passion and Girl*, both by Strayhorn, are very slow tracings of remembered nightmares by Johnny, more intriguing for their atmospheric than for their thematic content.

Kicking, like *Bunny*, is by Hodges. The best track on the LP, it is Comocausal, but with much more pulse and blues-muscles. All the horns solo, and on this track as well as the others, everyone blows with warm individuality. A credit, too, to the firm but far from overbearing rhythm section.

Admittedly, most of the framework material is familiar and often quite alike, but what counts are the unpretentiously expressive solos, the musical speech of men who have been talking jazz for a long, honorable time. (Norgran 12" LP MG N-1045)

Elmo Hope

Weeja; Polka Dots and Moonbeams; On It; Avalon

Rating: ★★

Informal Jazz involves pianist Hope, tenorists Hank Mobley and John Coltrane, Donald Byrd, bassist Paul Chambers, and Philly Joe Jones. The rhythm section, like the bullfighters of Hemingway, move with fierce dedication through the moments of truth. I would only wish that engineer Rudy Van Gelder had realized that Jones and Chambers are muscular men who do not hold back their sound and, accordingly, had revised his balance. The rhythm section is somewhat overrecorded in places.

Hope is a forceful, sometimes impressive soloist, and is interestingly thoughtful in *Polka Dots*. Trumpeter Byrd, who should gain in assurance as the years gather, often continues to intrigue with his conception.

The two tenors are apostles of the hard-swinging, hard-toned approach. The more rewarding of the two here appears to me to be Coltrane, who is with the Miles Davis band, and has improved considerably in the last year. Coltrane has an expansive (albeit hard) breadth of tone and attack, whereas Mobley is by contrast rather muffled. Both, however, have yet to attain a personal conception that is sufficiently arresting as to be immediately self-identifying.

Prestige's covers, by the way, have

improved since the advent of Tom Hagan as art director. I would recommend this set except that there aren't many things here you haven't heard rather often before. (Prestige 12" LP 7013)

Joe Howard

Dorioso; Taking a Chance on Love; Whistle While You Work; Memories of You; You Took Advantage of Me; All the Things You Are; Tenderly; If I Had You; I'll Remember April

Rating: ★★

Howard is a Cleveland pianist who has excellent technique but, on the basis of this album at least, almost none of the vitality that makes good jazz. With a trio he plays nine tracks in a bright, flashy fashion that is reminiscent of the Irving Fields trio. The bass is overrecorded, by the way, although the cover is a gas and the liner notes, by Cleveland disc jockey Tom Brown, are literate and informative.

The ballads are pleasant enough as background music; the original *Dorioso*, which "is based on the liturgical music of the Gregorian chant" is a Gallic combination of classical cliches that almost could be a burlesque. (R. J. G.) (Key 12" LP 715)

John Lewis-Bill Perkins

Love Me or Leave Me; I Can't Get Started; Easy Living; 2 Degrees East—3 Degrees West; Skylark; Almost Like Being in Love

Rating: ★★★★★

Simplicity is deceptive. On the one hand it can mean the artist is limited, and at its best this can be folk art of a high order. On the other, it can mean that the artist, having at his disposal the full range of materials, chose simplicity to best serve his needs. And this is conscious art at its creative best, as in this LP.

Simplicity is the keynote to this album. It is simple, direct, and overwhelmingly effective without ever once shouting at you or waving a flag. Not only are all the soloists at their best here, but perhaps they are at their best because of the high degree of empathy which surrounds the date. Few sessions in recent years—some Van-guards and the first Columbia Buck Clayton come to mind—have had the mark of the era of good feeling to the degree this album has. That is one of its charms.

Another is the rhythm section, in which Percy Heath and Chico Hamilton merge together to produce a compelling beat that is felt on every track. Still another is the way the solo horns—Perkins, Jim Hall and Lewis—pick up the phrases, the nuances, the shadings of the compositions, turn them over carefully and examine them, and then replace them in a different setting.

There is really no highspot in this album, because the performances on all tracks are on a plateau of excellence such as to make further comparison superfluous. It might be worthwhile to credit Perkins with some moving Lesterian moments in which he adds his own touch of individuality to a wailing solo on *Love Me*, or his *Easy Living* solo all the way which sets the tune running in your mind for days.

Perhaps John Lewis' majestic *I Can't Get Started* or his blue-tinted

solo on *Three Degrees* should be stressed, or Jim Hall's romantic mood on *Skylark*.

It seems enough to say, however, that this is the sort of album you hope for and seldom get. In common with the Mulligan quartet and the MJQ, this album contains the kind of performances you are forced to think of for hours. You can't help yourself. Is there any stronger praise?

The liner notes by Whitney Baliett are five star, too. (R.J.G.) (Pacific Jazz 12" LP PJ-1217)

Jack Millman

Four More; Khan; We'll Be Together Again; Asphyxiated Swing; Yardbird Suite; Stella by Starlight; Now Hear This; Easy to Love; Where Can I Go Without You?; With the Wind and the Rain in Your Hair; Back Home Again in Indiana; Bag's Groove

Rating: ★★★½

Blowing Up a Storm is a rather wishful title for this quartet session on which trumpeter and apparently flugel hornist Millman heads a rhythm section of bassist Don Peterson, drummer Ray Tiedel, and pianist Don Friedman. It requires a hornman of rare depth and range to attempt a whole 12" LP with only rhythm section support.

Millman is competent if largely undistinguished in style and ideas here, and there is little in his work that indicates this album was advisable at this point. He is at his best in warm, lyrical versions of *Together Again* and *Where Can I Go?* His dependence on cliches seems to increase as the tempo does. I still feel he has potential, but he apparently needs more study, plus jamming practice. In short, more challenges.

The use of 12 relatively short tracks on an LP makes minimal sense, and the originals by Millman fade quickly. Tiedel could flow more. Friedman is a more arresting soloist than Millman because of his plunging, strongly emotional head-first strength. He as yet, however, has little of his own to say. Once he has assimilated his influences and found more of himself, he could be a vital jazzman. Millman, too, has no powerfully evocative voice of his own. Not recommended. (Era 12" LP EI. 20005)

Whitey Mitchell

It Could Happen to You; Lover Man; Strike up the Band; I Let a Song Go Out of My Heart; Once in a While; Young Lesley; You Stepped Out of a Dream; Over the Rainbow; Perdido; Why Don't You Take up the Piccolo?

Rating: ★★★½

The first LP of 24-year-old bassist Whitey Mitchell (younger brother of Red) is a pleasant, entirely unpretentious gig. Neal Hefti has scored 10 clear, not especially challenging but sunny arrangements that underline the shirtsleeve aura of the proceedings. The other musicians are soprano saxist Steve Lacy, trumpeter Don Stratton, Don Puma on guitar, Tom Stewart on tenor horn and Osie Johnson (Gus Johnson is on two).

The rhythm sections are well fused. Whitey solos with good tone and logic though his conception should deepen as he gains years and solo experience. Puma, as always, is fluent and tasty. Stratton's horn is forthright and has

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fire. He, too, needs to build a more personal conception.

Lacy, a sound musician, ought to be heard more. The soprano sax is a warm, flowing instrument that can also explode, and there's no reason to limit it to Dixieland. Lacy plays with much feeling. Stewart manipulates the tenor horn with skill. (It's like a small euphonium.) The two originals are by Whitey. Nothing here will scare you, but nothing is likely to bug you either. (ABC-Paramount 12" LP ABC-126)

Frank Rehak-Alex Smith

Insonnia; Very Syrian Business; Neger Do an Abadanian In; Zagreb This; Donnybrook; Limehouse Blues; Darn That Dream; That's Earl, Brother; Nothing Could Be Finer Than Minor

Rating: ★½

On the first side (four tracks) of *Jazzville, Vol. 2*, trombonist Rehak leads a contingent from the Gillespie big band—section colleague Melba Liston, baritone saxist Marty Flax, bassist Nelson Boyd, drummer Charlie Persip, and pianist Walter Davis Jr. The four originals (two by Liston, one by Rehak, and one by Rehak-Davis) are routine at best.

Rehak usually is one of the more impressive younger trombonists. He blows fluently here but has been more inventive elsewhere. Miss Liston is capable but not as individual a soloist as Rehak. Persip, who has developed into a valuable big band drummer, is somewhat too heavy and not sufficiently flexible for optimum combo supporting. Davis is competent, as is Boyd, though the notes overstate Boyd's prowess. Flax is a good baritonist but not an outstanding soloist. All in all, a session worth about ★★½.

The second side (five tracks) is headed by pianist Alex Smith, once an instructor of theory at the University of Michigan. His associates are tenorist Norm Marnell, trumpeter Eddie Mattson, bassist Paul Worthington, and drummer Al Beldiny.

This side is an enigma to me; I have no idea why producer Chuck Darwin issued it. The writing and arrangements are even more routine than on Rehak's session. The rhythm section is very stiff. Marnell is as lacking in individuality as any young tenor I've heard. Mattson also has a long way to go, particularly in the area of phrasing. Worthington does not flow, swings only minimally, and his ideas here strike me as neither especially fresh or penetrating. His trio track, *Dream*, is a wooden Indian dance rhythmically. Smith knows his instrument, but the "vibrant pulse" the annotator says is Smith's definition of jazz is hollowly absent from his own playing.

Not recommended at all. The annotator, by the way, might well have given us more biographical material instead of glittering adjectives, and the cover is one of Burt Goldblatt's least happy inventions. (Dawn 12" DLP-1107)

The Six

Giggles; Phweedah; Over the Rainbow; The View from Jazzbo's Head; Blue Lou; Our Delight; My Old Flame; The Troglodyte

Rating: ★★

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a strong candidate for the silliest album title of the year—is another recital by the co-op unit, the Six, which unfortunately seems to have dissolved.

The participants are Bob Wilber on clarinet and tenor, trumpeter Johnny Gasel, trombonist Sonny Truitt, pianist Bob Hammer, bassist Bill Britto, and drummer Jackie Moffitt.

The chief virtue of the combo, as in their previous recitals, is their penchant for diversity in arrangements, leading to the kind of relatively fresh structuring that theoretically brings about more stimulating improvised solo. The writing by Bill Potts, Wilber, Britto, and Hammer is generally imaginative and, chart-wise, this is a set superior to many of the collections that offer reruns of reruns and call them originals or even new arrangements. But it should be noted, too, that some of the diversity here tends to be brittle.

The blowing is somewhat less than distinctive. Wilber's tenor has taken on added strength and fire, but he is not yet a major soloist. His clarinet on *Flame*, by the way, is warmer and fuller also. Gasel continues to have good conception, but he also continues to be more jaggedly in his phrasing and pulsation than flowing Truitt, an intelligent and versatile musician, has blown with more spirit elsewhere. Hammer solos and comps with force.

The rhythm section, as a whole, is steady but isn't particularly fluid. All in all, this was nonetheless a unit that would have had more and more to say had the economics of the business allowed it to stay together.

Good, clear expository notes by Wilber that bolster my contention that more and more musicians should do their own liners. (*Bethlehem 12" LP BCP-57*)

Art Tatum

There's a Small Hotel; The Way You Look Tonight; Cherokee; Sophisticated Lady; You Go to My Head; Dancing in the Dark; These Foolish Things; After You've Gone

Rating: ★★★★★

This is the 11th volume in Norman Granz' *The Genius of Art Tatum* series. Art is unaccompanied, a context in which he usually flourishes most freely. I feel, on relistening often to this and the preceding LPs in the series, that there are several unresolved questions concerning the essential accomplishment of Tatum, questions that Billy Taylor did not thoroughly investigate, it seems to me, in his answers to André Hodeir's indictment.

I agree with Hodeir that there are several times when Tatum's intricate, jet-like arabesque runs do break the architectural (and emotional) rising impact of his solo constructions. The fireworks are undeniably impressive, but I could do without them in such quantity.

More basic, I feel, is that in a fair portion of Tatum's recorded work, including sections of this series and this record, there is lacking complete emotional engagement in varying degrees. It is not as so much that Tatum skates figure 8s over the surface as that he seldom plunges in over his head in terms of feeling.

I seldom feel the intensity, the grasping for the blood realities that, in their

different ways, I can usually hear in Hines, Waller, Powell, Silver, John Lewis, and others who have considerably less than Tatum's technical for-fors-equipment. (I admit, however, that for whatever combinations of reasons, Tracks 3 and 8 here particularly gas me.)

The rating is for all the astonishing assets—not only the 10 fingers, plus another five, but the remarkable on and off-stride time and the conception at its best when Tatum lets us see such kaleidoscopic possibilities in the lines of a song before his runs shake the box again.

There is also, of course, the pianistic touch, the approach to the instrument that is so superior to the frequent present-day mistaking of the piano too much of the time for a conga drum. There is the harmonic intelligence, the orchestral use of the piano, the refusal of Tatum to limit himself to the piano-as-a-horn, and instead, his capacity to make it several horns but all the while essentially a piano. There is the taste, even in and through the arabesques.

I think one's appreciation of Tatum resolves itself into several possible perspectives. I can understand pianists, or most of them, being so hypnotized by his command of the instrument as to overlook or minimize the occasional emotional shallows in his work. As for the listener, if one is moved and marvels lovingly at high rococo (in its best sense) style, he may well regard Tatum as peerless.

Those who most prefer the artist who deals directly, unornamentally, and deeply with the basic joys and pains of the heart of the matter will respect Tatum enormously for his skills but may turn for the essentials to other, more probing men. (*Clef 12" LP MG C-712*)

Jack Teagarden

Beale Street Blues; The Shiek of Araby; Peg O' My Heart; I'm Coming, Virginia; If I Could Be With You; After You've Gone; Aunt Hagar's Children Blues; Stars Fell on Alabama; Fare Thee Well to Harlem; My Kinda Love; Old Pidgeon Toed Joad; Monday Date

Rating: ★★★★★

This album is going to come as a surprise to a lot of persons. It did to me. As a trombone player, Big T is really tremendous; he has an ability to get around his horn which is pretty phenomenal, and it's all the more impressive because it sounds so easy.

The album is very well recorded, the backing—by a big studio band, swing style, which includes Eddie Miller's tenor—is fine. The tunes are just the right ones for Jack to sing in his Texas drawl, which has the artless grace of the natural singer.

There are many trombonists today in the modern ranks who would benefit by spending some time listening to Jack. As Bill Russo says in the liner notes, "He has an unequalled mastery of his instrument which is evident in the simple perfection of his performance . . . The content of his playing illustrates a deep understanding of compositional principles . . ." (R. J. G.) (*Capitol 12" LP T721*)

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By Imanuel Wilhelm

A FEW DAYS AGO a very polite gentleman asked me my opinion on modern music: "I won't carry it any further," he assured me, "but tell me, isn't this modern music one big hoax on the public?"

Unfortunately, this question reflects the widespread puzzlement of a considerable part of our intelligent musical audience, which has been nurtured on Bach, Mozart, Beethoven, and Brahms, when coming in contact with the 20th century musical idiom.

