

January 25, 1956

Sinatra Signs
7-Year Deal
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Embarrassed?
Not Brubeck
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Oscar Peterson
Talks Piano
(See Page 10)

Machito Fights
Delinquency
(See Page 11)

DOWN BEAT

RECORDS
HIGH-FIDELITY
INSTRUMENTS
FILMLAND UP BEAT
RADIO • TV

35
CENTS

CANADA 1M
FOREIGN 10c

Everything In The World About The World Of Music

EmArcy Is On The Move

See Pages 12-14



Terry Gibbs



Gerry Mulligan



Max

Sarah Vaughan



BILL HALEY
"Mr. Rock and Roll"

It's Been Quite
A Year!

BILL HALEY and his Comets

- **"No. 1 Rhythm & Blues Personality"**
... Annual Readers' Poll — 1955 (DOWN BEAT 12/28/55)
- **"No. 1 Instrumental Group"**
... Annual Readers' Poll—1955 (RECORD WHIRL, January '56)
- **"No. 1 Favorite Record and Artist"**
... "Rock Around The Clock"
... Annual Readers' Poll—1955 (RECORD WHIRL, January '56)
- **"No. 1 Small Instrumental Group"**
... Annual Poll—1955 (CASH BOX, November 26, '55)
- **"No. 1 R&B Artists of the Year"**
... Annual United Press Poll
- **"No. 1 Record of 1955"—"Rock Around The Clock"**
... Annual Poll — 1955 (CASH BOX November 26, '55)
- **Triple Crown Winner on Billboard Magazine's
record popularity charts.**

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DOWN BEAT

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Strictly Ad Lib

NEW YORK

ONSTAGE: Lena Horne, tired of waiting for Queen of Sheba to materialize, has withdrawn from the production. She may do a film for Sam Spiegel about Negro life in England . . . Mary Martin will tour in Annie Get Your Gun for 10 summer weeks and then do it on TV in the fall . . . Porgy and Bess in Warsaw Jan. 21 to Feb. 1 . . . Ruth Price is being considered for the next edition of New Faces . . . Lehman Engel will write incidental music for the new Paddy Chayefsky play, Middle of the Night.

ENTERTAINMENT-IN-THE-ROUND: After 22,000 performances without missing a show, Merle Evans has resigned his post as conductor of the Ringling Brothers and Barnum & Bailey Circus band . . . The Weavers Dec. 24 Carnegie Hall concert was sold out several days before . . . Frank Parker reportedly receives \$50,000 for three Las Vegas weeks beginning Feb. 14. He breaks in the act at Blinstrub's in Boston . . . Betty Madigan will soon play a 68-day concert tour of Europe with the Tony and Sally DeMarco dancers.

JAZZ: Lester Young, who has needed a rest badly, has been getting it together with treatment at Bellevue. He's progressing well and should be ready to play the Birdland tour . . . Johnny Wiggs, the New Orleans school teacher, who'd rather play jazz than do anything else, is in New York looking for work. Despite a heart condition, he'd prefer to play rather than return home to teach. Johnny, a tasteful traditionalist, recorded recently for Southland . . . Donald Byrd has replaced Kenny Dorham in the Jazz Messengers . . . Louis Armstrong will not be the first ANTA-approved jazz unit to tour the near and middle east. Picture commitments and a high asking fee nixed the idea. Dizzy Gillespie and a big band were being considered at press time, and Dizzy may do a month in Turkey and the Near East after Dizzy plays Europe with JATP . . . The Eddie Condon Book of Jazz, edited by Dick Gehman and published by Dial, will have pieces by John Steinbeck, J. D. Salinger, Leonard Feather, John Hammond, and Nat Hentoff. It's due in March . . . Doug Mettome has been playing at the 82 club in the Village . . . Leonard Feather's Encyclopedia of Jazz went into its second printing after only six weeks on the market. First printing was 10,000 . . . Al Cohn did two Birdland weeks at the end of December with Zoot Sims . . . The Six are at Cafe Bohemia until Jan. 18 . . .

RECORDS, RADIO, TV: The justice department is investigating the possible violations of anti-trust laws by major record manufacturers . . . Paul Weston will record Reflections of an Indian Boy, a suite by the late Carl Fischer, who was Frankie Laine's accompanist . . . Eddie Fisher has signed a 15-year exclusive radio-TV contract with NBC. He'll continue his twice-a-week TV shows . . . Al Collins is negotiating with Dumont TV for a jazz show.

CHICAGO

SIX-A-DAY AND THREE-A-NIGHT: The Black Orchid Jr. room, across the foyer of the supperclub, is initiating a semi-jazz policy. First in the lineup of balladonnas was Sylvia Syms, and Kitty White holds the fort at present splitting sets with Ernie Harper . . . Joe E. Lewis and the Mary Kaye trio are doing expected bangup business at the Chez Paree. Sam Levenson follows on Jan. 17 . . . Palmer House has Ted Reno and a Continental Revue for a lengthy engagement . . . Al Morgan is the musical fare at Linn Burton's Steak House, alongside Rocco Greco. House band is the Jimmy Konos trio . . . The Al Lopez trio is the new house band at the Blue Angel.

JAZZ, CHICAGO-STYLE: The trio at Max Miller's Scene on North Clark comprises Max on vibes and piano; Herb Rogers, guitar; Sy Nelson, bass . . . Pat Moran quartet is headlining the Cloister Inn per a moveover from the Sutherland hotel . . . Trumpeter King Kolax' trio is operating as the house band at the Pershing hotel . . . The Gate of Horn has postponed its opening till late January . . .

(Turn to Page 30)

Baker Group To Tour Japan

London — Chet Baker is scheduled to tour Japan during the month of March along with the British Tony Kinsey quartet. The latter will be the first British jazz unit to play Japan. The tour will probably encompass night clubs and concerts in leading Japanese cities.

Baker meanwhile opened a seven-week engagement Jan. 3 at night club in Milan, Italy. Baker is also set for an Italian TV show. After Italy, Baker moves to Frankfurt, Munich, Hamburg, and Berlin. Before leaving for Italy, Baker recorded two sides with Caterina Valente in Germany which will probably be released in America on Decca. Bassist Jimmy Bond has left the unit, but Belgian tenor Bobby Jasper and his American wife, Blossom Dearie, are traveling with Baker.

MGM Signs Bob Merrill

New York—Bob Merrill, one of the nation's top writers of popular songs, has signed an unusual seven-year contract with MGM, under which he will write, compose, and produce, in addition to retaining outside rights.

The non-exclusive contract calls for Merrill to contribute his services on seven pictures over a 10-year period, with Merrill sharing publishing rights and receiving royalties. He now has nine to go, having already written the musical score, consisting of 16 numbers, for the forthcoming *Anna Christie*.

Negotiations to sign Merrill, who has had 18 songs on the nation's lists of top 10 tunes in the past five years, were started three years ago by Johnny Green, head of the MGM music department.

'Wonderful' Opens March 16 In NYC

New York — *Mr. Wonderful*, starring Sammy Davis Jr. in his first Broadway appearance, will go into rehearsals on Jan. 20. The show to be directed by Jack Donahue is being produced by Jule Styne and George Gilbert. The book was written by Joseph Stein and the score by Jerry Boch, Larry Holofcener and George Weiss.

Featured in the play, which is slated to open in New York on March 16 after three weeks in Philadelphia, are Jack Carter, Pat Marshall, Olga James, Chita Rivera, and Hal Loman.

ABC-Paramount Readies Jazz Educational Project

New York — Creed Taylor, new head of jazz for ABC-Paramount, is readying an ambitious jazz educational series in addition to his regular releases. As presently conceived, the initial lot of "Know Your Jazz" will consist of 12 LPs. If these are accepted, the series will continue and will grow in complexity. The first 12 may be released at the rate of four a month once they're completed.

The series is directed at the lay public and will present a cross-section of the current jazz scene instead of the usual historical approach. There will be albums devoted to specific instruments in jazz—for example, the vibraphone in different contexts. There will also be sets devoted to different types of arrangements with the first likely to be mostly unison and very simple contrapuntal scores. "Whenever counterpoint is to be used in this initial series," commented Taylor, "the lines will have to be clear, melodic and have a lot of daylight. There'll be no big sounds for sound's sake."

Quincy Jones is already at work on some of the material, and Ralph Burns may also be commissioned. Don Elliott is also doing a mellophone album with Herbie Mann and Joe Puma. There will probably be a separate, detailed pamphlet available with each album instead of linear notes and, underlines Taylor, "if any jazz terminology is used, there will also be a jazz dictionary included."

Taylor invites all musicians with ideas for the project and those who would like to participate to contact him at the Paramount Building, 1501 Broadway, Times Square, New York. Taylor is also actively looking for new talent for his regular ABC-Paramount releases. "I plan to continue the same policy I followed when I was at Bethlehem," says Taylor. "Anybody who has a talent will get a chance to record."

Has Tux, Will Travel

New York — Capitalizing on his prominent role in *The Benny Goodman Story*, Teddy Wilson intends to travel more widely this year than he has in recent seasons. Wilson has signed an exclusive booking pact with Joe Glaser and will probably work with a trio. Teddy played two preparatory weeks toward the end of last year with Jo Jones and Gene Ramey at the Rouge lounge in Detroit and the Cotton club in Cleveland.

LaRosa To Victor

New York—Singer Julius LaRosa, whose contract with Cadence expired as of Jan. 1, 1955, has signed a three-year pact with RCA Victor.

Sinatra Signs 7-Year Deal

Hollywood—After negotiations that lasted five months Frank Sinatra has signed a new seven-year contract with Capitol Records for undisclosed terms.

Alan Livingston, Capitol executive v.p. who negotiated the pact, described it as "long and involved" and said it is to become effective immediately although there were still 18 months to go on Sinatra's four-year deal with the discery.

Because the dickering took so long to conclude there had in recent months been persistent rumors in the trade that the singer was switching to Victor.

Commenting on these rumors Livingston said, "When we took him 2½ years ago Frank couldn't get a record. Now every company in the business is after him and it would be silly to deny that he has had generous offers from every quarter."

Under provisions of the new pact Sinatra will continue to record both singles and albums exclusively for Capitol.

Byers Plans French Leave

New York — Trombonist-arranger Billy Byers, who has been active in the New York studio and jazz scene, is close to signing a unique deal that will send him to Paris for at least eight months. Byers would function in an advisory capacity for French publisher-film producer, Ray Ventura, in the latter's Music Hall record company. For Ventura's label, Byers would write and conduct for large orchestra dates and consult with the engineers to enable them to achieve an "American" sound on the pop sides. Byers would also build a jazz catalog for the company.

Byers expects to play frequently as well as arrange. Many of the pop sides Byers will be directing are aimed primarily at the American market, and will be released in the States by Kapp Records. The agreement is for eight months with mutual options, and Byers will leave in mid-January.

Judy Garland Goes To CBS

New York—Judy Garland has signed a contract with CBS television which gives the network her exclusive services for three years.

Miss Garland's contract calls for one appearance on the network each year through 1959, with renewal options for her services beyond that year.

Her first scheduled appearance under the terms of the new contract will be in the fall of 1956 in a "live" presentation, the details of which are currently under discussion. All of Miss Garland's programs for CBS television will be presented "live" and will be of either one-hour or one-hour-and-a-half length depending upon the format.

Lombardo Reviving 'Show Boat' Again

New York—*Show Boat*, the Oscar Hammerstein perennial, has been chosen by Robert Moses and Guy Lombardo as next summer's production at the Jones Beach Amphitheatre.

Hammerstein and Lombardo will personally supervise the production and the latter will conduct his orchestra on a floating pit. John Kennedy has been appointed supervising director.

The lagoon which separates the performers and spectators will be turned into a bend in the Mississippi river with docks and levees. There will also be a specially built show boat.

Joe Baquet Dies; Jazz Clarinetist

Hollywood—A direct link with the earliest days of New Orleans jazz was severed Nov. 20 with the death here of Joe Baquet, 70, clarinet and sax player in the Crescent city around the turn of the century.

Born in New Orleans, Nov. 15, 1885, Joe Baquet was originally a printer by trade. He began to play after his marriage in 1905, during an era that saw Buddy Bolden, King Oliver, Lorenzo Tio, Kid Ory, and later Louis Armstrong originate a new kind of band music.

In 1918 he left New Orleans for New York, part of the great exodus of jazz talent, and joined a small band led by comedian Jimmy Durante, then a rag-time piano player. First job Baquet played when he came to Los Angeles in 1920 was at Fred Solomon's Penny Dance. At the time of his death he had been inactive musically for about 10 years.

Rosema, his widow, three daughters, and three sons survive.

Liberty Firm Sues Mercury; Charges Pirating Of Material

Hollywood—True purpose of the lawsuit for \$150,000 recently filed in federal court here by independent Liberty Records against Mercury Records charging unfair competition and infringement of copyright in

latter's version of the Liberty best-seller, *Cry Me a River*, is "not just the money," according to Liberty co-partner Jack Ames.

"We hope this will prove to be a test case in stopping what has gotten to be a very bad part of the record business," Ames said. "As it stands now, the artist has no protection against duplication. There's nothing to stop a rival label from pirating material from any source it chooses. This is what we want stopped."

"The main point is not to collect the damages," Ames continued, "but to end unhealthy business practice."

Legal action, filed by attorneys Harold B. Fendler and Bernard (Bunny) Cohen, charges unauthorized use of Barney Kessel's arrangement for bass and guitar on *River*, the Julie London single now riding past the 350,000 sales mark. It alleges Mercury instructed musicians Red Callender and Bobby Bain to "duplicate exactly" the Kessel arrangement for Kitty White's recording of the tune.

"For the purpose of interfering with the sale of plaintiff's records and capitalizing on (their) growing popularity," contends the suit, Mercury distributed a version of the platter which was a "colorable imitation" of the original which by wide promotion, it claims, "caused great confusion in the minds of the trade generally and of the general public."

Liberty's followup album, *Julie Is Her Name*, which includes *River*, was recently released and is enjoying wide sales.

Columbo Kin File Suit Versus Duke

Hollywood—Two brothers and a sister of the late Russ Columbo have filed suit against film producer Maurice Duke asking that the court dissolve their agreement giving Duke exclusive rights to the production of a Russ Columbo biofilm Duke supposedly has had in preparation for over two years.