Try as he may, the confused listener of today is unable to see why these cacophonous sounds, these disturbing rhythmic pulsations, these tortured melodic yelpings, should belong to the same satisfying, ordered world of a Mozart string quartet or a Beethoven symphony.

HE SITS in the concert hall, sees (mainly young) people around him applaud enthusiastically such a modern work, and he wonders whether he is deaf or whether his leg is being pulled. His indignation is further bolstered by his assumption that his bewilderment in the face of contemporary music is an entirely new phenomenon in the history of music.

In truth this phenomenon has occurred ever since composers dared to push beyond the boundaries set by their teachers. We know very well that the late works of Beethoven were not understood by the majority of his contemporaries and a nowadays-traditional composer like Anton Bruckner was damned by the truly enlightened Viennese critic Hanislick.

The earliest dismayed outcries, of which we know, against "new music" come to us from the old Greeks. Their music critics were the first to put into print their lamentations over "the decline of modern music." Thus two lectures on music by Plutarch (A.D. 50-120) contain nearly all the arguments against modern music which are advanced today by our own critics with imagined originality.

For example, there is the complaint about the "shallowness" of modern composers: "In the beginning the . . . innovations of T . . . introduced a beautiful style into music. However, with K . . . and X . . . and their contemporaries there begins an undignified search for novelty and they embrace whatever pleases the public with the result that moderation, simplicity, and dignity are things of the past."

THEN THERE IS the argument that the old composers knew very well why they didn't write modern music: ". . . it is consequently clear that when the old masters avoided melodies which are broken up by wide melodic skips they did so deliberately and not because of ignorance. There are other things in life which we avoid even though we are familiar with them. If we make a comparison between old and new music it will be revealed that even in the past composers used the most diverse artistic means. But while the moderns show a

Victor Opens Jazz Coupon Category

New York—RCA Victor has opened a third classification, jazz, in its save-on-records plan by which record buyers purchase coupon booklets and receive bonus discs for purchases.

Previous categories were restricted to pop and classical albums under the plan. The new classification became effective with release of the first disc available in the jazz category, *The Touch of Tony Scott*.

Art Van Damme Quintet Celebrates 12-Year Gig

Chicago—The Art Van Damme quintet celebrated 12 years with NBC in Chicago last month. The Van Damme quartet joined NBC's radio outlet, WMAQ, in 1944; one year later they added a guitarist.

The original group, which has remained together through the years, is Van Damme, accordion; Chuck Calzaretta, vibes; Max Mariash, drums; Claude Scheiner, guitar, and Lew Skalinder, bass. The group has been active on radio, television, and recordings, spanning the pop and jazz fields.

preference for a more complex tonal system, the older composers preferred a greater rhythmic variety.

" . . . The ancients have been guided in music as well as in the other arts by a sense of dignity, while the moderns, ignoring both art and dignity, substitute music which is uninteresting and noisy."

Even virtuosos received their share of disapproval: "In the past the performers received their pay directly from the composers, so that composing clearly was recognized as of paramount importance . . . later this relationship was reversed and the virtuoso appeared to be the main attraction while the audience became indifferent toward the artistic value of the performed work."

FINALLY the Greek critics spent a great deal of thought on the degrading influence of much modern music. Plutarch for one doesn't beat around the bush but states unequivocally: "If you want to pursue beautiful and tasteful music then follow the old style."

In contrast to our own critics who reject a work on purely aesthetic grounds, the Greek authors recognized a moral and educational function of music. This conviction strongly weighted their musical judgments. Just as we censor today's comic books on ethical rather than on literary grounds, the Greeks would question the moral influence of their music upon their youth. Plutarch states the Greek standpoint with admirable brevity:

"Whoever concerns himself with the kind of music which forms the character will praise and appreciate the good and reject the opposite in music as well as in other matters. Such a person will refrain from any ignoble or unharmonic deed."

Needless to say, Plutarch's objections to Elvis Presley would have been numerous!



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why fidelity?

By Michael Levin

TEN YEARS AGO I SAT in a Broadway hothousery and restaurant known to the check-coated tourists as the Aquarium. For reasons best known to the management, they had decided to capitalize on the big band interest and were using any and every band they could get.

I went in one night to listen to the band, and a long, lean California piano player went with me. The band on the stand was having a real "on" night. Everything moved, everything fitted, everything was right. It went on and on and on—for the better part of four hours. The band several times didn't take its lawful intermissions, played right straight through, while the relief band sat on the sidelines screaming encouragement.

Finally at 2 A.M., the piano man with me got up, and said hopelessly, "I'm going to disband. How can you top anything this good? Top it—how can you even compete with it!"

The band of course was Duke Ellington's. The piano player was Stan Kenton, whose band was working the Paramount.

In 1948, I ran a question and quote interview in *Down Beat* with Stan, in which he said, among other things, "We create music for the musicians directly concerned—we don't merely score notes. This, to some extent like Ellington, is a strongly personalized conception of music . . . Not one guy in the band has what Louis (Armstrong) has . . . However I have heard more Parker lately and not only class him ahead of Dizzy, but as the best improviser in the country today . . . We have a chance of cutting Ellington from every standpoint some day if we play together long enough."

THE ARTICLE WENT ON TO SAY, "This reporter (Levin) has repeatedly criticized the Kenton band for the following defects:

"The band plays too loudly; sections are too constantly used en masse instead of solo, particularly the trumpets; the band doesn't shade—it either plays softly or terribly loud, with no graduations in between; the trumpets are too often used high register and sound like a hysterical old woman; The band operates too much at one emotional level; there are too many endings which are nothing but dissonant screams to no particular purpose; there has been not enough attention to contrapuntal writing. In other words, what is good in Kenton too often has been buried in cheap trickery and blatant appeals by means of strident screaming."

Kenton replied, "Unfortunately you are right on almost every count. When the band was originally organized, we used the off-beat quarters in the reeds which the *Beat* strongly criticized then (in a piece by Levin in 1942) . . . We were desperately fighting to be successful and felt every record had to top every other one commercially—so we poured it on . . . Neurotic? Yes—aren't most of us today, to one extent or another . . . If I had to do it all over again, I know one thing for sure: I would play the music I wanted and believed in from the start, instead of listening to the wheel-chair brigade and all its advice."

WHETHER YOU AGREED WITH HIM or not, you had to admire the man's candour. Very few bandleaders leveled like that for print.

Now about this telegram of his in the Sept. 5 *Beat* talking about the new minority group, "white jazz musicians," and his complete and total disgust with the critics and their poll.

I find it hard to believe that Kenton is anti-Negro. A flip, yes. A constant seeker after publicity, yes. A strident, harsh, and often shallow musician, yes. But a complete jerk, I find it hard to believe of Stanley Kenton. I have known him for 15 years, fought with him for all 15 of them. But, always in the midst of his longest and most mixed-up perorations I've found him to be a decent human being—and this telegram just doesn't fit that description.

LEONARD FEATHER AND NORMAN GRANZ already have taken him apart effectively, Leonard alleging anti- (Turn to Page 48)



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(Jumped from Page 20)

stiff version of Mulligan's *Walking Shoes*, which does have some of the flavor of Gerry's small group sound, and *Barber Shop Jump*, an adaptation of the overture to *Barber of Seville*. The band cuts its book cleanly and enthusiastically but lacks only what is known in the west as prairie oysters.

RICHARD MALTBY

In *Hue-Fi Moods* by Maltby (Vik 12" LP LX 1051), Richard Maltby conducts three separate studio groups in a series of harmonic experiments. The three groups consist of 13 reeds, 13 brass, and 13 strings, each with rhythm backing. With the emphasis on tonal shadings, Maltby has arranged such tunes as *That Old Black Magic*, *Tangerine*, *Deep Purple*, and *Green Eyes* for brass; *Rose Room*, *Mood Indigo*, *Lady in Red*, and *The Moon Was Yellow* for reeds, and *In the Blue of Evening*, *Little White Lies*, *Kuby*, and *Azure* for strings.

The experimental instrumentation lends some degree of originality to the interpretations, but the melodies concerned are generally preserved as written. *Lady in Red*, for example, is played by three piccolos, three flutes, three clarinets, three bassoons, and one contra-bassoon. Although the sound is relatively fresh, the arrangement is not. In further attempts at tonal coloration, the brass is composed of five trumpets, five trombones, three French horns, and tuba; the strings include eight violins, three violas, two cellos, with two gui-

tars, and harp added for greater depth.

In general, Maltby succeeds best on the brass tracks, where the sounds are rhythmic and precise. The string efforts are largely undistinguished; the reed scoring is pleasant but not memorable.

Combining the more potent elements in the sound of each group, Maltby could produce a cohesive, swinging sound, particularly through his adept use of brass. While this LP, in itself, does not quite make it, it could be indicative of significant sounds to come.

MOONDOG

Moondog (Prestige 12" LP 7042) is, for the most part, a series of revealing and stimulating snocks of recognition of the music in and around us. As annotator Bob Altschuler perceptively notes, Moondog "perceives music everywhere in life . . . music and life's sounds are inseparable to Moondog."

There is a *Lullaby* with not only the voice of Moondog's wife but also the cries of their 6-year-old; there are the violinists Weiner and Sabinsky heard over forest noises (*Tree Trail*), over the sea (*Surf Session*), over agents (*Frog Bog*). There is always Moondog—playing the piano *To a Sea Horse*; playing the recorder in a portrait of a tiger with, of course, a tiger's roar in the background (*Big Cat*). There is Moondog the polyrhythmist using a maraca and a clava as drumsticks and playing his own inventions, the oo and the trimba, a triangular drum.

There is Moondog and his impatience with rhythmic rotes (the meter of each piece is indicated, and they range from 3/4, 3/4, 5/2, 1/4, 5/8, 2/4 to 7/4, etc.

There are Moondog's occasional associates—dancer Ray Malone ad libbing in *Tap Dance*; Sam Ulano on Japanese drums in *Drum Suite*, and others, including the Manhattan traffic sounds of *Street Scene*.

Don't let Moondog's garb fool you into dismissing him as a con man. He has some moving musical observations to make, and he has a very definite, really quite unified musical personality. Rudy Van Gelder's remastering is excellent.

JOE WILLIAMS-COUNT BASIE

The Greatest! Count Basie Plays by Joe Williams *Sings Standards* (Verve 12" LP MGV-2016) isn't. Joe Williams, backed by the Basie band, sings 12 standards like *Thou Swell*, *'S Wonderful*, *Singin' in the Rain*, *Come Rain or Come Shine* in arrangements by Buddy Bregman. Joe's warmth and beat come through with firm force, but Joe does not indicate here the kind of stature as a ballad singer or even as a vocalizer of up-tempo standards that he has a blues vocalist. He lacks flexibility of shading, of phrasing, of beat. There is a sameness in most of his approach to most of this material. He doesn't so much get into each song as he molds each song into his own relatively unsubtle straight style.

The band has impact behind him, but Bregman's arrangements also suffer from a wearying similarity, particular in his constant use of brass accents. He's like a prose writer who, for lack of grammatical ingenuity, hurls dashes everywhere. This is a robust enough set, but it is not at all a major achievement at reilluminating these songs.

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Flute Fiesta

By Leonard Feather

Bud Shank's presence in New York on one of his too-infrequent visits gave me the opportunity for a very special kind of *Blindfold Test* that I had been hoping for some time to arrange—an all-flute fiesta.

Almost unknown in jazz until a few years ago, the flute has made such amazing strides lately, both in the quality and quantity of its performance, that by now it may be said to have drawn level with the clarinet in importance as a jazz solo voice; indeed, it may even be a little ahead, since the major clarinetists in jazz at the moment can be counted on the fingers of two hands, while in counting the important flutists one must resort to the toes.

As one of the foremost young flutists in jazz, Shank was intrigued by the selections I played him, which covered many types of flute performances, from the first recorded jazz solo on that instrument to date.

Bud was given no information, either before or during the test, about the records played.

The Records

1. Sam Most. *I Hear a Rhapsody* (Debut).

Apparently that was Sam Most playing flute with his new group. The tune is *I Hear a Rhapsody*, and to me it seems to be an attempt by Sam to cover completely the use of the instrument every place it's gone, from Bach-style fugue to jazz to complete distortion of the instrument.

I have outgrown the desire for getting pleasure out of the use of Bach-style things in jazz. I think it's been done too much. I like the way he played the jazz movement in the arrangement, but the tissue-paper-and-comb chorus has got to go. I heard him do this on another record with Herbie Mann, and I got the same impression from it. I think it's unnecessary to destroy the sound and the use of the instrument.

I compliment him for experimenting and trying to get different sounds out of the flute—which we're all doing—but I think he went too far with this one. I'll give it two stars.

2. Buddy Collette. *Frenesi* (Contemporary). Gerald Wiggins, piano; Gene Wright, bass; Bill Richmond, drums.

More flute players. This time I think it's Herbie Mann. I'm not sure, but from other things I've heard him do it sounds like his style of playing. The arrangement was nice. I didn't like the Latin sound the rhythm section got in the second chorus, or a little bit into the record.

Herbie is one of my favorite flute players. He got a sound on this like an alto flute. I doubt very much that it was an alto flute but rather just the sound he was getting out of the instrument. Three stars.

3. Herbie Mann. *Jasmine* (Bethlehem). Mann plays four flute tracks.

I have an idea this is Herbie Mann again. It sounds like a dual track or a dubbed-in recording—one person playing all the different flute parts—and as a result the intonation on the ensemble chorus is pretty bad. I hope it is due to the recording and not the player.

Another piano-less rhythm section, which is interesting at times. I prefer playing with piano, and I am sure most guys do. It is an interesting experi-

ment to have one person take all the parts, but I don't think anything happened on this particular record. The solo in the middle of the record is very nice, but that is all I can say that I like. I'm back to two stars for this.

4. Esy Morales. *Jungle Fantasy* (Rainbow).

I think this is a record Esy Morales made called *Jungle Drums* or something like that. This style of flute playing was probably the closest to jazz up until a few years ago with the Latin bands and Latin rhythm sections behind it.

If it is Esy, I give him very much credit for doing it. I really think he distorts the sound of the instrument, but it is the heaviest attack and strongest sound that I've heard from a flute in a long time, swinging in any way, whether it's a jazz rhythm section or Latin rhythm. He gets almost a savage sound out of it. For that reason I'd like to give it three stars. He's done something that has contributed a lot to the flute in jazz.

5. Hugo Winterhalter. *Flaherty's Beguine* (Victor). Harold Bennett, flute.

I have no idea who or what that might have been. The flute player, whoever he may be, has a strong, very fluid sound, but I can see no use for the rest of the orchestra nor for the composition. . . . It sounds like a Scottish mambo or another Les Baxter Hollywood production. To me it has no value, so I'm going to have to go down to no stars.