It is alleged in the suit that Duke, who at various times has announced Johnny Desmond, Tony Martin, and others as "under consideration" for the title role, claimed falsely that he had Perry Como under contract when the agreement was made.

It's understood that several major studios and independents have been bidding for the rights to the Columbo story. The singer died of an accidental gunshot wound in 1934 just as he reached the brink of a promising career.

BG, Hamp Cut Capitol Sides

New York—Benny Goodman recently cut several more sides for Capitol. He headed a quintet in one session with Lionel Hampton, George Duvivier, Mel Powell, and Bobby Donaldson. In a big band session, Benny used Don Lamond, Duvivier, Hymie Schertzer, Boomie Richman, Buck Clayton, Urbie Green, and Lou McGarity. Several Fletcher Henderson big band arrangements were used. The set is due for release this month.

Fire Shuttters Boston Hi-Hat

Boston—A \$20,000 fire shuttered the Hi-Hat over the holiday weekends, and forced cancellation of appearances scheduled by Woody Herman and the Herd, Al Hibbler, and Earl Bostic.

The blaze apparently started in the Hi-Hat's kitchen and spread quickly to the second floor club. Dressing rooms and offices in two upper floors were also gutted.

The club's shutdown shut off another source of jazz in the city. The Savoy, long a two-beat landmark here, is reported ready to close for good after the first of the year. Jazzarama switched from jazz to a dancing-entertainment policy before Christmas. And the Down Beat switched from jazz to lounge entertainment, pending renovation scheduled for the early part of the New Year.

Cadence Readies More Jazz Sides

New York — Archie Bleyer's Cadence label will soon release two Dixieland jazz sets. The label purchased a tape cut by Pee Wee Erwin's band at the Grandview Inn, Columbus, Ohio, and also recorded a Billy Maxted unit at Nick's. The Maxted band included Sal Pace, Tom Forsyth, Lee Gifford, Charlie Traeger, and Sonny Igoo.

Forthcoming shortly are two new Don Shirley LPs. One is composed of popular classics and the other is devoted to Shirley's improvisations on a theme from his own *Orpheus in Hell*.

Caught In The Act

Art Tatum: Brandeis University,
Waltham, Mass.

Art Tatum fidgeted a bit before walking onstage before some 600 students jammed into the hall here. He hadn't played a solo concert in some three years. But judging from the ovation his entrance received, he had nothing to worry about.

His playing, 12 numbers and an encore, dispelled even his own doubts.

Tatum, who has shed more than 50 pounds, is a changed man in appearance, but as powerful as ever as a piano virtuoso. He varied his mood unceasingly, from a lacy *Tenderly* to a wistful *Mighty Like a Rose*, a strongly rhythmic *Begin the Beguine* to a humorous *I Cover the Waterfront*, a nostalgic *Yesterdays* to a yearning *Someone to Watch Over Me*.

He passed the melody from hand to hand, and often his fingers flew so quickly over the keyboard he seemed to be plucking incredibly swift notes from the piano rather than creating them percussively.

He journeyed from classical to barrelhouse and back again in a chuckling *Humoresque*. Massenet's *Elegie* was a musical tour de force so lyrical that the audience burst into applause before the final hushed notes had been played.

On *Love for Sale*, *Over the Rainbow*, *Willow Weep for Me* and *There Will Never Be Another You*, Tatum dazzled with his wealth of ideas and technique. He seemed to wander from the melodic line, lose himself, then return fleetingly to the melody to prove he hadn't, and proceed to wander off on another creative line. He was surrounded at the end by students, who pressed close to thank him for appearing. And perhaps touch him.

—dom cerulli

Shelly Manne & His Men Tiffany, Los Angeles

Rarely does a newly organized combo find a steady berth with no worries about where the next gig will be. In Shelly Manne's case this has happened. His new quintet is now the "house band" at Jack Tucker's Tiffany.

Shelly has wanted his own group for some time but with the primary requisite that it be a swinging band rather than on a experimental kick. With Bill Holman, tenor; Stu Williamson, trumpet, and rhythm section comprising Russ Freeman, Leroy Vinnegar, and Shelly, the group does swing—hard.

They may begin a set with a Jack Montrose arrangement of *Bernie's Tune*, featuring Russ's strong piano; move on into an extended *Bag's Groove* with the two horns blowing interestingly voiced passages.

Holman solos freely and inventively with fine tone and flowing lines. Though Williamson is not in the "big tone"

Eddie, Debbie To Make Film

Hollywood—Eddie Fisher and Debbie Reynolds, currently musicdom's most famous husband-wife duo, have been signed to co-star in a film to be produced by RKO, now under new ownership and planning a heavy 1956 production schedule.

The title of the Fisher-Reynolds starrer has been announced as *Every Mother Should Be Married*. It is expected to start in May.

Chick Kardale Now A DeeJay

Chicago—"Don't bring money, bring records," is the refreshing philosophy of Chick Kardale, one of the genuine characters of the music business, who starts a new career as a disc jockey Jan. 15 on WBBM, the CBS outlet here.

Never considered to be a man lacking in confidence, Kardale, whose career as a song plugger has made him known to literally hundreds of persons in the trade, says, "This show is gonna be the end! I'm gonna cover every kind of record—pops, Latin, jazz even kiddy discs—and I'm gonna talk about all the people I've worked for and known and lived it up with. Howard Miller better move over, cuz Chick's comin' in." (Ed. Note: Howard Miller is generally considered to be one of the three or four most influential deejays in the country.)

"Hal Kanter, the comedy writer who does the George Gobel show, among others, is gonna be doing material for me, and I'm gonna have the top people in music as guests. Bing Crosby even gave me a sendoff—he said, 'Go, boy, you're gonna make it!'"

The show, to be called *Chick Kardale, Song Plugger*, will run from 11:15 p.m. to midnight, Monday through Friday.

trumpet class, he plays a relaxed horn with imaginative phrasing and a goodly supply of fresh ideas.

In the fast *Happy Little Sunbeam*, Freeman works on his composition with a constantly changing harmonic conception, and an unrelentingly percussive approach. Vinnegar's steady section work and swinging solo passages establish him a bassman with an exciting future.

Shelly's drumming is, as always, superlative. He is, in fact, the swinging heart of the band, playing with amazing technique never out of place but utilized to punctuate high points in the sidemen's solo and collective blowing.

—byman

Mulligan's Plans Set For Europe

New York—As of present plans, Gerry Mulligan will be leaving for Europe Feb. 22 to begin a European tour. Initial booking is for three weeks at the Olympia theater in Paris, starting Feb. 29. Promoter Ray Ventura has also taken an option on a further month of dates in France and North Africa.

Whether Ventura's option is activated or not, Mulligan is likely to play several more European weeks after Paris. It's expected that Germany, Italy, and Sweden will be among the other countries covered. The front line members of the current Mulligan sextet will accompany him to Europe (Bob Brookmeyer, Jon Eardley and Zoot Sims).