5. Oscar Pettiford. *Don't Squawk* (Bethlehem). Jerome Richardson, flute; Oscar Pettiford, bass; Don Abney, piano; Osie Johnson, drums; Ernie Wilkins, arranger.

This I like! . . . I'm not sure who it is. It might possibly be Frank Wess in the flute solo. If it is Frank, I appreciate it very much to hear someone trying to get a good funky feeling out of the flute, which most flute players don't do—they play so delicately.

He's playing as hard on this record as he would if he were playing a sax, and getting the same type of feeling. The rhythm section is wonderful. I enjoyed the bass very much, although I don't know who it might be—possibly it's Paul Chambers. The arrangement

the blindfold test



Bud Shank

was also very nice, and they kept the feel of the thing all the way through. Four stars.

7. Chick Webb. *I Want to Be Happy* (Decca). Wayman Carver, flute; Ella Fitzgerald, vocal. Recorded 1937.

That's really an old one. I'll take a guess—I think it's either Chick Webb or Fletcher Henderson's band, possibly with Ella singing, but I'm not sure. It's unusual to hear flute work in something this old. I'm sure it's one of the earliest recorded jazz flute solos.

Other people must have thought this poor guy was really crazy, judging from the reactions we get today. I enjoyed it very much, but it isn't the type of thing I like to listen to now. I am sure the value of everything in that era contributes to what we're doing now. I'll give it four stars.

8. Australian Jazz Quartet. *Thou Swell* (Bethlehem). Dick Healey, flute; Errol Buddle, tenor sax.

I think this must be the Australians—the Australian Jazz Quintet—another example of trying to play so-called chamber music, surrounding a jazz solo by it and the chamber music is not swinging. The flute solo was very nice, but to me the best was the tenor sax solo. I've forgotten his name, but there's a guy who plays both tenor and bassoon with this group, and I enjoy his work on both instruments.

I will say this is one of the best records I've heard by the Australian group, but I prefer a little heavier and funkier feeling at times and would like to hear more of that from them. I'm afraid I can give this only three stars.

2. Osie Johnson. *The Desert Song* (Period). Frank Wess, flute; Wendell Marshall, bass; Johnson, drums.

I have no idea who this may be. The arrangement of the ensemble—both the first and the out chorus—sounds like something they should be playing at the Waldorf-Astoria, but the flute chorus is very, very, very good. I would like to know who it is. He played with a good feel, and so did the rhythm section behind him. If it weren't for the ensemble chorus, I would give it more, but I'll have to give it three stars.

feather's nest

By Leonard Feather

ALMOST THREE MONTHS have passed since Stan Kenton's telegram to *Down Beat* stirred up so much comment from readers. Nothing has been heard from him, either amplifying or disavowing the views expressed. The mail, I hear from Chicago, has run as much as 20 to 1 against Stan.



As for the response at my end, up to now every letter, every in-person discussion, every phone call has said that, "Kenton was asking for trouble" or words to that effect with only one dissenting voice, a reader in Everett, Wash., who didn't sign his name.

Under the byline "A Reader," he says things have got "so bad that we are now passing from an era of 'white

supremacy' to 'negro supremacy'" (of course, he spelled Negro with a small n), and Stan's "preference of whites over negroes is his own business" and that "if we keep going the way we are, we'll be having more and more interracial marriage," etc., ad nauseum.

The only constructive letter in Kenton's defense that I've seen is one from Mrs. William Clancy of Corona del Mar, Calif., printed in the Oct. 31 *Beat*. Yet if you examine it, you'll see she did not disagree with a single statement in my open letter. Neither did she attempt to defend the Kenton telegram.

SHE AGREES WITH me that most great jazzmen have been Negroes, and I agree with her that many, too, have been white. She says Stan can't be called the sole "offender" for not having hired Negroes consistently, and she's right. But two wrongs make no right; and it was not the readers of his telegram that "singled out" Stan; he singled himself out by sending it.

Mrs. Clancy's only difference with me concerned the "taste" of my answering Kenton, though she didn't discuss the taste of the wire itself. And my only disagreement with her is her complaint of alleged "viciousness"; for if she looks at some of the fanatical, hysterical

Syntax At Large

New York—Dave Garraway took his NBC-TV *Today* show to New Orleans in mid-October and featured a Dixieland-progressive session from Brennan's restaurant by the Paul Barbarin and Al Beletto groups.

NBC's over-conscious publicity department described the affair in the following authentic jazz terms:

"Daddio Dave Garraway, who got his first Jazz kicks as a Windy City platter pusher, will ref a main bout between two gone leadmen at a New Orleans elambake. All alligators who want to pick up on a few cool licks, channel in on NBC-TV's TODAY show when gut-bucket hide-beater Paul Barbarin throws down on progressive gobble-piper Al Beletto."

Throws down, NBC?

cal letters from readers, she'll see that by comparison mine was calm, dispassionate, an appeal to reason.

ONE READER, for instance, called Kenton "monomaniacal"; another said that "Jim Crow sits on the Kenton bandstand," though at least in the last year or so he has had one or two Negro sidemen most of the time.

None of the letters made the more rational points that might have been used: his long-time admiration for Earl Hines; the suggestion that he could be pro-white but not anti-Negro (it is arguable that there is a subtle distinction); or, most important, that it took guts to send a wire that could offend so many when it would have been safer and smarter to keep quiet; that he's entitled to speak his mind in a democracy.

The readers who called Kenton a monomaniac, etc., should bear in mind that it was with the content, not the mere sending, of the wire that they should have disagreed. Paraphrasing Voltaire, I'd say that I disagree with what Stan says and will defend to the death his right to wire it.

Kenton's right to express his feelings about majorities and minorities, inferiority or superiority, supremacy or subordination should not be disputed. Our own right to feel he is wrong, to express concern with the way he feels, is equally indisputable.

IT SEEMS TO ME that by injecting the race issue into a complaint about the poll, he was guilty of the very attitude of which he wrongly accused us critics—namely, of thinking in terms of race, which I'm sure none of us did in making our selections, but which he surely did in drafting his wire.

For Mrs. Clancy's information, there is a passage in the new *Encyclopedia Yearbook of Jazz* in which I singled out Kenton for sincere praise concerning the work he did in breaking down Petrillo's resistance to the Anglo-American band exchange.

I hope this will convince her that whether I consider Stan right or wrong, I'll be equally ready to voice my opinion at all times. As far as is humanly possible, prejudice for or against anyone must be avoided, and the only thing I am prejudiced against is prejudice itself.



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counterpoint

By Nat Hentoff

Modern Morality Fables: Suppose that once upon a time a patron of the arts controlled a famous jazz club, plus a successful publishing business and also packaged large tours. Suppose, too, that the same man had a tie-in with a major record company.

If a musician wanted to play his club and perhaps go out on his tours, he might have a better chance if he signed with that record company. Of course, the musician might find his freedom of movement somewhat constricted thereby, but he'd be eating well, and doesn't everyone want to eat well?

Let's suppose another situation involved this same present-day Medici. Suppose the patron and a young man who handled jazz for one of the aforementioned major label's subsidiaries joined to help form an all-star band that would both play in the famous jazz club and record for that subsidiary label.

A number of first-class writers might have contributed originals to the band's book. When the time came for the record session, it might turn out that no original could be recorded unless publishing rights to it were first signed over to the publishing firm controlled by the patron. Some of the writers might balk, but out of friendship to the leader, they might finally agree.

NOW, IF THESE events really did take place, do you suppose anybody involved might have any ethical qualms? The record company, for example, because it was involved in a situation through which extraneous multiple pressures might just conceivably be brought to bear on artists? The a&r man because he went along with a small coup for a single publisher? The patron himself for throwing his not inconsiderable weight around? No, Virginia, I doubt if anyone involved would lose even the tithe of a night's sleep—except some of the musicians.

Let us suppose further a situation where a prominent arranger keeps finding an odd coincidence in the tunes sent to him for preparation by the a&r man of another company. A coincidence, let's say, involving the fact that almost all the tunes are published mainly by one or two firms.

The arranger might finally wonder if the a&r man might just possibly have a silent interest in one of those firms. But who, after all, could prove it? Suppose also that this same a&r man ordered one of his best jazz talents to record a certain tune on a date. Suppose this musician objected because he didn't dig the tune and thought it would mar the whole impact of the session.

Who do you think would win the argument? No, Virginia, Jack doesn't always clobber the giant.

THERE'S ANOTHER fable I've been hearing. This one is really too Grimm even to think about believing unless you're an incorrigible skeptic, but I'll tell it to you anyway.

Suppose an artist was signed by yet another label. Suppose he was told that if he wanted his contract as an artist to be renewed, he would have to sign over the songs he wrote to a certain publishing firm in which the a&r man at that label had, shall we say, a friendly interest.

Suppose the artist did sign and then was given an unusual assignment. Suppose he was presented with several songs, written many years ago by a now dead and very famous jazzman. Suppose he was shocked to find the name of the publisher listed as the writer of the music and he was told to put words to that music. Do you think he'd do it?

Yes, Virginia, there are some persons left who do have a little trouble sleeping some nights.

There are other fables, too. Like the one about the prominent promoter and club owner much concerned about the cultural aspects of jazz. But on the side he might be involved as a secret partner in a rhythm and blues label. Nothing wrong with that, perhaps, unless another secret partner in the same venture might possibly be the leading disc jockey in his city of operations.

IN TELLING THESE fables, I'm not at all trying to give the impression that if the tales happen to be true, the conclusion is that the business end of jazz is populated wholly by hopeless cynics.

There are many honest men in the jazz field. But the impression I might be trying to convey if any of these fables are not fables at all, is that if you're a very good musician with something to say as an instrumentalist or as a writer, you never ought to sign anything unless you have a first-rate lawyer who is expert in the tangled legal terrain of the music business. And most important, you ought to find an intelligent manager you can trust.

Jazz is becoming a lucrative business, and too many jazzmen are being exploited sometimes without their even being fully aware that they're being plucked.

And even if you do have a first-rate lawyer and manager, if you have the further courage to buck several of the prevailing laissez-faire trends in business morality, you also might have to scuffle longer than your talent would indicate you should.

Not all the roads to breadville are highways, Virginia. Some take strange turns. And on those roads that do twist a little, it's funny how many different times you may meet the same operators you thought you had left behind around the last bend. And, of course, you never can escape yourself.

Switch To Name Bands

New York—Fall and winter vacation spots in Lakewood, N.J., have decided to switch from small groups to name band bookings for the coming season. Resort spokesmen said Lakewood hotels will supplement their house bands with a featured name band each week and highlight the orchestra with open house dances for the entire resort area.



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barry ulanov

By Barry Ulanov

IN MY LAST COUPLE of columns I have written, with all the strength of conviction I could muster, that era of the chorus musician in jazz is over.



I have tried to point out, with hope and happiness, some of the positive reasons for my conviction — mostly that there seems to be more of the individual personality of the first-rate modern jazz musician in his solos, that as a matter of fact it is this quality that really demonstrates his stature as a jazzman. And I have indicated some of the negative reasons, particularly the failure of the present-day bopster to live up to the experimental formulations of the men who organized that school of jazz, who breathed life into it, and made the daring and the different the hallmarks of the incubation period of bop.

I'D LIKE NOW to make some more sour comments, with some sweet conclusions, about a school quite different from bop — the opposite, really — the west coast opposite, to whom experiment is the only answer, for whom something good can only be something new and the devil take a repeat sign.

Obviously, I'm not talking about all west coasters. There are some (whose names don't matter here) who are themselves all the time, even if that involves blowing a chorus on Sunday which is almost exactly like one they blew the night before. There are moments, after all, which are very much like other moments, as much alike as two mosquito bites or a pair of sunflowers, and the honest artist is not embarrassed when his recognition of this fact of life is expressed in his art. He always can try the second time to express the bite or the flower with more thoroughness than before.

Let's leave the honest artist aside, then, and talk for a moment about the unfortunate coaster who is all froth and no beer. He bothers me. He bothers lots of persons, I know, because they talk about his work a lot, some with painful uncertainty, some with absolute assurance.

SOME WONDER WHY they dig this Californian or that so little, why this performance or that entirely eludes them. Some say they'll not listen again; it's far too complicated and not worth the effort, and if jazz has to go that way, maybe it's better if it goes altogether.

And thus, out of hand, a great many listeners to the least lustrous but most pretentious performances of the west coasters condemn all experimental jazz or decide they simply aren't up to it and settle for a gentle bewilderment.

They don't seem to realize, either group, that the really bewildered, the most thoroughly confused parties to this controversy, are the west coasters responsible for it; that in their music, jazz doesn't go any way at all, that

jazz has gone out of it altogether.

FIGHTING AGAINST the monotony, the deadening repetition of the hackneyed phrase and the well-worn chorus pattern, these coasters have gone too far, have moved too quickly into a music they understand very little, if at all, and have created a new kind of monotony and triteness.

They have brought into jazz the hackery-quackery of sheer novelty. For the sake of anything that is strange, anything new that is not and could not be commonplace, they have surrendered their jazz talents, given up the spontaneity and spunk of their personalities for a series of assaults on the obvious that express nothing more than mathematical relationships poorly understood and far removed from their own lives and basic interests.

Sadly enough, in this uncreative activity, some of them have slipped so far they play wrong notes on the wrong chords when a simple traditional consonance is absolutely demanded. You would think, sometimes, listening to these incessant inventors, that C-B-G represented a threat to the freedom of all liberty-loving musicians, that it was un-American.

SURELY ONE NEEDN'T go that far to escape the bromide and the banality. Nor need one, I think, find some mediocre middle ground somewhere between the bopper's squared-off repetitions and the empty experimenter's angular novelties.

The answer lies in a more profound examination of the playing personality of the jazzman by the jazzman himself. He must find himself in all his music, smack in the center of it, And he must find himself in terms of jazz, swinging, open to fresh inspiration at any given time, but equally free to repeat himself if what is repeated is an honest reflection of himself as well as satisfactory music.

If in seeking new ground and new ground rules, a musician finds himself outside jazz and satisfied to live there and play there, to reside in this new musical country, then he should admit this fact to himself, take out papers, and establish in himself firmly, candidly, proudly as a citizen of this country. If jazz is no longer his metier, then he should be willing to give up any claims to it: it doesn't want him; he shouldn't want it.

IT'S A COMPLICATED business, this great change that is unmistakably occurring in jazz, a difficult one, a confusing one.

But it's a change for the better, for all the dullness that accompanies some of the echoes of the past and for all the hollow pretension that goes with much of the revolt against that past.

For it is, much of the time, anyway, a series of moves toward maturity. Maybe when we have sufficient perspective, we'll be able to see the difficulties and complexities as just so many growing pains.

Shearing Biog Due

New York—George Shearing's autobiography, tentatively titled *Sing Under My Fingers*, has been scheduled for publication early next spring by Henry Holt & Co. Pianist Shearing collaborated with publicist Bill Hegner to produce the story. Negotiations are under way for a film version.