As for his more present plans, Mulligan expects to spend the next two months largely on concert dates, several weekends at Basin Street, and some radio and TV shots. For the long range, Mulligan hopes eventually to do more recitals with his own unit instead of package tours. A major objection to large package tours, from Mulligan's point of view, is that they are often booked into big arenas with resultant poor acoustics, especially for small combos.

Mulligan hopes also in the future to do only a limited number of club dates and those only in the better jazz clubs. In this procedure, he is following a practice instituted by Dave Brubeck within the past year. In the spring, for example, Mulligan plans to do college concerts, small recitals, and club date repeats only at places like Basin Street and Storyville.

Delaney To Act As Cadence Consultant

New York—Joe Delaney, former sales manager of Label "X" and more recently general manager of Cadence Records, has resigned the latter post in order to devote more time to personal management.

He has not completely severed connections with Cadence, however. He will continue to act as consultant for the label.

Tony Iavello Dead

Hollywood — Composer - arranger Tony Iavello, 42, died of a heart attack at his Van Nuys home Dec. 9. He was widely known in recent years as an arranger in the recording field here, working with Kay Starr, Les Baxter, Henri Rene, Nelson Eddy, and Mario Lanza, whose *Because You're Mine* was an Iavello arrangement.

Concert Loot Will Benefit Bird's Children

New York—The two children of the late Charlie Parker will be the beneficiaries of a concert held here in honor of Bird April 2, 1955.

The board of directors of the Charlie Parker Memorial Fund, Inc., has voted unanimously to turn over all money derived from the benefit, and any other benefits, to Local 802 of AFM "for the purpose of education and maintenance and support of Leon Parker and Laird Parker."

The board stipulated that not more than \$1,000 each is to be used for support and maintenance. The rest is to go toward the education of each child. Parker's mother, Addie, of Kansas City, Mo., and A. Edward (Tiny) Walters, an officer of 802, were appointed trustees of the fund. Approximately \$10,415 is in the fund.

A further provision is that the balance of a share owed to either child shall be paid to him in full no earlier than his 21st birthday.



Dave Brubeck Not Pink Over Red, Hot, And Cool

By Don Freeman

ENDORSEMENTS can lead to odd repercussions. Let's say a famous ball-player—maybe Yogi Berra—consents to allow his name to be used to promote a lipstick. The ribbing he'd get from the other Yankees, not to mention rival players, would be something fearful.

But were this to happen to a famous jazz musician—well, consider the case of Dave Brubeck and the Helena Rubinstein Red Hot and Cool lipstick. The ads are everywhere and, presumably, quite effective.

Curiously, though, Brubeck reports that there has been virtually no needling—good-natured or otherwise—on the subject from other musicians.

"AND I don't rightly know why," Brubeck admitted. (This was after a successful Irving Granz "Jazz ala Carte" concert in San Diego.) "One reason might be that everyone knows—or should know since the trades carried the story—that I didn't get any money for it. Not a cent. And the only reason I went for the lipstick deal was that it might promote the good of jazz among people who might be strangers to it—the *Vogue* readers, for example.

"When George Avakian brought up the idea, I was very hesitant. Finally, I said okay, but only on condition that other jazz musicians be involved in the project, too. To be alone in this thing would be too embarrassing."

"Speaking of embarrassment," the reporter said. "Isn't lipstick a strange commodity for a rugged guy to be pushing?"

"True," Brubeck smiled. "But I'll tell you one thing I wouldn't ever endorse is liquor. Or tobacco, either."

"You don't drink or smoke?" Incredulously.

"Well, put it this way—I don't smoke or drink now," Brubeck said. "I have before and—who can tell?—I may in the future. But not right now. Without sounding pious, I think jazz musicians and liquor have been too closely identified in the public mind. I wouldn't want to be a part of furthering this idea—especially for kids who are just getting interested in jazz.

"AGAIN, WITHOUT trying to sound pious or self-righteous, I don't want to have to need false stimulants to work. I'd rather depend on nothing more than God-given means.

"Besides," Brubeck went on, "the jazz musician has more than just himself to think of. He's got to think of how the public regards him.

"Some critics say the *Time* cover piece was bad. Well, I say the *Time* cover introduced a lot of people to jazz on different terms than they'd ever known. The lipstick promotion is doing the same thing. So long as you arouse curiosity and get people who didn't know about jazz to listen—now how can that possibly hurt jazz?"

Voice Interviews Jazz A&R Chiefs

New York—The Voice of America, which has been transmitting short-wave jazz programs, has recorded several interviews with jazz artist-and-repertoire directors.

John Wiggin, the Voice's deputy program manager, and Willis Conover, disc jockey on the *This Is Music—U. S. A.* program, already have taped Coral's Bob Thiele, Decca's Milt Gabler, Columbia's George Avakian and Riverside's Orrin Keepnews. Still to be interviewed are Red Clyde of Bethlehem, Bob Shad of Mercury, RCA Victor's Joe Carlton and Capitol's Andy Wiswell.

Each a&r man is given an hour of the show to play his favorite records, to discuss the functions of an a&r man, and to comment on jazz.

Sam Price Band On Europe Tour

New York—Pianist Sam Price and his band sailed Dec. 15 for Europe and the beginning of a long tour sponsored by the French music organization for young persons, Jeunesses Musicales.

Price has also booked concerts in Amsterdam and the Hague before the Jeunesses Musicales tour starts in Paris around the first of the year.

Traveling with Price are to be George (Pops) Foster, Freddie Moore, George Stevenson, Emmett Berry, and clarinetist Herb Hall, brother of Ed.

Can Piano Be Mastered? No, Says Oscar Peterson

By Don Freeman

"IF IT WERE possible to really master the piano, then it would have been done a long time ago," Oscar Peterson said. "We'd have passed the saturation point, and there'd be no place to go.

"But it just can't be done. Playing the piano, you feel like the greyhounds trying to catch up with the mechanical rabbit. The rabbit—and the piano—always wins."

At this point in his career, when he is ranked high among the foremost pianists in jazz, Peterson still is taking lessons, still learning. Whenever he gets home to Montreal, Canada, Peterson disclosed, he heads for another lesson with his sister, Mrs. Daisy Sweeney. She is several years older than Oscar and was one of his first teachers.

"BUT WHAT CAN she possibly teach you now?" he was asked.

"Plenty—because there's so much to learn," Peterson replied. "What I learn now from sis is more on the harmonic side than pianistically. If I'm making any mistakes, she straightens me out quick.

"I'll tell you what it's like—it's like golf. You reach a certain point in golf, and you got your golf swing down good. You shoot like in the 70s or low 80s. Then, one day, you don't have your swing. A pro will go to a teacher, another pro, and get back in the groove. That's how it is with me and the piano."

"Now," he was asked, "who's the Ben Hogan of the piano?"

PETERSON GRINNED. "Art Tatum, naturally," he said. "But Art's even bigger than Hogan 'cause, after all, Hogan's been beat. Nobody has beaten Art ever. And I don't think anybody ever will."

"How do you rate Teddy Wilson?"

After a pause, Oscar put it this way: "Teddy you might call the Sammy Sneed of the piano. He's close to Hogan and Teddy is near Art—but there's a big gulf there, and I think Teddy'd be the first to admit it."

"ALL RIGHT. How about you—would you rate yourself as, well, for discussion's sake, Jimmy Demaret?"