Jack Lewis

(Jumped from Page 16)

out, but they were all under contract to somebody else," he remembered with a wry smile. "I had 12 strikes against me. But the company gave me all the cooperation possible, and we started to roll."

LEWIS COMPILED the first of the jazz sampler records. In fact, when the announcer for the date appeared with a bad case of laryngitis, Lewis himself announced the 45-rpm disc showcasing RCA's jazz line.

He was responsible for bringing Bud Powell to RCA, and for the *East Coast-West Coast* album, the Rogers Giants albums, the *Lullabye of Birdland* compilation, the *Birdland Series*, and the *Drum Suite*.

"That's the best of all my favorites," he said. "I've got a souvenir of that album and the sessions we had for it that I'm going to frame some day." He exhibited a shattered drumstick. "It's Don Lamond's, and he told me that he had never been in a session like that before."

Among his most satisfying sessions were the ones which resulted in albums by Al Cohn and the Natural Seven and Joe Newman.

"Man," he glowed, "we did 25 sides in a row. I had never recorded anyone like Freddie Green. When we were setting up to balance the band and I heard that guitar coming through, I knew it was going to be one of those sessions. I didn't believe you could get a sound like that out of a guitar. What a swinging session that was."

Lewis says he feels that those sessions bear out his contention that "great records just happen. If everyone is in the right frame of mind, and things jell on the spot, you have a great session. Attitude helps make a great session."

TO HELP HIS OWN attitude at sessions, Lewis is always accompanied by his auburn-haired bride, the former Diane Skylar. They were married last July 18.

"She comes to all the sessions," he says. "She was even along when we cut the *Birdland* all-star sides at 4:30 in the morning. Best of all, she enjoys it because she likes jazz."

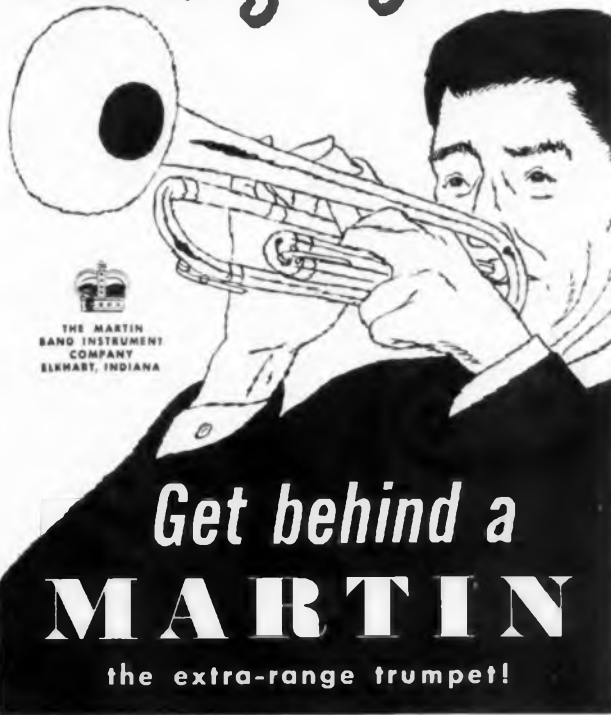
Lewis is looking ahead to obtaining soon his final U.S. citizenship papers. He also is planning a sequel to *Drum Suite*, something he's laying out now and working out with arrangers. But more important, "I'm really looking around to find some guys with talent and guys who aren't on 75 different labels.

"Any time anyone says anything about a talented youngster, I pick right up.

"Jazz is a young man's game . . . it sure is. It's the young upstarts who come in out of left field who start things. I'll always listen to anyone new."

—dom

Muffing highs?

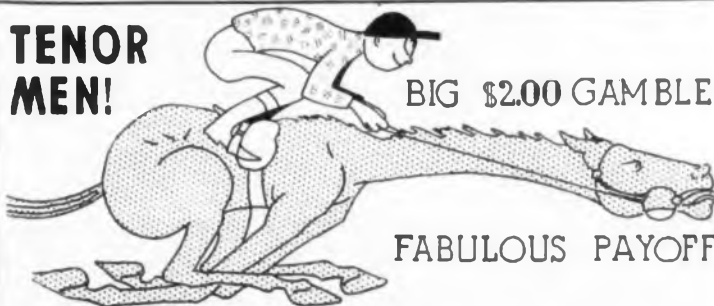


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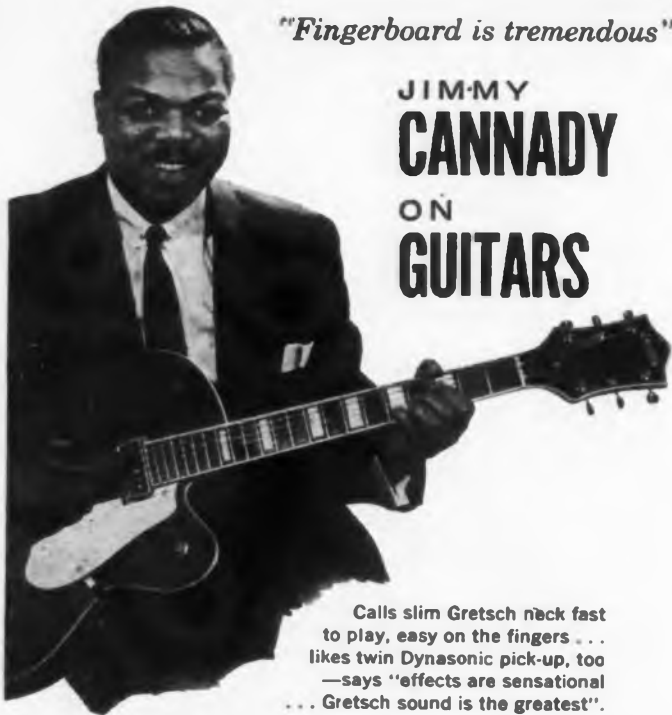
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(Jumped from Page 8)

the homecoming dance of city college at the Waldorf-Astoria Nov. 22.

RADIO, TV: Charlie Applewhite opened his NBC radio series in mid-October . . . A free-form mobile bandstand is being used on the Ray Anthony ABC-TV show, to enable the camera men to capture a half-dozen different angles of the band in action. The Four Freshmen and former Notre Dame football coach Frank Leahy also share the hour . . . Harry Belafonte left for the British West Indies in mid-October to star in 20th Century Fox's picture, *Island in the Sun*, based on the Alec Waugh novel. James Mason, Dorothy Dandridge, and Joan Collins also star in the film . . . MGM's *The Wizard of Oz*, which started Judy Garland on the road to film success, will be shown in color on the Ford Star Jubilee Nov. 3, on CBS-TV . . . The same network will present *The Seven Lively Arts* in the fall of 1957. The production will go on the air in a top weekly hourlong spot and will be educational and informative, as well as entertaining . . . The Australian Jazz Quintet joined the ranks of musical headliners showcased on Mutual's *Bandstand U.S.A.* show recently. The AJQ and the Miles Davis group were picked up from Boston's Storyville. Upcoming are remotes of Duke Ellington from Birdland; George Shearing from Red Hill in Camden, N. J.; Art Tatum from Washington, D. C.; Max Roach from the Cafe Bohemia.

Chicago

JAZZ, CHICAGO STYLE: The Count Basie band currently is making the Blue Note a happy place. Richard Maltby's band opens Nov. 14, with the Kai Winding septet and Teddy Charles quintet in for a week on Nov. 28. Fats Domino follows, and the Ellington band closes out the old year and brings in the new. Dizzy Gillespie will be in for two weeks in January . . . The Max Roach quintet, with Don Byrd's exciting trumpet, now at the Preview's Modern Jazz room. Johnny Smith's group succeeds them on Nov. 5 with Sonny Stitt to follow . . . Composer-pianist Tommy Wolf now soothing hearts at Mr. Kelly's. Jeri Southern moves in on Nov. 7. Kelly's and the Cloister Inn were involved in a major league trade, with Dick Marx and John Frigo to Kelly's and the Audrey Morris trio to the Cloister. Marx and Frigo were booked to an unlimited Monday-Tuesday engagement. Lee Lind has joined the Kelly's crew on 5-11 piano. Wednesday through Sunday . . . Marian McPartland picks up where Eddie Heywood leaves off on Nov. 14 at the London House. Japanese pianist Toshiko is set to close out '56 . . .

ADDED NOTES: The Tune Tattlers follow Don Shirley and Jo Ann Miller into the Black Orchid on Nov. 29 . . . Singer Roberta Sherwood joins Louis Armstrong on the Nov. 2 Chez Paree bill, with the Vagabonds set to move in Nov. 16 . . . It's rumored that Dan Belloc may switch from GAC to Willard Alexander. Belloc's band has been

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playing a string of one-niters with singer Pat Boone . . . Wally Gingers' orchestra will be at the Melody Mill for two weeks opening Dec. 4 . . . Buddy Laine's band is set for a series of dates, through New Year's eve, at the Chevy Chase country club in Wheeling . . . After sitting in the piano chair in Frank York's Sherman hotel band for six years, Jimmy Kannedge is leaving to freelance.

Hollywood

THE JAZZ BEAT: With several new faces expected in the line-up, the Stan Kenton band moves into S.F.'s Macumba Nov. 2-18 and then embarks on heavy recording schedule till first of year . . . Drummer Roy Harte has joined the Dave Pell octet between store-keeping chores at Drum City . . . Guitarist Howard Roberts was signed by Norman Granz to an exclusive recording pact negotiated by Milt Gray, his new manager . . . Swingin' Swede Rolf Ericson is back on coast after Scandinavian tour during which he cut five albums for Metronome label. They'll be released on EmArcy in the U. S. He's now forming his own quintet with coast jazzmen . . . Maynard Ferguson's exciting crew was held over at the Peacock Lane, with the Art Pepper quartet as alternate attraction. Carmen McRae is currently on stand, with John (Dizzy) Gillespie marked for debut there Feb. 1.

NITERY NOTES: Chet Baker quintet joined Art Blakey's Messengers at Jazz City through a swinging October. Another double-barreled bill debuts the 9th as the Bud Shank quartet returns to the coast co-featured with organist Jimmy Smith's trio . . . The Buddy Collette quartet continues to pack 'em in at the redecorated Haig . . . When the 400 club's Teddy Buckner visited Louis Armstrong during Satch's Crescendo stint, it developed into a mutual admiration conclave between the master and his pupil.

At the other end of the Dixie route, at Hermosa Inn, Tom Riley has Jim Grey on clarinet while John Sherman wields a pretty tough cornet . . . Week-ends in Huntington Park haven't been the same since Sam Firmature moved his group into the Rendezvous. The tenor man has Boone Stines on drums . . . Another wailing suburban club, the Topper, continues its weekend bashes with the Jack Millman group officiating and welcoming all comers . . . Jack Montrose holds forth at the Angel room, with Tommy Tedesco, guitar, and Bill Dolny, drums . . . Curtis Counce's new quintet opened yet another jazz room in this swingin' town, Sanborn House, on Sunset near Santa Monica. His pianist, Carl Perkins, solos Tuesday and Wednesday nights . . . Kitty White moved into the Keyboard in Beverly Hills on Oct. 16.

Shelly Manne and men, on the last stretch of their stand at Santa Monica's Harbor inn, are skedded to close the 6th . . . Red Norvo took his new quintet (waxed on a just-released Liberty platter) into the Castle for four weeks on Oct. 5 . . . And at the swanky Statler, the perennial Eddie Bergman continues to make with the svelte supper and dance music plus backing top name music-dance acts.

DOTTED NOTES: Jerry Gray's outfit follows Charlie Barnet into the Palladium Nov. 6. He'll be joined by



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Red Nichols for the festive season . . . Frank DiVito is now Frank Sinatra's "personal drummer," and will make the Aussie gig with Frank . . . Buddy DeFranco will hit a string of eastern colleges in November with Howard Roberts and Bobby White to be featured . . . Pianist-drummer Bob Harrington took over the Sunday sessions (4-8 p.m.) at Santa Monica's Windermere hotel.

San Francisco

Carmen McRae booked in for a December date at Fack's II with the Hi-Lo's to follow . . . New faces in the Chico Hamilton quintet are guitarist Joe Paesano and saxophonist Paul Horn . . . Harold Wiley, baritone, and Jerry Cournoyer, trumpet, joined the reorganized Woody Herman big band

for a Texas tour . . . Bill Haley and his Comets barred from the civic auditorium . . . Jazz Workshop, a new club, opened with guitarist Eddie Duran, bassist Ron Crotty, and an excellent young blind pianist, Freddie Gambrell.

Johnny Mathis played Fack's II in October . . . Bob Scobey returned to the Flamingo in Las Vegas in November with Lizzie Miles, leaving Clancy Hayes fronting the Scobey band at Storyville . . . Israel Del Pina, who started the Latin craze in this area, back in action at the Copacabana . . . Bruce Lippincott has joined the Cellar Jazz quartet on tenor.

—ralph j. gleason

Boston

Duke Ellington in for a two-performance concert at John Hancock

hall Oct. 28 . . . Roy Eldridge shared Storyville bill with Toshiko and comedian George Kirby. Matt Dennis is now for an 11-day stand. Upcoming: the Gillespie band, Dinah Washington, coast comic Mort Sahl, Gerry Mulligan . . . Local pianist Dave McKay has formed a quintet devoted mainly to the writing of Jimmy Giuffre.

John McClellan presents his History of Jazz at Wellesley on Nov. 9, with the Herb Pomeroy band . . . The Dartmouth Chiefs played opposite the Wilbur DeParis band in concert at Symphony hall Oct. 26 . . . Announcement of reopening due any day by the Savoy, shut down for almost a year.

—cal kolbe

Toronto

The Town Tavern recently featured the Grads, Coleman Hawkins, and the Ralph Sharon trio. On Nov. 19 Mat Mathews comes in . . . The Phil Nimmons group has concerts scheduled with the Toronto Symphony in December and at the Museum theater in November . . . While the Calvin Jackson quartet is on tour, bassist Johnny Elwood takes a quartet with Hank Morris, Herbie Helbig, and Bob Shuttleworth into the Plaza room . . . Neal Hefti and Frances Wayne recently played a week at the Colonial.

—roger feather

Montreal

The dance bands are getting a big network boost as a result of a new Saturday night record show that started on the CBC network on Oct. 13. Called Trans-Canada Dances, the 60-minute show spotlights at least five different name bands each week in a format designed to act both as a dancing party booster and a pleasant backdrop for those not in a dancing mood. From 11:30 p.m. to 12:30 a.m., Trans-Canada Dances will be something new in the way of Saturday night network musical entertainment.

Meg Myles played a week at the El Morocco in October . . . Willis Jackson's r&b group was at the Esquire Show bar recently along with TNT Tribble . . . Paul Notar's quartet was at the Down Beat this fall. Paul's one of this city's top accordionists.