Oscar thought this was fair enough. "The only thing is, though," he said, "there are so many of us playing adequate piano today. You could work up a long list of pianists at my level, and the list gets longer all the time.

"You remember back a few years when it was always Hogan versus the field. That's the piano scene today—it's Tatum versus the field."



Oscar Peterson

Pearl, Louie Indicate They Like West Best

New York—Pearl Bailey has indicated that she and her husband, Louie Bellson, intend to make the west coast their permanent base. They already own a ranch in Apple Valley, Calif., and intend to rear their young adopted baby there. Louie will make the transfer when his contract with the Dorsey brothers runs out around June.

Pearl intends to devote part of her time to taking courses at the University of California in Los Angeles and as of present plans, will devote most of her entertainment activity to occasional dates in Las Vegas, perhaps a few clubs, and television.

Pomeroy Prep Concert

Boston—Jazz will go to high school in nearby Brookline Feb. 23. Brookline high school's Roberts House, composed of members of the junior class, is sponsoring a concert in Roberts auditorium featuring the full 14-piece Herb Pomeroy band. In addition, the band will showcase soloists.

Perspectives

By Ralph J. Gleason

EDWARD (KID) ORY was 69 on Christmas Day, and whether or not you like his particular brand of New Orleans cookin', you have to admit that any guy who lasts that long and is still active must be something pretty special.

The Kid is a kid no longer, though he gives a youthful impression on stage and off, and in 1955 not only celebrated over 50 years as a bandleader, but got married again.

However, looking back over his half century in jazz, which dates right back to Buddy Bolden (with whom he didn't play though offered a job, but whom he heard and idolized) the Kid has a few things to say which might well be listened to. Age, you know, sometimes knows what it's doing.

Ory, in commenting on the relatively few numbers of youngsters today who are taking up the cudgels for Dixieland and ragtime, says "I don't condemn modern musicians. I don't condemn any style of music. I love to see any style go over." Are you listening, Louis?

NOW THAT'S the kind of musical laissez faire that makes the man who says it just a bit bigger. He doesn't have to like modern jazz or even to understand it. He simply doesn't condemn it. There's many a traditionalist, aside from Armstrong, who might better be more charitable in his comments on the other school.

And by the same token, the modernists themselves might steal a page from Bird's book, along with all the phrases, riffs, and ideas they have been so free with, and admit good Dixieland is okay. A little tolerance never hurt anybody.

Ory, at 69 still playing and leading a band, has no intention of retiring. In fact, he thinks he may even take a trip to Europe this year.

ON THE SUBJECT of music today as compared with the times when he began his career, the Kid says, "Things have changed quite a bit since then. The musicians, too. They were good boys back in the old days but they didn't have the conception of harmony we have today. They had a good ear but they couldn't read."

And as to playing jazz behind the Iron Curtain, Ory is in favor of that, too. "It might wake them up and they won't be so evil. Music changes lots of peoples lives; it's good medicine," Ory says.

Now that's the truth.

Johnnie In S. Africa

New York—Johnnie Ray began his first tour of South Africa Dec. 23 at Johannesburg. Ray also will cover Durban and Cape Town and expects to be gone about a month.

Machito Maps An Attack On Delinquency

MACHITO AND HIS Afro-Cubans are planning a rhythmic attack on juvenile delinquency.

The bandleader said his tentative course of action is to keep the band together another two or three years so a fund can be built to begin a music school for youngsters in the New York City area.

"I have some property in New York City," he said recently at Boston's Hi-Hat, "and I am trying to get together with a realtor and some of the other bandleaders to establish the school.

"WE COULD MAKE it a nonprofit school and teach any kind of music. These kids need music. If they have something, like music lessons, to keep them interested, they will stay off the streets. What's that thing they say about idle hands? That's underneath a lot of the trouble we are having."

The 43-year-old leader hopes to have members of his band act as teachers.

"I am married and have a family of four children," he said. "All the band men are married and have families. We are all interested in the kids.

"I wish I could tell all the boys and girls what I have learned from my own experience. The biggest thing is, don't quit school. You can't do anything without a good education. Anybody who turns his back on education is lost."

ELDEST OF A family of six, Machito was born Frank Grillo and grew up in Havana, Cuba.

"I first became inspired when I listened to the Duke 25 years ago," he said. "When I started my first band later on, it was a combination of the Duke and Glenn Miller. But we quickly went to our own style.

"You know, Afro-Cuban rhythm is one of the richest in the world? It has influenced our music today, even the popular things on the juke boxes."

In reverse, Machito acknowledges that he has been influenced largely by two American bands. "From Count Basie and Chick Webb we learned to respect musical knowledge. When you join Afro-Cuban rhythm with good musical knowledge, the result is very exciting music."

MACHITO ADMITS he hasn't been saving much money but says he has been investing in his family. His son Roland, 24, is studying dentistry in Havana, and his other three children, Barbara, 7; Frank Jr., 11, and Martha, 13, are living and going to school in New York.

He formed his big band in 1940,

Jazz Isn't As Progressed As It Thinks, Says 'Arm' Scorer

HOW FAR AND in what direction, musically speaking, have today's exponents of progressive jazz pushed their idiom?

Not quite as far as some of them seem to think, and not always in the right direction. That is the opinion of Elmer Bernstein, who, like most young, academy-trained musicians, is nonetheless filled with friendly interest and respect for jazz and jazz musicians.

This Bernstein, frequently confused with, but no relation to Leonard, at this deadline was completing what is likely to be the most interesting film score of the year for *Down Beat* readers—his underscore to *The Man with the Golden Arm*.

PORTIONS OF IT are in the nature of a symphonic extension of the music of an all-star band featuring Shorty Rogers and Shelly Manne, whose group in these portions is the nucleus of the 65-piece recording orchestra.

"Modern jazz musicians, who place more emphasis on study and musical form than the traditionalists," Bernstein says, "are definitely making contributions to American music, especially in the things they are doing with small groups, like those of Shorty and Shelly.

"But I hear much so-called modern jazz that is not modern, and, in my opinion not even jazz. I'm referring to things that are easily traceable to composers like Stravinsky, Schoenberg, and other pioneers of a generation ago.

"BUT I WANT to give full credit to Shorty and Shelly for their contributions to this score (*Golden Arm*). I not only used them as consultants, but gave them free rein in many places to inject their own ideas."

New York born, Elmer Bernstein was studying piano for the concert

after having played maracas and sung with Xavier Cugat. The band started with 11 men and recorded many exciting sides for Mercury records in that label's early years. Machito still prides the recording Stan Kenton's band made with his name as a title. "That duet at the end (Buddy Childers, trumpet, and Skip Layton, trombone) is just too much. Kenton was among the first to recognize the richness of Afro-Cuban rhythms.

"For that matter, we are very fortunate in this country because we have the folk music of every country in the world to draw from. All the people who came here to live brought their music with them. That's why our music is so rich."

—dom cerulli



Elmer Bernstein

stage when World War II interrupted. He was assigned to an American Armed Forces music unit and turned to composing while doing arrangements for AAF-sponsored radio shows. Later, assigned to hospital work he developed something new in musical therapy for mentally disturbed veterans.