—henry f. whiston

Transition, Esquire Records Pull Swap

Cambridge, Mass.—Transition Records has concluded an exchange agreement with Esquire Records in London. The first English jazz sets to be released here by Transition will feature tenor saxist Tommy Whittle, Vic Feldman, and the Keith Christie quartet.

Through arrangement with Vogue in Paris, Transition will issue an LP featuring Lucky Thompson with Gerard Pochonet's all-stars, including Martial Solal on piano. Transition is also negotiating with Scandinavian labels.

Artists who have recently signed with Transition include Doug Watkins, Joe Gordon, pianist Cecil Taylor, and Chicago electronic pianist Sun Ra. Transition also will release an LP of songs by Sheila Jordan, wife of pianist Duke Jordan. Donald Byrd has resigned with Transition.



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By Elliot Horne

You take the Jazz Messengers; I'll take *Rapid* . . .

When Bud Powell plays, he doesn't swing—he SINGS!

Even if Woody Herman doesn't blow a note, I can't think of a better leader . . .

Watching Mulligan blow, I get the definite impression his horn is bigger than he is . . .

Isn't it great that bopster jokes perished?

Modern, shmodern, who cuts Erroll Garner when it comes to breaking up a joint?

Don Elliott's vibe simulation of Milt Jackson is a sample of the kind of humor there's room for in jazz . . .

To these ears, Frederick Gulda doesn't make it as a jazz pianist . . .

A trumpet passage by Benny Carter on an all-star Victor recording of *Dinah* still haunts me . . .

I've never seen a more bored-looking group of musicians than those in George Shearing's quintet . . .

Jack Teagarden looks positively naked without his trombone . . .

Isn't it about time Paul Desmond divorced Dave Brubeck?

I'd lay odds Bud Freeman would stump the *What's My Line?* panel on television . . .

Who blew (or blows) a smoother tenor sound than Eddie Miller?

When I hear the Modern Jazz quartet, I'm glad I'm a fig . . .

From where I sat at Randall's island (and, it was close up), Shank looked like Brookmeyer, who looked like Mulligan, who looked like Konitz, who looked like Al Cohn . . .

Whatever happened to tenor men with mambo bands?

There've been few musicians more aptly named than Wild Bill Davison . . .

My word for too many of today's jazz album covers is Essotterrible . . . Zoot suits . . .

I'd have to think hard to name musicians who swung more than Pete Brown . . .

Compared with Bird, Cannonball Adderley's a B-B gun . . .

Clifford Brown wasn't too many gigs away from greatness when he died . . .

The IBC should book the Dorseys . . .

Just for kicks, why not *The Norman Granz Story* with a scenario by George Frazier?

Nat Hentoff now shows more beard than face . . .

It is no sign of progress than Joe Turner, a wonderful blues singer years ago, is today billed as "The King of Rock and Roll" . . .

Bobby Hackett sure knows his racket . . .

Herbie Nichols is just about the most refreshing pianist around today . . .

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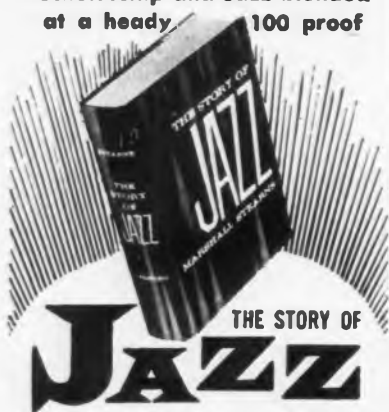
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the devil's advocate

By Mason Sargent

Living Archives: I have commented before on the value, musical as well as historical, of the carefully prepared Archive series of the history of music division of the Deutsche Grammophon Gesellschaft, distributed in this country by Decca.

Its most recent addition consists of two sets: Bach's *St. John Passion* (ARC three 12" LPs 3045/7) and Mozart's *Requiem, K. 626* (ARC 12" LPs 3048,9). Both are the kind of musical experiences that shake and also often shape one's grasp of existence through music, particularly in performances like these. The Mozart was recorded as a part of the memorial service held in the cathedral of Saint Stephen in Vienna. This time Deutsche Grammophon has provided besides its usual detailed notes, complete English translations of both texts. These are recordings worth saving for.

The Recording Angel: Angel has a brace of valuable opera sets. The 18th century *Il Matrimonio Segreto*, a "melodramma giocoso" by Cimarosa, is merrily realized in Angel album 3549 C/L. . . . And the indomitable Maria Callas has a new drama, *Callas Sings Lucia* (Angel 35382), scenes from Donizetti's darkly colored opera that is set in 17th century Scotland. The Mad Scene is, of course, included. Miss Callas is fervent. . . . What may become a near-definitive version of Bruckner's expansively and dramatically romantic Fourth Symphony is that of Lovro Von Maticic and the Philharmonic orchestra. The same two-12" LP set contains Bruckner's *Scherzo* from Symphony No. 4 and *Overture in G Minor* (Angel 3548B). This is music for when you feel like forgetting diurnal schedules, taxes, and ills. . . .

Songs: A superior trio of recordings that illustrate and illuminate the uniquely precise art of French song includes two sets by baritone Gerard Souzay: *Songs of Chausson* (London 10" LP LD 9202) and a *Gerard Souzay Recital*, consisting of songs by Fauré and six by Schubert, the Viennese master of all lieder writers (London 12" LP LL 245). The third set is the imagination-spreading *Poem of Love and the Sea* sung by Irma Kolassi with Louis de Froment conducting the London Philharmonic orchestra (London 12" LP LL 1386).

Not song but as musical as any notes on staffs is the invaluable *Metaphysical and Love Lyrics of the Seventeenth Century*, a reading by Sir Cedric Hardwicke and the late Robert Newton of poems by Herbert, Crashaw, Marvell, Suckling, and others. There is a separate booklet with complete texts (Caedmon 12" LP TC 1049). . . . A volume of prose whose music is dark and yet casts light even for secularists is Herbert Marshall's *Sermons* and



Meditations of John Donne (Caedmon 12" LP TC 1501). . . . And don't forget the play that is a strangely laughing song of existence for which each listener provides his own troubled personal translation, Samuel Beckett's *Waiting for Godot*, recorded with the original cast of Bert Lahr, Alvin Epstein, E. G. Marshall, and Kurt Kasznar (Columbia two 12" LPs 02L-238). For this project, Goddard Lieberson deserves the thanks of several generations.

From Tahiti to Parade Ground: A certainly unhackneyed LP, released by Criterion, 1491 Vine St., Hollywood, is a collection of Tahitian music recorded at its source by Gaston Guilbert. One side contains *The Drums of Bora Bora*, 11 quick programmatic polyrhythmic plays. The reverse, *Songs of Tahiti*, combines chants, romantic ballads, drums, guitars, nose flute, and even a Tahitian jazz trio with clarinet (Criterion 12" LP TT-1600).

Audio-Fidelity has released a most attractive choral set, *Grailville Sings*, music for Advent and Christmas from folk songs and spirituals through Gregorian chant, polyphony, and traditional carols from several countries. The sweetly clear singers are students of the Grailville Community College, a Roman Catholic educational center in Loveland, Ohio, near Cincinnati. If you're thinking of Christmas gifts early that will be apposite with the season, this is a good one (Audio-Fidelity 12" AFIP 1820).

Three collections of marches are worth noting: *The Spirit of '76* (Mercury 12" LP MG50111), music for fifes and drums based upon the field music of the U. S. army. Also army-borne are *Ruffles and Flourishes* (Mercury 12" LP MG50112), music for field trumpets and drums. . . . And another idiomatically national expression via military band is the passionate evocation of *Heroes of the Bull Ring* (Decca 12" DL 9840), in which the Spanish Air Force Military band of Madrid plays moments of "truth" composed in honor of 12 renowned toreros from the 18th century to now. The envelope contains pictures and biographical sketches of each hero, but there is no news of the bulls.

Deep Cry of Jewish Music: Jazz, Negro folk music, flamenco and Jewish music (particularly the music in the synagog) have in common an emotional urgency from within the most intimate recesses of the spirit. And also there are varying degrees of improvisation in all four. Three moving, intensely warm collections of Jewish music have recently been issued. *Ceremonial Music of the Synagog* (Angel 35295) with the Paris cantor, Emile Kacmann, chorus and organ is one. Included is *Kol Nidre*. There are translations. Richard Tucker of the Metropolitan and of the synagog long before pours his heart into *Welcoming the Sabbath* (Columbia ML 5119), a Friday Evening Service composed and conducted by Sholom Secunda. There are translations. And the equally emotional tenor, Jan Peerce, also of the Metropolitan and trained in synagog, sings 12 *Hebrew Melodies* (Victor LM-2034) from *Kol Nidre* and *Eli, Eli* to moving secular heritages like *Glick* and *Roshni-kes Mit Mandlen*. There are synopses in English.

high fidelity

By Robert Oakes Jordan

IN THE PREVIOUS issue, I wrote of radio transmission and reception on the familiar, standard AM band, or specifically on *amplitude modulation*. The basic term to remember is modulation. Its dictionary definition is "the alternation of the amplitude (height) or frequency (or both) of any signal, mechanical, electronic, or animal."

Modulation of the basic tones produced by the vocal cords provides a wide range of vocal inflections and intonations necessary for verbal communication. It is the degree and excellence of application of this modulation that makes the difference between Enrico Caruso and Elvis Presley.

Within certain shades of meaning, this is the difference between the moderate fidelity of AM broadcasting and the full-range high fidelity of FM.

ALL RADIO STATIONS transmit a basic carrier frequency. It is analogous to the basic tone of the human vocal cords. The exception lies in the difference in cyclic rate of occurrence, that is *frequency*.

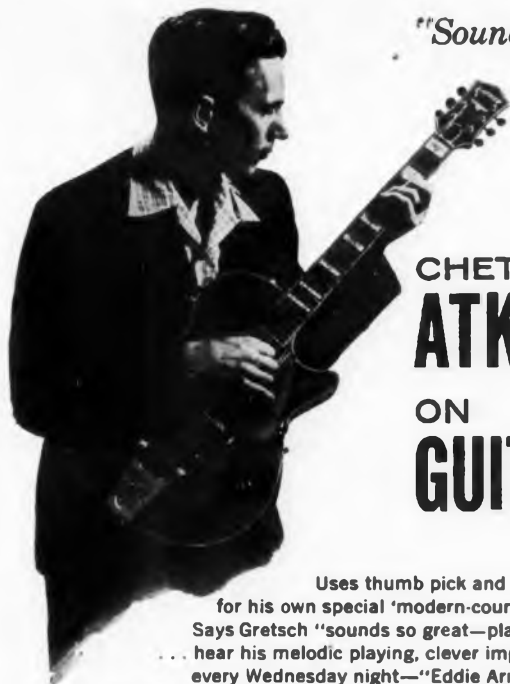
Technically these two basic carrier frequencies, one vocal, the other electronic, are different kinds of wave motion. However, in practice, the analogy holds true. The unmodulated voice "carrier" frequency and the unmodulated radio carrier frequency would both be meaningless. *Modulation* is the thing that makes for communication.

The progress of man is marked with his early satisfaction with newly invented devices, always followed dissatisfaction and eventual improvement of the invention. Radio is no exception. Some will recall the days of earphoned and battery-operated sets and then the office conversation the next day . . . "last night I had WLW for 10 minutes . . ." The critical listener and industry alike progressed; FM broadcasting and now high fidelity audio systems have resulted in wide range sound, relatively free from the detracting influences of nature and man.

IN AM, THE amplitude or height of the wave and its percentage of modulation gives limited scope to its reception. FM, or frequency modulation, obtains its audible variation by excluding any amplitude variation and substituting a variation of the carrier frequency itself. The transmitted carrier frequency in both methods is the same, with the exception that FM employs a much higher frequency of carrier transmission.

An AM station may have as its assigned carrier frequency of 670 kilocycles, which means 670,000 cycles a second. It is at this 670 point that it appears on the radio dial. Whatever the station cares to put on the carrier in the way of audio signals you will hear if your set is tuned in and functioning.

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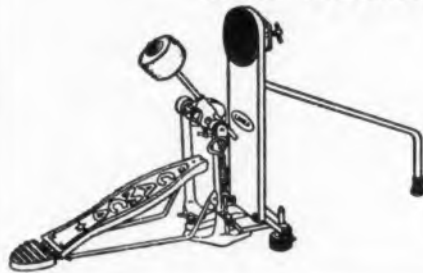
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turbances occur in the air between you and the radio tower, the result is noise. The cause is an instantaneous increase in amplitude of the carrier, which most AM receivers will detect.

Crowded conditions on the AM band, plus technical factors, limit the quality of the reception even if it is static-free.

IN THE CASE OF FM, a station may have as its assigned frequency 97.1 megacycles, which means 97,100,000 cycles a second. In tuning to 97.1 megacycles, you have set the dial at the center of the station's average carrier frequency. In AM, the carrier is fixed at one frequency. In FM the station assignment is the center, or average, carrier frequency.

As an audio signal is placed on this carrier frequency, the modulation results in a swinging or shifting within the ends of the assigned carrier frequency.

Technically called *deviation*, the modulation, depending on the frequency of the audio tone at any given instant in the program, can swing or shift the carrier frequency as much as 25,000 cycles a second.

Since the most usual audio frequency limit of the program material seldom exceeds 20,000 cycles a second, the audio range is well covered by this controlled carrier frequency shift.

THE HIGH FREQUENCY of carrier operation allows a much wider band width than does the fixed, allotted carrier frequency of the AM signal, usually employing a 10,000 cycle-a-second band width which results in a practical frequency limit of somewhat more than 5,000 cycles a second, certainly not a high fidelity sound.

FM, or frequency modulation, might be compared in part to the squeezing and expanding of an accordion if, in the case of the accordion, each point in the width of expansion or contraction of the bellows produced its own characteristic audible note. It is then the bellows might be compared to the FM carrier and the different contractions or expansions as the process of modulation by deviation or shifting of that carrier frequency.

Static—provided it has none of the components of frequency variation—cannot interrupt the FM signal. Since the amount of frequency variation or shift is so small compared with the millions-of-cycles-a-second rate of the FM carrier, there is little chance of interstation interference.

For the most part, the only limits imposed upon FM are those which occur in the receiver itself. Faulty circuits, cheap design, inadequate audio systems, small loudspeakers, resonant openbacked cabinets, and others such things limit your enjoyment of full-range FM broadcasting.

Bethlehem Buys Up 10 Masters From Period

New York—Bethlehem Records has announced the purchase of 10 masters from Period Records, to be issued under the Bethlehem name.