"We found," he says, "that in many cases the best type of musical therapy was to interest the patient in learning to play something.

"LEARNING TO PLAY a simple tune, even a few chords on a piano—in a jazz vein, if they liked it—gave them something to do, and with their hands; a little challenge to meet and overcome. We didn't have much time with them. I think that much more could still be done for mental patients along this line."

Although in Hollywood for some years, Bernstein has just had what he calls his "big year," meaning association with a group of important pictures. They include ballet sequences in *Oklahoma!* and scoring assignments on *Bar Sinister*, *The View from Pompey's Head*, *The Ten Commandments*, and *Golden Arm*.

Aside from its unusual musical interest, *Man with the Golden Arm* is bound to make a splash in the headlines. With Frank Sinatra in the role of a narcotics-addicted drummer, it touches on a subject hitherto taboo in films, and like *The Moon Is Blue*, is expected to be released without a production code seal of approval.

—emgo

Here Are EmArcy Jazz Stars' Bios

Julian (Cannonball) Adderley

Born Sept. 15, 1928, in Tampa, Fla. Studied music at high school and college in Tallahassee from 1946-'48. Became proficient on trumpet, later on alto, clarinet, tenor, and flute. Became director at Dillard high school in Fort Lauderdale in 1948 where he has remained almost continuously, with time out for a period in service and further studies. As side ventures during his tenure at Dillard, he has had his own group off and on since 1948.

Came to New York summer of 1955 and took over at the Cafe Bohemia in Greenwich Village. Astonished everybody and remained on the stand for the rest of the night. Within a few days he was signed by EmArcy without their even hearing him. Uses his brother Nat a trumpet sideman.

Georgie Auld

Born John Altwegger in Toronto, Canada, May 19, 1919. Auld studied violin at the age of 9 and switched to alto sax at 10. He moved to New York in 1929 and won a Rudy Wiedoft scholarship. He switched to tenor in '35 after one of his first contacts with jazz—a Coleman Hawkins record. He had his own band at Nick's in New York City and later played with Bunny Berigan and Artie Shaw—1937-'39. He joined Benny Goodman for a year in 1940. After rejoining Shaw for a year and serving a year in the army, he was semi-inactive through the end of the '40s, working clubs occasionally with his own combo. Has recorded for Coral in recent years and opened his own night club in Hollywood in 1954.

Art Blakey

Born in Pittsburgh, Oct. 11, 1919. Like so many drummers, he fell into the traps almost by accident. He began his musical career on the piano, which he studied in school. Then, one of the bands with which he played suddenly lost its drummer through sickness and Art just sat down and took over—he never changed back to piano after that. He hit the big time in 1939 when he joined Fletcher Henderson's band. One year later he went into New York's Kelly's Stables with Mary Lou Williams' first band. After that he took his own band into the now defunct Tic-Toc club in Boston for a year until he joined Billy Eckstine's band in 1944, where he stayed until the band broke up in 1947.

Since then Art has been playing in and out of New York City with all kinds of groups, lately under his own leadership.

Clifford Brown

Born in 1931, Wilmington, Del. Received first trumpet from his father on entering senior high in 1945. Began playing in Philadelphia and around eastern seaboard. Brownie had his own group in Philadelphia for awhile, then joined the Chris Powell combo. Since, he has worked with Tad Dameron, Lionel Hampton, Charlie Parker, and Max Roach.

Maynard Ferguson

Born in Montreal, 1928. Former student at the French Conservatory of Music. At 4 he took up viola and piano. At 9 he settled down to trumpet with a job in the Black Watch Regimental band. At 18 he formed a band of his own and kept it together for three years.

The high-note trumpet work that brought him fame began to show itself after he crossed the border and worked with the American bands of Jimmy Dorsey, Boyd Raeburn, Charlie Barnet, and Stan Kenton.

Ralph Gari

Born in New Castle, Penn., July 15, 1927. Started studying at 7, and at 12 was playing with local concert band for four years. Played with name bands such as Eddie Rogers, Vincent Lopez, Reggie Childs, and Frankie Carle.

Moved to Las Vegas in 1948. Since then has been doing local concerts both legitimate and jazz. Plays alto sax, clarinet, flute, piccolo, oboe, English horn.

Herb Geller

Born in Los Angeles in 1928 and attended school there, including one year of college. Started on sax at the age of 8, but had little interest in it until he was in high school. Met pianist Russ Freeman in high school band and was later introduced to Charlie Parker's music by Russ.

Herb saw New York for the first time in 1949 as a member of Jack Finn's orchestra. Then joined Claude Thornhill's band. Married Lorraine Walsh, an accomplished pianist, and gigged around New York with Jerry Wald and Lucky Millinder. Went back to coast with Billy May's band.

Has played and recorded with Howard Rumsey's Lighthouse band, Shorty Rogers, Maynard Ferguson, Chet Baker, Bill Holman, and Dan Terry etc.

Terry Gibbs

Born in Brooklyn, Oct. 13, 1924. Started playing drums at age of 2 and xylophone at age of 7. Won Major Bowes Amateur Hour at age of 12 by doing Flight of the Bumblebee in 45 seconds. After service, Bill de Arango brought him to 32nd St. Then toured Europe as part of the first export-bop package. After returning he went on the road with Buddy Rich's big band. Then toured with Woody Herman. Terry has had his own quartet for a little more than two years now.

Lars Gullin

Born May 4, 1928, in Gotland, Sweden. First experience after schooling was period in a military band, playing on an island off the Swedish coast. Went to Stockholm in 1948 and after a variety of jobs that widened his knowledge and range in both classical and popular music, he turned to jazz, and to the baritone saxophone in 1949.

Was featured from 1951 with a combo led by noted Swedish alto saxist, Arne Domnerus. Since then he has appeared as guest star with Stan Getz and other men from the U. S., who have visited Sweden, and has contributed frequently to recording dates in the multiple capacities of composer, arranger, baritone sax man, and bass clarinetist.

Eddie Heywood

Born in Atlanta, Ga., in 1915. At age of 16 he made his professional debut in a local theater band. Came to New York in 1938, and in 1939 became featured member of the Benny Carter band. After a year with Carter and a long spell on his own at the Village Vanguard, Eddie formed his own sextet late in 1943.

Heywood combo soon was in nationwide demand. Then in 1947 had a nervous breakdown that caused his hands to stop functioning. Worked his way back, but it wasn't until 1951 that he regained full mobility and self-confidence. Since has had a long run at the Embers and other clubs and once more is part of contemporary jazz scene.

Helen Merrill

Born in New York City, July 21, 1930. Professional career began at the age of 15

when, after singing at theaters and winning amateur contests, she landed a job as vocalist with Reggie Charles' band. Her background was extended further at the 845 club in Brooklyn, where she gained valuable experience working with such jazz influences as Miles Davis, Bud Powell, and J. J. Johnson. It was here where she met Aaron Sachs, whom she later married.

Later, after working with Jerry Wald, Ray Eberle, and on week ends at Sonny's Paradise in New York, Helen joined her husband who was then traveling with Earl Hines. In Vancouver, B. C. one night, Earl heard Helen sing and hired her.