Scheduled for immediate release is a 12" LP by Jack Teagarden. Scheduled for later release are LPs by Charlie Mingus, with Thad Jones; Osie Johnson; Ralph Burns; Al Haig, and Charlie Shavers, with Maxine Sullivan.

the hot box

By George Hoefler

NOT SINCE Dave Dexter headlined a *Down Beat* story, *I Saw Pine-Top Spt Blood*, has this columnist been



intrigued by a story heading as much as by the following caption in the Albany, N. Y., *Knickerbocker News* Sept. 24, 1956. A concert review, an unusually complete coverage for a non-metropolitan paper, carried *Condon Makes Heavenly Music as Devil's Lightning Plays Outside* by one Ormonde Plater.

The *Hot Box* happened to be in attendance at the event and can vouch for the rain outside, but as to the music having broken through the sound barrier that even Lombardo stays this side of that's questionable.

EVEN IF CONDON himself had been there, we wouldn't have felt as though we were hearing angels playing on harps. The tremendous publicity acquired by Eddie Condon in the last decade seems to have made the word *Condon* synonymous with the word *jazz*, an idea both lexicographers and jazz critics will reject.

For this concert at Otto's near Albany, Rob Wilber, one of the finest jazz clarinetists around, brought the house band from Chez Condon, up the Hudson. The one facet the reviewer neglected was a reference to *Riverboat Jazz*.

The review was dressed up with a picture of Wild Bill Davison captioned *Cornet in a Jazz Fight*, and during the session Bill waxed enthusiastically about his recent recordings with strings, which may have put the reviewer on the track to heaven. Maybe the *Fight* in the picture title should have been *Flight*.

AT ANY RATE the actual review gives anything but a heavenly reaction to the music played. Here we go:

"Davison's cornet always reminds me of an alley cat in a fight—lowdown, mean, and ragged in the clinches—who emerges victorious and ready for the next kill. Cutty Cutshall (trombone), an old Tom, meows throatily. Wilber, a mere kitten, has a lickety-split alto call. The three rhythm boys (Gene Schroeder, piano; Bob Casey, bass; George Wetling, drums) stomp their feet and purr a solid four beats to the bar. It's a fight to remember." Wow.

Alternating with the main attraction was a Dixieland band made up of college lads from Boston, the *Dukes of Dixie*, led by cornetist Bill Andrews. Individually this group paled alongside the veterans, but if permitted to do so, they could teach the round-robin boys plenty about close ensemble playing.

PLATER'S REVIEW was not all teipe, and he is due credit for an interesting and well-reported interview with Wilber. Some of Bob's answers are enlightening, and since we mercilessly

have quoted the review, we think it no more than right to quote the interview, too. The following answers should imply the questions:

"New Orleans style was the foundation of jazz."

"Condon's band is New York, 1956. The boys in the band come from all over the country, and so our manner of playing is different from New Orleans, Kansas City, or Chicago."

"Jazz has since New Orleans gone into many different styles, which are just as valid. Jazz has to change or it becomes stagnant. Actually, I'm modern and think in a modern harmonic range, having been influenced by Charlie Parker."

BOB WENT ON TO point out that because of the firm traditional foundation he derived from studying with Sidney Bechet, he sticks to that jazz idiom. He says he feels that some modern, adventuresome musicians don't really know their music.

Bob pinpoints Count Basie's band as the best of the day because it has com-

Month's 'Bandstand' Line-up Announced

New York—Les Brown and Pee Wee Hunt, with Julius LaRosa as guest, are scheduled to share NBC's *Bandstand* for the week beginning Nov. 12. The two-hour show is aired on the NBC radio network from 10 a.m. to noon (EST) with the 10:30-to-11 segment telecast.

Also scheduled are Tex Beneke and Eddie Howard, with LaRosa as guest, for a week Nov. 19; Beneke and Howard, with guest Dick Haymes, Nov. 26; Freddie Martin and Charlie Spivak, with guest Vaughn Monroe, Dec. 3, and Martin and Ray McKinley, with Monroe as guest, Dec. 10.

bined the jazz tradition with the modern influence.

For all-time greatness as an influence in jazz, Wilber selects Louis Armstrong, followed by Duke Ellington a close second.

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perspectives

By Ralph J. Gleason

LET US ALL PRAY fervently that there is no truth to the belief that Jimmy Dean will walk the earth again, reincarnated, because if he does, some of our leading record companies and a couple of our leading musical personalities are going to have to depart for Mars.

Can you imagine the reaction of Dean if he ever heard the tasteless Coral LP, *The James Dean Story*? It may be true, as alleged in some quarters, that our culture is based exclusively on the dollar. Whether it is true or not, this album is the best argument that accusation ever had. Just so you know what I'm talking about, here's a brief rundown on the LP: It was conceived by Bill Randle, written by Steve



Allen, and narrated by Allen and Randle. It contains some mawkishly sentimental, folksy ballads about Dean's death, sung by Jimmy Wakely and a chorus. It also contains some incredible—and disgusting—examples of what a man will do for a dollar. To wit: a narration by Steve Allen beginning "I remember the first time I ever saw Jimmy Dean," and continuing in a sanctimonious voice while a guitar chords in the background to relive every hot little moment of it.

Randle starts out saying in a real used car salesman's tone, "Yes, young people write to me," and what they write about, natch, is Dean. So he says, anyway.

Then a girl named Gigi Perreau, in a breathless voice that sounds like Miss Monitor, recites a bit of prose beginning "Jimmy . . . there's something I want to tell you" to the accompaniment of a harp. I will match that bit against the worst pap Welk, Gray Gordon, or the A&P Gypsies ever put out. Syllable for syllable it ranks as the most nauseating piece of recorded sound of our time. "Albums like this are for the benefit of the living," Allen concludes, and he never said a truer word.

It was a great shock to me to hear this. The Biederbecke-Miller Law of Popularity—death is the best publicity stunt—is no secret, but this long playing bit of necrophilia takes the prize. It was doubly shocking to see Steve Allen participating in it. He has been one of the bright spots of radio and TV—I remember so well how we used to stay up late to pick him up on KNX in Hollywood long before he belonged to *Tonight*.

And on TV he has consistently presented jazz and all other things in the best of taste, with no condescension and no pretense. Just good, honest, clean humor. At first I thought he was kidding the whole thing. Bob and Ray style. But he's not. Somewhere along the line he's lost his perspective—witness the gutter brawl he got into with

Whiteman Gang On Grand Award Album

New York—Tommy and Jimmy Dorsey, Jack Teagarden, Johnny Mercer, Hoagy Carmichael, Joe Venuti, and a reunion of the original Rhythm Boys are included in Grand Award's Paul Whiteman anniversary album.

The two-record package, which contains a 16-page booklet with pictures of Whiteman and the stars associated with him, contains numbers by Whiteman and his orchestra, as well as solo features by many of the artists he featured during his career.

One of the album highlights is a reunion between Whiteman and the Rhythm Boys—Bing Crosby, Al Rinker, and Harry Barris—with the trio's new version of *Mississippi Mud*.

Birdland All-Stars In Europe Tour Nov. 2-25

New York—The Birdland All-Stars European tour begins Nov. 2 in Paris and ends Nov. 25 in Lyons. The cast includes the Modern Jazz Quartet, Miles Davis, Bud Powell, Lester Young, and a French rhythm section. Amsterdam, Brussels, Dusseldorf, Berlin, Mannheim, Frankfurt, Hamburg, Munich, and Freiburg will be visited until Nov. 12.

The Scandinavian countries will be covered from Nov. 13-18, while Zurich, Geneva, and Basel are on the schedule from Nov. 19-21. There are dates in Italy Nov. 22 and 23 and then the final two days in France.

Why Fidelity?

(Jumped from Page 33)

Negro prejudice, Norman pointing out that Stan was in a pet because his band didn't win the polls.

The latter may be true; I hope the former isn't.

My personal opinion is that Kenton was sore because none of his sidemen placed and his band did badly. Like Duke's, it's trading on past glories—and Stan knows it. But seeing the poll, he got mad and fired off the first crack he could think of.

If you want to call this a left-handed defense of Kenton, all right. I just have a hard time making the man I know have a name rhyming with cracker. At least, I thought we got rid of *that* jazz 15 years ago.

Sullivan on the James Dean question, who stole the corpse?

They could have taken the curse off this album by taking the element of profit out and giving the money to a charity or Dean's family or *something*. As it stands, it is a naked display of manufactured grief with no excuse whatsoever except a raw lunge for loot, an attempt to make a fast buck out of gullible kids who are building Dean into an idol. Everybody connected with that album should take a few hours to consider what he has done. They owe us all an apology—and they owe one to Dean, too. He just might come back.

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By Hal Holly

FILMS IN REVIEW: *The Best Things in Life Are Free* (Gordon MacRae, Dan Dailey, Ernest Borgnine, Sheree North). This purports to be an account of one of the most successful songwriting and publishing combines of the 1920s, DeSylva, Brown, and Henderson.

Buddy DeSylva, the leading figure in the team and most prominent personality in this story, had an extraordinary career. Born of Spanish ancestry, he grew up in a small town near Los Angeles and as a youth spent his summers on the dock at Catalina island, playing the ukulele and diving for coins tossed into the water by tourists. Well-tanned and naturally dark-complexioned, he entered the entertainment business as member of a "Hawaiian" trio.

When he died some years ago, he was part owner (with Glenn Wallichs and Johnny Mercer) of Capitol Records, which he had financed at its start, and production chief of Paramount Studios. Oddly, not so much as a word of this is used, or even suggested, in the film characterization of DeSylva, portrayed in the picture by MacRae.

The film comes off as another stock situation, back-stage filmical, though the performers themselves do as well as could be expected with their trite roles, and the DeSylva, Brown, and Henderson songs are still good songs, well presented. Some of those best remembered are *Best Things in Life Are Free*, *Lucky in Love*, *Button Up Your Overcoat*, *Sunny Side Up*, *If I Had a Talking Picture*, *Just a Memory*, *Together*. According to this story, the tear-jerking *Sonny Boy*, popularized by Al Jolson (Jolson imitator Norman Brooks does it here), was written as a gag. All in all, the MacRae of *Oklahoma!* and *Carousel* is wasted on this picture. Vocal double for Sheree North was Eileen Wilson.

Cha Cha Cha Boom (Perez Prado and band, Mary Kaye Trio, Luis Arcaraz and band, Manny Lopez and band, Helen Grayco, et al). Columbia producer Sam Katzman, first to cash in film-wise on rock 'n' roll, makes a sturdy bid here to capitalize on the steadily growing popularity of a more enduring (it is hoped) musical form—Latin American. The story, just strong enough to hold things together, deals with a young recording executive (Steve Dunne) who discovers Prado and his band in the Cuban backlands, brings the unit to the U. S. to headline a new record company.

Cha Cha Cha Boom is essentially a string of musical numbers fitted neatly enough into the script to keep it moving right along at a bright pace. All principal musical numbers were dubbed from original phonograph recordings by the performers featured. Some samples: Mary Kaye trio's *Get Happy* and *Lonesome Road*, Miss Grayco's (with Hal Mooney's band) *Lilly's Lament* and *Year 'Round Love*, Arcaraz's *El Marinero*, Prado's *Mambo No. 8* and *Voodoo Suite* (a portion).

ON AND OFF THE BEAT: The new title of the 20th-Fox rock 'n' roll opus starring Jayne Mansfield and Tom Ewell is *The Girl Can't Help It* (it started as *Do Re Mi*). The line-up of rock 'n' rollers now stands at Eddie Fontaine, Fats Domino, Little Richard, the Treniers, the Platters, the Blue Caps, and the Chuckles.

Other r&r movies in the works include Katzman's *Don't Knock the Rock* (formerly *Rhythm and Blues*) with Bill Haley, et al; Universal-International's *The Living End* (Sal Mineo as r&r drummer with soundtrack assistance from Jackie Mills), and Sunset Productions' *Shake, Rattle, Rock* with Joe Turner, Fats Domino, et al. And Ginger Rogers comes up with a purported r&r dance sequence in her upcoming 20th-Fox starrer, *Teenage Rebel*.

ADDED NOTES: MGM producer Joe Pasternak has acquired rights to Mezz Mezzrow's autobiography, *Really the Blues*, and plans a film version. This could be something! . . . Patti Page tested for role of Helen Morgan in the Warner Brothers biofilm, *Why Was I Born?* And, among others, ditto Julie London . . . Betty Grable will be seen and heard as she was a few years back via a clip from *Wabash Avenue* to be inserted into *The Girl Can't Help It*. The number is

By Jack Mabley

WHEN WALTER WINCHELL stands up before a television camera and talks about class, you have to spell it klass. It's just some intangible that stands out all over Winchell. Maybe it's because he wears his hat indoors. Perhaps it's the arrogance which he manages to communicate through electronics. It might be because he introduces Perry Como thusly: "Mr. and Mrs. United States, here is klass. Klass. Klass."



Here was Como, and Como had enough poise not to show embarrassment at this introduction on Winchell's first network variety show. Como then sang *Lullaby of Broadway*, which is a real klassy number.

Winchell may be somewhat irritating to sensitive viewers, but he is not dull. He has Ed Sullivan's talent, peculiar to tabloid columnists, for getting big names

onto his show. Winchell has adopted a free and easy format which might best be likened to the early *Garraway-at-Large* style. You see stage and backstage and cameras and audience. It is as far as you could get from the Sullivan vaudeville show in-front-of-a-curtain routine, and it's quite effective.

WINCHELL'S OVERRIPE SENSE of the dramatic may get him into trouble on television. He could sell guff on radio, but TV is much more sensitive to insincere theatrics, and I don't honestly think he is as emotionally wrought up as he sounds when he reveals that Mitchell Parish is in the audience or that he once befriended a shoe shine boy who later wrote a play that made money. He's going to have nothing in reserve for the next declaration of war or Marilyn Monroe's pregnancy.

But Winchell's show moved well, and he got a great deal of variety and names into it without giving the feeling of being crowded or rushed.

In my view most of the new shows were unusually good. Gleason in his old format seemed every bit as lively as he was two seasons back when the format made his the top-rated show in the business. Gleason appears to be working as hard physically on his 60 minutes as he did in his lighter days. The material seemed funny if only because we hadn't seen it for more than a year.

This idyllic recitation of the qualities of current TV shows might be interrupted if we reported on Esther Williams' aquatic spectacle, but I was too cowardly to stick with it after getting as far as the water, Peter Lawford, and Arnold Stang.

DINAH SHORE WAS ON, TOO, with a long job, and it was a complete success. I had a hard time choosing between her two guest singers, Frank Sinatra and Dizzy Dean. Sinatra is well known in the trade, and did his usual slick job. Dean is a sleeper. His *Wabash Cannon Ball* had a ring of authenticity that even Red Foley doesn't duplicate. He got lost at the end, but by then it didn't matter.

The trio of Sinatra, Shore, and Dean presented three veteran, polished, extremely talented entertainers who were going about their night's chores with poise and high humor. They had a fine time, and so did their audience.

Sid Caesar continues to present one of the few television shows that we watch regularly and voluntarily. Our initial coolness toward his new girl, Janet Blair, is evaporating. She's certainly getting the Caesar spirit. After watching Caesar's experiences over the years with Imogene Coca, Nanette Fabray, and now Miss Blair, you can't avoid the conclusion that Sid brings out the best in these entertainers.