Gerry Mulligan

Credited with creating a combo with a new and provocative tone colorings, Mulligan, born April 4, 1927, in New York City, gained early experience in Philadelphia where he was retained, writing for Johnny Warrington's radio band. He returned to New York to join Gene Krupa in 1947 and joined Miles Davis' nine-piece unit at the Royal Roost the next year. He recorded with Davis on Capitol and wrote some notable arrangements—Jordu, Boplicity, Godechild. From 1950 to late '52, Mulligan worked with Elliott Lawrence and Claude Thornhill. In '52 he began experimenting with a pianist quartet, using himself on baritone sax, Chico Hamilton, drums; Chet Baker, trumpet, and Bob Whitlock, bass. The combo's local-label records caught fire, and the group rose, with personnel changes, to national prominence and has won Down Beat and Metronome polls.

Paul Quinichette

Born in Denver, Colorado in 1921, an only child of a non-musical family, Quinichette first discovered his love for jazz at the Chicago World's Fair. His mother, a stenographer for a Denver insurance company, took him on a round of all the exhibits, which included a jazz concert. Paul was then 14 and after spending a few hours listening to Mezzrow he made up his mind that his future would be in music.

Quinichette left Tennessee State college to join the Eric Field's orchestra in 1941, and during the next few years played tenor with Shorty Sherock's band, with Johnny Otis as the west coast, Benny Carter, Sid Catlett, Louis Jordan, Jimmie Lunceford, and "Hot Lips" Page's group, among many other musical outfits. It was in the spring of 1950 that he made his most important move, when musician Wardell Grey recommended him to Count Basie. "That was really the biggest thrill of my career so far, when Basie gave me the tenor chair," Paul recalls.

Basie was among the jazz giants, along with Benny Goodman, Duke Ellington, and Lester Young, who had contributed the most to Quinichette's inspiration right from the start, through his collection of well-grooved phonograph records.

Max Roach

Born in Brooklyn in 1924, he majored in tympani and percussion at the Manhattan Conservatory of Music. First musical idol was Kenny Clarke; first birthtime jobs were provided by Duke Ellington and Count Basie, with both of whom he subbed briefly, and by Benny Carter, in whose band he toured for some time. As early as February, 1944, he recorded with Dizzy Gillespie, and throughout the bop era he was the most-recorded, most sought-after young drummer. Currently is re-loading a quintet with trumpeter Clifford Brown.

(Continued on Next Page)



Ferguson



Williams



Merrill



Heywood



Adderley



Brown

Bob Shad Good Example Of New Jazz Executive

BOBBY SHAD, EmArcy's 35-year-old chieftain, is one of the more voluminously successful jazz a&r men in the short history of that highly specialized profession. Shad's most recent—and still continuing—triumph has been his lifting of EmArcy into major status among the jazz labels in less than two years.

Shad's varied backgrounds in the jazz field explain his unique present skill in being able to combine the creative art of recording director with a business acumen that is of continuous aid to EmArcy's sales department.

As a regular at thriving jazz clubs along 52nd St. in the early '40s, Shad became acquainted with a number of jazzmen, and eventually was enlisted by several small record companies to handle some of their jazz record dates. Bobby did sessions for Savoy, Continental, Black & White, and Manor, using musicians like Charlie Ventura and Benny Harris.

Among Shad's historic dates during this period were Dizzy Gillespie's *Salt Peanuts*, *Good Bait*, *Be Bop*, and *I Can't Get Started*, out for Manor in 1945 but not released until 1946. Shad still remembers with rancor "the very ordinary writeups" most of the critics gave those now-revered Dizzy sides when they were first released.

SHAD, MEANWHILE, also opened a record store specializing in jazz and located at Rockaway Ave. in Brooklyn. It was called—and functioned as—the Record Haven, and there Shad gained a degree of sidewalkroots experience in the sales end of the record business. Shad then reassumed an a&r role, this time with National Records.

In the early part of 1947 with a minimum of capital and, in his own words, "a lot of nerve," Shad began his own independent jazz label, Sittin' In, named after his favorite Chu Berry record. For that label, Shad cut several of the earliest performances of Stan Getz, Wardell Gray, Al Haig, Jimmy Raney, Gerry Mulligan, Dave Lambert, etc.

When interest in jazz began to decline, Shad became involved with rhythm and blues. For example, when tape recorders became more practicable in 1947, Shad toured the south for several months recording blues and acting as his own engineer. From 1949-'51, for Sittin' In and for his Delta label, Shad recorded and released a number of authentic blues singers of the roughly eloquent caliber of Lightnin' Hopkins and Smokey Hogg.

In 1951, Shad moved to Mercury Records where he organized a r&b department, increasing his emphasis on the commercial potential of r&b. Because of Shad's aggressively keen sense of what r&b material and artists will sell, Mercury's r&b department has become more consistently successful than the r&b divisions of any other major labels. By the middle of 1953, he switched to Decca, continuing his r&b



Bob Shad

activities there but also returning to jazz a&r activity. He inaugurated the still-continuing Decca Jazz Studio series and had other jazz projects in mind, but then decided to return to Mercury in January of 1954.

Since then, Shad has built the entire EmArcy jazz line, has continued to head the r&b department at Mercury, and in addition, took over a few months ago the jazz and r&b functions of the new Wing label, another Mercury subsidiary.

He has made major inroads on several pop disc jockeys' programming time by pointing out via personal contact which of his jazz sides would be in context in a pop show. Shad furthermore produces special albums like *Clifford Brown with Strings* to strengthen further the inroads of jazz into the pop field. Shad believes strongly in the popularizing effect of sets like *Brownie* with strings and two new albums he's just completed—*Helen Merrill with Strings* and *Julian (Cannonball) Adair with Strings*, both LPs arranged and conducted by Richard Hayman. This is one important way, Shad points out, whereby jazz artists can be promoted into a larger commercial sale as was proved by the Brown album with strings which "was aimed at all the pop disc jockeys and was very successful, almost becoming a pop smash because of all the Mercury promotion, not as a jazz album, but as a modern music album."

Shad is a powerfully effective example of a newly rising type of jazz record executive—a man with the listening background to know what to record and with the a&r, sales, and promotion orientation that cue him how best to sell what he has recorded. Shad in the course of a day is many men, but they all converge in pushing up EmArcy's sales and making it into an increasingly important jazz label.

—NOT

Biographies

(Continued from Page 12)

Clark Terry

Has been featured trumpet player in the famous Duke Ellington band for several years. Clark was born in St. Louis on December 14, 1920. First became interested in music in 1935 when he joined the local drum and bugle corps. Initial efforts at studying were by himself, until later in high school the band teacher helped him. Because no trumpet was available at the time, he majored on valve-trombone. Played local gigs in town and received a good deal of training in the local night clubs.

Terry went into the service in 1942. During this time he played with Willie Smith. After his discharge he joined George Hudson's band in St. Louis and since then he has played with Lionel Hampton, Charlie Barnet, Count Basie, and Ellington.

Sarah Vaughan

As a child, she sang in a Baptist church in Newark, N. J., studied organ and took piano lessons. Her birthdate is March 27, 1924. She won an amateur contest in the Apollo theater in New York City and was recommended to Billy Eckstine, then Earl Hines' vocalist, for a job with the band.