I Wish I Could Shimmy Like My Sister Kate. Remember? . . . Mitzi Gaynor will enact the role of singer Martha Stewart, ex-wife of Joe E. Lewis, in the Brown biofilm, *The Joker Is Wild*, in which Frank Sinatra will star as the comic.

Your 1956 Readers Poll Ballot Is On Page 58

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Coleman Hawkins

(Jumped from Page 13)

"For another example, if you listen to the same concerto played by four or five different artists, you'll find several places where they vary. The music would be ruined if the interpretation was always the same. It's the differences, the individuality, that makes people artists in classical music, too."

Hawk went on to talk of his pleasure in listening to classical music and, from there, to the kind of musical settings he himself prefers:

"Would I get a group together in travel? I wouldn't be too eager unless I was very highly paid. I average two to five or six gigs a week staying home, plus record dates, and I go down to Childs on Saturday nights if I'm not booked somewhere else.

"What would I travel with if there were no financial restrictions? What I'd want nobody could afford. I would want to travel with a lot of strings, a lot of brass, a lot of reeds, a lot of woodwinds, and definitely a harp.

"I DON'T WANT an old-time band like seven or eight brass and four or five reeds. For what I want, I'd need a really big group. I would like to carry around the kind of bands I record with, like on those last two albums for Victor (*The Hawk in Hi-Fi*) and Vik (*The Hawk in Paris*).

"With that kind of background," Hawkins beamed, "there'd be no limit to the ideas you could use and to the different colorations you could make. You could play anything. With a small combo or with the usual kind of big band, you're limited in how much you can play, and the effects you can get. A harp is something I have to have for effect—strictly for effect.

"The strings I would use," Hawk sketched his program, "only on ballads. On a swinging tune, I'd use brass, no strings. As a matter of fact, part of the record date I'm about to make for Capitol will have me and about 13 brass and a rhythm section. That's all. Then I'll do a session for that LP with strings and woodwinds, and another with just trumpet and four rhythm. I like to get a variety of things onto an LP.

"Yes," Hawk nodded, "I'm freelance now. I prefer it that way—for the time being. I have contracts at home from Victor and Capitol that call for exclusivity. And both promise to put out some singles, too, as well as albums. That's where the money is. I may sign one of them later, but right now, I wanted to do these things and see how they turn out.

"There are a lot of different things that can be done, a lot of different colors you can use. The thing though is to be original. To play a way of your own."

Cappy Peters Buys In

Palm Beach, Fla.—Cappy Peters, former Freddy Martin drummer, has bought an interest in the Alibi Nite club here. He'll act as music director and booking agent for the club, in addition to heading a sextet called Cappy Peters and His Bachelors.

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Boston Teen-Age Jazz Club Now At 700

(Ed. Note: Because of the ever-growing interest in jazz societies, DOWN BEAT with this issue will begin regularly to chronicle activities and doings of the many such groups around the world in our UP BEAT section each month. The following is an account of how one of the country's largest groups, Boston's Teen-Age Jazz club, got its start and how it works.)

"JAZZ is a musician's poetry. It is a way in which a musician through a horn can express himself emotionally."

"When I think of jazz, I think of pure music. Jazz to me means clean, creative newness. Jazz is one playing what he feels."

"Jazz is just too much!"

Those were some of the answers Rev. Norman O'Connor received when he asked the question, "What is your definition of jazz?" to the members of Boston's Teen-Age Jazz club last spring.

The query was the last one in a final exam Father O'Connor gave the group before they suspended meetings for the summer. He was the first to admit that the answers were surprising.

THE CLUB, whose membership has swelled to more than 700 since its first meeting in April, 1955, has had a series of lectures on the history of jazz by Rev. O'Connor.

"Frankly," he admits, "I wondered if they were retaining half of what I gave them. It proves I underestimated."

Nearly everyone answered correctly the first question: "Identify the front-line instruments in a New Orleans Jazz band."

Most of the members were able to give the era played in and the instrument played by Buddy Bolden, Jelly Roll Morton, and King Oliver.

Nearly all of the members were able to name at least three books dealing with jazz, as well as identifying the authors.

SURPRISINGLY, several of the members were able to name five blues singers, a question which stumped many of the club members' elder observers.

Remarks like these were elicited:

"Jazz is the only true American music. It shows freedom of speech and mind and knows no racial barriers. Jazz is America!"

"Jazz is music which is played through the emotions. Good jazz evokes a new response in the same way poetry does."

"Jazz is an emotional outlet for me. The improvisation and imagination weaved into this rhythmic music is a stimulus to my primitive nature. I love it!"

In the beginning, the club was just an idea in the minds of disc jockey John McLellan of WHDH and 17-year-old Stephani Saltman.

She went to McLellan with the idea of forming "some sort of a club to help out the kids who like jazz."

McLELLAN, who had read about a club in Pittsburgh and had been mulling such a venture, rounded up an interested nucleus which set to work writing a constitution and recruiting members.

One cardinal rule governed the organization: Membership would be restricted only to teenagers.

There are no other restrictions.

"The TJC fills a real need," McLellan said. "It's a need I felt when I was a teenager. I wasn't able to go to clubs to hear live jazz. My only contact was through records."

"The TJC not only gives the members a chance to hear the best jazz talent in the world, but it gives them the opportunity to perform themselves."

At the first meeting, George Wein threw open his Storyville night club to the group and started the lecture series on the history of jazz. Roy Haynes gave a lecture and demonstration on drums and drumming technique. Erroll Garner and George Shearing spoke and played. And the members elected Miss Saltman president.

SINCE THEN, meetings have been held from 3:30 to 5:30 on the afternoon of the first Friday of each month.

And the club has played host to vocalist Teddi King, Shelly Manne and his Men, Woody Herman and the Herd, Toshiko and her group featuring Boots Mussulli, Machito, Leroy Parkins and the Excalibur Dixieland Jazz band, and a dozen more who were in Boston at meeting time and dropped in to say hello and play a few bars.

Last winter, delegations of instructors and students from the Berklee School attended the meetings to demonstrate the musical instruments as solo instruments and section horns. Lectures and actual section performances gave the members a good working knowledge of the voices of jazz.

Herb Pomeroy, whose band has played for the club several times, said

his comment on appearing before the group was "very pointed."

"Let a group of young people hear what is close to right, and when they come of age they will be an intelligent audience for jazz."

FATHER O'CONNOR says the TJC "educates these youngsters and develops a new audience for jazz. The music is presented in such a dignified and scholastic manner, that the very atmosphere takes away much of the bad public relations jazz has been getting."

It's not unusual to see a sprinkling of parents in the room during meetings. They come to see and hear this music that so absorbs their children. Generally, they meet Father O'Connor and McLellan after the meeting and congratulate them for a project both instructive and entertaining.

Musicians who appear often bring their wives and children, and the atmosphere at a meeting is often similar to that of a family gathering.

The members have embarked on a program of education all their own. They are donating records and books on jazz to their high school and junior high school libraries, and forming school clubs to spread the word in ever-widening circles.

Ultimate aim of the organization is to establish a scholarship for one of its members, and at the same time establish an annual concert. Proceeds of the latter would finance the former.

A TJC group, composed of musician members, plays a set at each meeting. Sometimes the group plays traditional, but more often the young musicians play modern.

LOCAL MUSICIANS use the club as a sounding board for their experimental groups or writing. Both the Pomeroy band and the Jay Miglori septet debuted before the TJC. Woody Herman rehearsed his Herd at one club meeting.

Miss Saltman sums it up for members when she says about the organization, "It's a place where you learn things, you hear good jazz played by good artists, and if you play an instrument, you get a chance to learn and play."

Toshiko summed it up from the point of view of a guest, "I like to play for them very much. I would rather play for a club like this or at a concert than for any other audience. I have a feeling they appreciate what I am trying to do."

—dom

Armand Hug Chosen As Repeat Man

By Sharon A. Pease

FOR ANOTHER in our series of repeat columns, we have chosen the brilliant New Orleans pianist, Armand Hug. When we first wrote about him in *Down Beat* in March 1950, Hug already had achieved fame as an outstanding contemporary piano stylist. Today he is even more firmly entrenched in that position.

His success story is all the more remarkable because his music activities have been confined to the Crescent City. Using rare good judgment and unusual courage, Hug has continued to refuse many alluring offers to leave the area.

Instead he has chosen to avoid the strain and exertion of travel. At home, normal living and proper care have enabled him to minimize the ill effects of a chronic heart condition, yet vigorously maintain a busy music schedule.

HUG BEGAN PLAYING professionally when he was 13 and early in his career worked with many of the now-famous New Orleans musicians, including Larry Shields, Eddie Miller, Nappy Lamare, Monk Hazel, Irving Fazola, Doc Rando, Bill Patron, George and Abbie Brunies, Sidney Arodin, and Joe Loyocano.



Armand Hug

During World War II, he served for three years with the U. S. maritime service as a musician at the merchant marine training base at Pass Christian, Miss. Since being discharged in 1945, he has been featured as a soloist in various New Orleans niteries, including the Bayou bar, Pontchartrain hotel, Rumpus room and Absinthe House. He currently is in his third year at Musso's lounge on Canal St.

One of his many programs on

WDSU-TV was a series of illustrated lectures, wherein he authentically reproduced the unique creations of such influential pianists as Jelly Roll Morton, Pinetop Smith, Jimmy Yancy, Bob Zurke, Fats Waller, Jess Stacy, Clarence and Spencer Williams, and Earl Hines.

These activities have brought him a large group of local fans. However, it is Hug's prolific work on records that has made him a national favorite. He has recorded with bands fronted by Jimmy Wiggins, Sharkey Bonano, Santo Pecora, Johnny Wiggs, and Tony Parenti.

He also did four sides with Ray Bauduc (piano and drums) for Columbia, recently reissued on the Epic label. Armand has recorded with his own groups for Capitol, Columbia, Good Time Jazz, and Southland.

THE ACCOMPANYING style example was taken from his latest Southland release (*Southland 211*), a clever rendition of this writer's *Down Beat Theme*. Armand's artistic solo arrangement, backed by Joe Capraro on guitar and Chink Martin on bass, opens without introduction and proceeds through four exciting, 16-measure choruses. The final chorus, with two-measure tag, is shown herewith.

For comparison and helpful analysis, it is suggested that readers refer to the lead sheet of the original theme which appeared in our June 13 issue.

Utilization of the original outline, the notated solo, and the record from which it was taken, will better enable one to interpret the arrangement. The melodic values, logical balance, and swinging enthusiasm that are featured throughout characterize all of Hug's work.

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Hamp In Britain, Puts Accent On Rock 'n' Roll

London—The Lionel Hampton band, currently touring Britain is accenting rock 'n' roll in its presentation. Hampton has added tenor Elsie Smith, organist-pianist Robert Moseley, and singer Mamie Watts, who also composes rock 'n' roll material. The rest of the Hampton personnel: Trumpets—Dave Gonzales, Ed Williams, Dick Williams, Ed Mullens; trombones — Larry Wilson, Julian Priester, Locksley Hampton; reeds—Bobby Plater, Scoville Brown, Eddie Chambley, Retney Brauer, and Curtis Lowe; guitar—Bill Mackel; bass —Richard Evans; piano—Oscar Denard, and drums—Wilbert Hogan. Drummer-dancer-comedian Curley Hammer also is with the band.

Bauduc, Lamare Signed To Capitol Term Pacts

Hollywood—Ray Bauduc and Nappy Lamare, who early this year formed their own small group with an accent on "entertainment," have been signed to term contracts by Capitol Records. They will record as vocalists and instrumentalists.

Also added to the Capitol roster on term contracts are singers Johnny Wilder, Jimmy Breedlove, formerly of the Cues vocal group, and Virginia Atter.

Here's Hug Solo On 'Down Beat Theme'

Medium Bounce Tempo

The musical score is written for piano in 4/4 time. It consists of six systems of music, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The tempo is 'Medium Bounce Tempo'. The score features several triplet markings (indicated by a '3' over a group of notes) and various chordal textures. The piece concludes with a double bar line and the marking '8 L'.

76383

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8 L

Jazz Off The Record

By Bill Russo and Jerry Mulvihill

THE HARMONIC structure on which this solo is based may be broken down into two eighth-measure sections, which are identical except for the last measure of each section. The chord progression is basically I-IV-I-V-I.

By his choice of notes, Cohn shows a high degree of harmonic awareness. The seventh step of the natural E minor scale is raised when ascending (D# in Measure 6) and unaltered when descending (D in Measure 4). The sixth step is treated in the same manner (C# in 2 and C in 8). These phenomena, of course, are characteristic of the melodic minor scale.

There are several kinds of nonchordal tones in the melodic line. Besides passing tones too numerous to list, there are auxiliary tones (F# in Measure 2) and neighboring tones (A# in Measure 15).

A MELODIC DEVICE used in several places is to resolve a neighboring tone to its chordal tone and then to return immediately to the neighboring tone, which is now a chordal tone of a new chord. Examples: B-A-B (Measures 4-5) and F# E F# (6).

Some neighboring tones are potential chordal tones: B (Measure 4) could be a 9th; F# (Measure 6) an augmented

11th, but their position in the melodic line does not warrant their classification as extensions. On the other hand, G (Measure 4) is definitely an extension (7th) of the A minor chord. Context is a determining factor.

The diminished 5th, an altered chord tone, is used in Measure 10. As in most jazz, its use is similar to that of blue notes (flat 3rd and 7th), especially in minor. This resemblance is more noticeable when heard than when seen on paper.

THE POINT THAT is probably most interesting about this solo is that not only the content but also the form of the melody is derived so much from the harmonic structure. Like the harmony, the melody may be divided into two similar eight-bar sections. Furthermore, within both sections there is a similar division of musical thought. Phrasing marks here do not represent a division of thought; their function is interpretive.

This content division, in terms of measures, is 1-3, 4-5, 6, 7-8, in both sections. Compare Measures 1-3 to 9-11, 4-5 to 12-13, 6 to 14, and 7-8 to 15-16.

The similarity is strongest between 4 and 12 (they are identical) and weakest between 8 and 16 (where contrast is most desirable and where there is

already contrast in the harmony). In general, the melody becomes more active at those points of greatest harmonic activity.

THIS measure-to-measure comparison is suggested only for the sake of analysis. It should not be inferred that the solo was consciously constructed in such a manner. The admirable balance becomes more admirable when viewed as spontaneous composing.

On the other hand, symmetry is not carried to an extreme; the overall curve of the melody reaches its apex in the third quarter (Bb in Measure 10).

All records used in this column are available at Gamble Music, 312 S. Wabash Ave., Chicago 4, Ill., either directly or through the mail.

Key To Solo

Tenor saxophone, trumpet, and Bb clarinet play as written.

Alto saxophone transpose down a perfect 4th. The parentheses may be transposed up a perfect 5th.

Baritone saxophone transpose down a perfect 4th.

Trombone and bass transpose down a major 9th.

Other concert-pitch instruments transpose down a major 2nd.

M.M. = 196.

Records available: Al Cohn, *The Natural Seven*, RCA Victor LPM-1116.

Al Cohn On 'Jump The Blues Away'

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One More Organ Lesson

By Sharon A. Pease

READERS WHO have been following our home study organ course now are ready for their first piece. In this, the fourth lesson of our series, we will outline how the principles you have learned are applied to play the perennial favorite *Little Brown Jug*.

First select the desired registration—that is, the proper setting of the drawbars to produce the tonal quality and coloring you prefer. Detailed information on this subject will be found in the booklet explaining the operation of the organ.

Next determine the desired volume. To do this, hold middle C, with right

hand on the upper manual; C major chord, with left hand on the lower manual, and C, with toe of left foot on the pedal keyboard. Now place your right foot on the swell (volume) pedal and press it down until you have found the volume you like. Caution: Improper use of the swell pedal can be very annoying to the listener. It shouldn't be moved up and down promiscuously.

Now you are ready to start playing *Little Brown Jug*, which is in common time (four counts in each measure). It is suggested that you first become thoroughly familiar with the melody by playing it with the right hand alone. The same procedure should be applied to the outlined accompaniment.

Notice that the chord symbols shown above the melody line indicate the harmony in the first measure is C, second measure F, third measure G7, and

fourth measure C. No symbol or chord diagram appears in the fifth measure, so the chord of the preceding measure (C) is used again. The same procedure is applied at the ninth and 13th measures.

Special attention should be given to the accompaniment in the final measure which forms the ending. Count 1: Left foot plays C on pedal keyboard. Count 2: Left hand plays C chord on lower manual. Count 3: Left foot plays C on pedal keyboard and at the same time, left hand plays C chord on lower manual.

Count 4: Silence . . . melody, left hand and left foot rest. (On the chord organ, the accompaniment is supplied by pressing the button that has the same chord name as the one shown in the symbol marking and alternating between the left and right foot pedals.)

Medium Tempo

The musical score consists of four systems. Each system has a treble clef staff with a melody line and a keyboard diagram for the left hand. The chord symbols above the melody line are C, F, G7, and C. The keyboard diagrams show the fingerings for the chords: C (2 on C4, 1 on E4), F (2 on F3, 1 on A3), and G7 (2 on G3, 1 on B3). The first system has four measures, the second has four measures, the third has four measures, and the fourth has four measures.

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Albert, Abbey (Stattler) Boston, Mass. h
Austin, Sid (Palms) Hallandale, Fla., 11/12-19, nc

Bair, Buddy (Melody Hill) Chicago, b
Barnet, Charlie (Mission Beach) San Diego, Calif., b

Barron, Blue (On Tour—Chicago Territory) h
MCA

Barlow, Dick (Drake) Chicago, h
Bartley, Ronnie (On Tour—Midwest) NOS

Basie, Count (Red Hill Inn) Penneauken, N. J., 11/30-12/5, nc

Baxter, Les (On Tour—Chicago Territory) MCA

Beecher, Little John (On Tour—Midwest) NOS
Belloc, Dan (On Tour—Midwest) GAC

Bert, Mico Pa (Waldorf-Astoria) NYC, h
Brandwynne, Nat (Waldorf-Astoria) NYC, h

Brandfield, Billy (On Tour—East Coast) MCA
Byers, Verne (On Tour—south) NOS

Cabot, Chuck (On Tour—Dallas Territory) MCA

Calame, Bob (On Tour—South) NOS
Carle, Frankie (On Tour—West, southwest) GAC

Chamaco (New Frontier) Las Vegas, Nev., 11/25-12/25, h

Clayton, Del (On Tour—Midwest) NOS
Coleman, Emil (Stattler) Washington, D. C., h

Commanders (Meadowbrook) Cedar Grove, N. J., 11/15-12/8, b

Cross, Bob (Stattler) Dallas, Texas, h
Cummings, Bernie (On Tour—Midwest) MCA

De Hanis, Al (Heidelberg) Jackson, Miss., h
Donahue, Al (Shamrock) Houston, Texas, 11/8-12/10, h

Drake, Charles (President) Kansas City, Mo., h

Eberle, Ray (On Tour—East Coast) MCA
Eclair, Les (On Tour—East Coast) MCA

Ellington, Duke (Birdland) NYC, 11/8-21, nc
(Loop) Cleveland, Ohio, 11/23-12/2, d

Ennis, Skinny (On Tour—South) MCA
Ferguson, Danny (Flame) Duluth, Minn., r

Fitzpatrick, Eddie (Mapes) Reno, Nev., h
Flanagan, Ralph (On Tour—Midwest) GAC

Foster, Chuck (Aragon) Chicago, out 12/23, b
Goodman, Benny (On Tour—Midwest) WA

Gordon, Claude (On Tour—Northwest) GAC
Gray, Ed (On Tour—East) GAC

Hawkins, Erskine (Oyster Barrel) Quebec City, Canada, nc

Holmes, Allen (New Yorker) NYC, h
Incardona, Sammy (On Tour—Texas) AT

James, Harry (On Tour—West Coast) MCA
Johnson, Buddy (Rock 'n' Roll Show) GG

Jordan, Louis (Orchid) Kansas City, Mo., 11/14-18, nc; (Ko Ko Club) Phoenix, Ariz., 11/19-25, nc

Kaye, Sammy (Coliseum) Sioux Falls, S. D., 11/20-25, b

Keaton, Stan (Macumba) San Francisco, Calif., 11/2-18, nc

King, Henry (On Tour—Dallas Territory) MCA

King, Wayne (On Tour—Chicago Territory) MCA

Kisley, Steve (Stattler) Detroit, Mich., h
Lewis, Ted (Desert Inn) Las Vegas, Nev., 11/13-12/1, nc

Lombardo, Guy (Blinstrub's) Boston, Mass., 11/12-18, nc

Long, Johnny (On Tour—Midwest) GAC
Love, Preston (On Tour—Northwest) NOS

Maltby, Richard (Blue Note) Chicago, 11/14-27, nc

Mango, Dick (On Tour—Midwest) AT
Marterle, Ralph (On Tour—Midwest) GAC

Martin, Freddy (Ambassador) Los Angeles, h
May, Billy (On Tour—South) GAC

McGrane, Don (Radisson) Minneapolis, Minn., h
McIntyre, Hal (On Tour—South) GAC

McKinley, Ray (On Tour—Midwest) WA
Mercer, Jerry (On Tour—East) GAC

Mooney, Art (On Tour—East) GAC
Morgan, Russ (Biltmore) NYC, h

Morrow, Buddy (On Tour—Texas) GAC
Munro, Hal (Milford) Chicago, b

Neighbors, Paul (Chase St. Louis, Mo., h
Pastor, Tony (On Tour—South) GAC

Pepper, Leo (On Tour—Texas) GAC
Petti, Emilie (Stattler) Hartford, Conn., h

Price, Lloyd (Farmdale) Dayton, Ohio, 11/15-18, cc

Prysock, Red (On Tour—South) GG
Rank, George (Peabody) Memphis, Tenn., 11/19-12/2, h

Ray, Ernie (Avalon) Casper, Wyo., nc
Reed, Tommy (Muehlebach) Kansas City, Mo., h

Reichman, Joe (On Tour—Texas) GAC
Rench, Dick (Club Bar) Battle Creek, Mich., nc

Rudy, Ernie (Melody Hill) North Riverside, Ill., 11/7-12/1, b

Sauter-Finegan (On Tour—East) WA
Sedlar, Jimmy (On Tour—East Coast) MCA

Sonn, Larry (On Tour—East)
Spivak, Charlie (On Tour—Chicago Territory) MCA

Straeter, Ted (Plaza) NYC, h
Sudy, Joseph (Pierre) NYC, h

Thornhill, Claude (On Tour—South) WA
Williams, George (On Tour—East) GAC

combos

Adderley, Julian "Cannonball" (Black Hawk) San Francisco, Calif., 11/20-12/3, nc

Armstrong, Louis (Chez Paree) Chicago, out 11/15, nc

Bell-Aires (Wort) Jackson, Wyo., h
Bel, Freddie (Surf) Baltimore, Md., 11/20-12/5, d

Belto, Al (Dream Room) New Orleans, La., 10/20-11/16, nc

Blockbusters (Colonial Tavern) Toronto, Canada, 10/1-11/25, d

Bonnemere, Eddie (Embers) NYC, 11/19-12/1, nc

Brubeck, Dave (On Tour—East) ABC
Castro, Joe (Hickory House) NYC, nc

Cavallero, Carmen (Plantation) Gremsboro, N. C., 11/6-19, r

Charles, Teddy (Blue Note) Chicago, 11/25-12/2, nc

Chavelles (Plaza) NYC, 11/8-12/22, h
Dixieland All-Stars (Hunt Club) Berwyn, Ill., 11/2-17, r

Fox, Freshmen (On Tour—Midwest) GAC
Four Sounds (Tia Juana) Cleveland, Ohio, rh

Gardner, Lynn (Phillips) Kansas City, Mo., out 11/10, h

Gibbs, Terry (Ball & Chain) Miami, Fla., 11/7-19, nc

Goofers (Horizon) Pittsburgh, Pa., 11/20-12/8, nc

Hixson's Musical Tribe (Elkton) Quincy, Ill., h

Hunt, Pee Wee (On Tour—South) GAC
Jackson, Bull Moose (4400 Club) Brentwood, Md., 11/13-20, nc

Jodimars (Oyster Barrel) Quebec City, Canada, 11/19-25, nc

Jumpin' Jaguars (Officers Club) Pepperell Air Force Base, St. John's Newfoundland, 11/10-12/1, pc

Kaye, Mary (Sahara) Las Vegas, Nev., 10/23-12/31, h

Krupa, Gene (Red Hill Inn) Camden, N. J., 11/20-25, nc

Les Jazz Modes (Blue Note) Philadelphia, Pa., 11/23-17, nc

Marlow, Don (Bar of Music) Los Angeles, h
Mason, Hub (Milla Villa) Sioux Falls, S. D., nc

McLaurer, Sarah & Richard Otto (Stage) Chicago, 10/31-11/30, c

McPartland, Marian (Baker's Keyboard) Detroit, Mich., 11/5-11, nc; (London House) Chicago, 11/14-12/9, r

Mincus, Charlie (Marina's) Washington, D. C., 11/19-25, nc

Murphy, Turk (Lyric Band Club) Hanover, Pa., 11/12-19, nc

Powell, Bud (On Tour—Europe) GG
Roach, Max (Showboat) Philadelphia, Pa., 11/12-17, nc

Salt City Five (Caparella's) Buffalo, N. Y., 11/20-12/2, d; (Theatrical Grill) Cleveland, Ohio, 1/7/57-2/2, nc

Shank, Bud (Jazz City) Hollywood, Calif., 11/9-12/6, nc

Shearing, George (Zardi's) Hollywood, Calif., 11/27-12/17, nc

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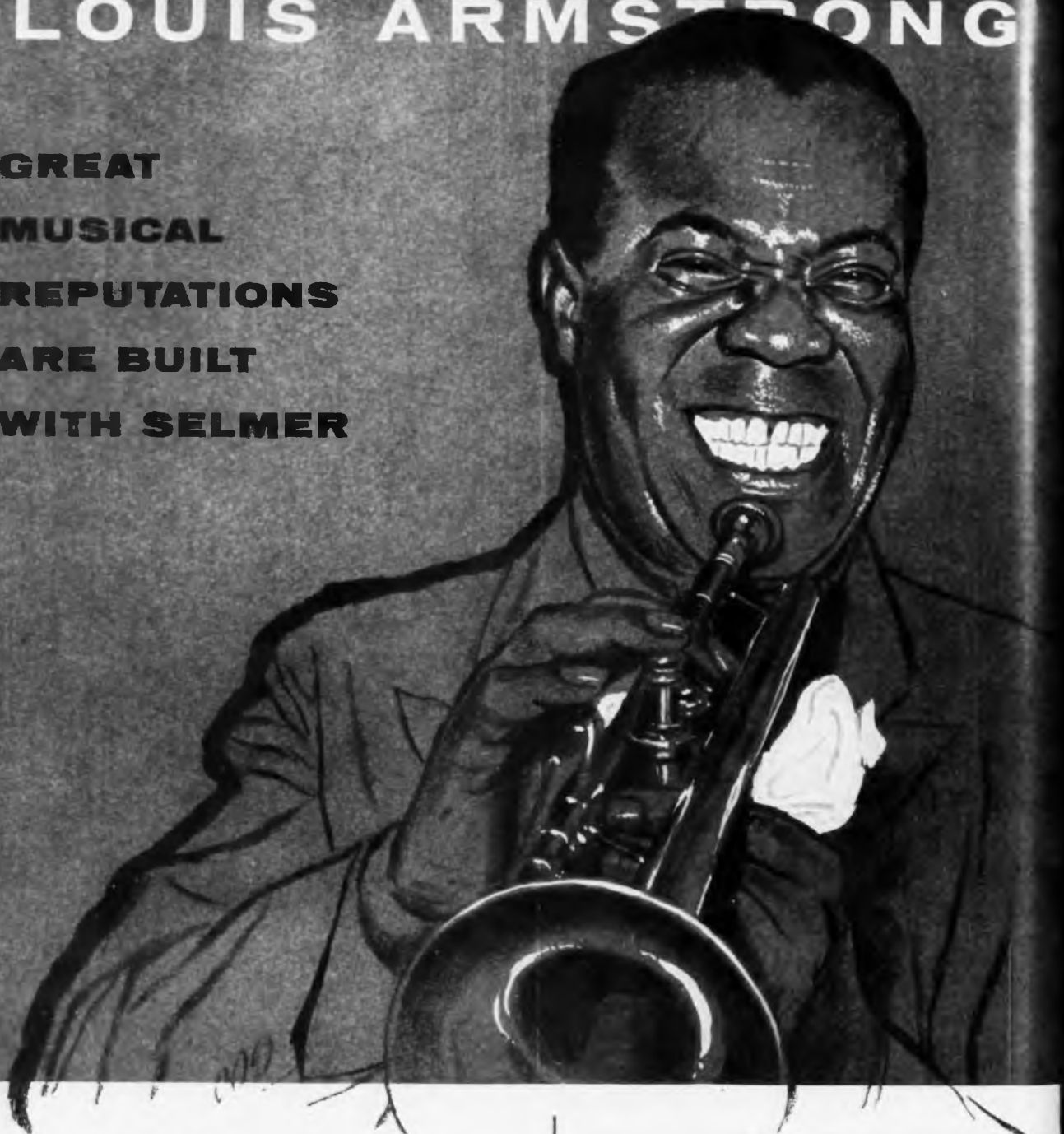
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