She made her debut with Hines in 1943 and then joined Eckstine's new band in 1944. After leaving Eckstine in 1945, she sang a couple of months with the John Kirby group and since has worked as a single. She was helped mostly by a Musicraft record contract and the enthusiasm of modernist musicians, chiefly Dizzy Gillespie and Charlie Parker. She worked her way up to better jobs at night spots. From 1950 to 1952, she made the big breakthrough, touring successfully in England and France and becoming a major U. S. concert attraction. She has won *Esquire*, *Down Beat*, and *Metronome* awards.

Dinah Washington

Dinah was born Ruth Jones Aug. 29, 1924, in Tuscaloosa, Ala., but was reared in Chicago where she grew up in an atmosphere of religious music and played piano for a church choir. At 15, she won an amateur contest at the Regal theater and in 1942 opened at the Garrick Stage bar. She joined Lionel Hampton's band in 1943 and made her record debut as a singer with the Hampton sextet Dec. 29, 1943. After quitting Hampton in 1946, she went to work as a single, establishing her-

self as a star in the rhythm and blues circuit. Her style, however, combines such jazz qualities, with a touch of her earlier religious song training, that she has extended her renown beyond r&b.

Kitty White

Born in California, July 7, 1924. Worked in clubs as pianist and singer. Has been heard (and occasionally seen) in numerous pictures. Among her movie assignments were *Road to Paradise*, *The Pirate*, *Kiss Me Dearly*, a bit part in *Hit the Deck*, and more recently, *The Magnificent Matadors*, in which she sang the soundtrack for the main title.

John Williams

Born in Windsor, Vermont, Jan. 20, 1929, where at the age of 8 he took up the piano. Entering the service in 1951, John played baritone horn with the army band, 40th Div., with which he was sent to Korea. After his discharge in January of 1953, he joined Charlie Barnet's band and stayed with Charlie until he joined Stan Getz. Then he left Getz and signed with EmArcy.

Shad Shows Expansion Of EmArcy

By Bob Shad

EMARCY RECORDS originally was planned on the speculation that there were sufficient buyers in the United States and abroad to warrant the issuing of long playing records of superior musical quality towards the jazz output in this country.

It would be senseless to start a label the magnitude of EmArcy and ignore the tremendous potential. Just to record and issue records promiscuously would put us in the same category as so many other record companies. Before we recorded one side, therefore, the company formulated a program with some of the following ideas. First, new talent—we would definitely try to build artists, not for 1955 but for 1956, 1957, and on.

Secondly, we would promote jazz records to the same extent that we have promoted the popular releases on Mercury Records. This would not be an "orphan" type operation, but one that would encompass all types of promotion in all accepted musical fields.

Thirdly, we would need definite distributor cooperation, otherwise our program would be a failure. We have found that the listener today is a great deal more finicky about quality of recording, the musicians' capabilities, presentation of the product, and even the sincerity of approach. EmArcy from its inception, would not only try to record the finest available talent and material, but would always endeavor, when recording, to maintain the highest level of standards. This would be the only way to be successful in the jazz record manufacturing field.

THE ONLY ARTISTS we had available on Mercury of sufficient quality to record jazz LPs were Sarah Vaughan and Dinah Washington — who today still are two of the greatest singers available. From there on we were barren! The first trip I made to the west coast was like hitting my head against a stone wall. Every musician, whether he was a bass player, trumpeter, or garbage collector was signed by an independent label. To put it mildly, I was becoming frustrated and nervous.

The first break came when I went to see Max Roach and Clifford Brown, who were appearing at the Tiffany in Los Angeles. I had known Max for about 12 years and he had recorded for me years ago when I was responsible for a lot of jazz on the Savoy, Continental, Manor, and Sittin' In labels. At the end of the set Max and Clifford walked off. As they threw me a greeting I popped the question, "Are you with me?" I just happened to have a contract in my pocket!!! They signed!

A great deal of talent was "discovered" through musicians on other

record dates. For example, we used Herb Geller on a Maynard Ferguson session; we quickly signed Geller. We found Jimmy Cleveland while recording a Clark Terry date. We found John Williams on an Art Mardigan session. Through the recommendations of people like Quincy Jones, Clark Terry, and many others, we finally started to record a great many other artists. Eventually, we found ourselves with vocalists like Helen Merrill and Kitty White.

THE REPUTATION of our label has helped us tremendously. We have been striving to improve our recording techniques and advertising methods continually. I am happy to state that we eventually signed Gerry Mulligan because of what EmArcy stands for; namely, superior quality plus the high standards that previously had been set and adhered to through our many months of operation.

One of the happy circumstances with EmArcy was that we controlled the entire Keynote and National catalogs, along with some Mercury jazz which had been recorded a few years back. A wealth of material by artists such as Lester Young, Count Basie, Earl Hines, Lennie Tristano, Roy Eldridge, Errol Garner, James Moody, Paul Quinichette, Charlie Ventura, and, many more was at our disposal. These reissues gave us a back catalog to help us for the years to come.

We now had the product, the problem was to expose it. Jazz is a very touchy subject. There are too many people who consider themselves experts, whether they be artists, disc jockeys, artist and repertoire men, or just the plain every-day layman who buys records for the sincere love of listening to them. We live in a glass house and the rocks thrown come fast. No matter what you do, you will find dissenters as well as those who think you can do no wrong. We have traveled several hundred thousand miles seeing distributors and disc jockeys, trying to get our product across. We have hyped the merits of an LP to distributors and have been rewarded with blank looks. We have appealed to disc jockeys with sincere and heart-warming pleas to play the real great jazz, and they spin records by Glenn Miller; the Dixie advocates knock everything that is slightly modern.

But since our first release in October of 1954, EmArcy has started to emerge as a definite asset to musicians, record stores, and the record buyer. Your dealer today finds that he can make money carrying complete jazz lines whether they are EmArcy, Columbia, or Clef. All the record companies issuing jazz have actually helped one another. We have caused a definite wedge in the record-buying public. There are

more jazz recordings being sold today than at any other time since its inception.

One of the main points of our program has been an effort on our part to have pop disc jockeys play jazz. It is very discouraging to any jazz record company at the complete stuffiness of the "narrow heads" who refuse to play modern jazz. The only satisfying feature is the lowering of resistance towards jazz. We are gradually receiving requests from pop disc jockeys for copies of our records. The iron curtain is coming down (or rusting through).

Cannonball Begins Tour With Group

New York—Julian (Cannonball) Adderley, the widely publicized young Florida altoist, goes on the road with his own quintet next month. With Cannonball will be his brother Nat, cornet; Bob Fisher, bass; Norman McBurney, drums; Ray Bryant, piano. The rhythmic section men, like the Adderleys are from Miami's local 690.

Cannonball opens with a week at Boston's Storyville Feb. 6, two weeks at Philadelphia's Blue Note Feb. 13, and a possible three weeks in Birdland on the same bill with Count Basie beginning Feb. 28.

Sinatra To Star In Joe E. Lewis Film

New York—Paramount has officially announced that the studio has entered into an agreement to film *The Joker Is Wild* a dramatic biography of Joe E. Lewis.

Frank Sinatra will star as Lewis, the night club comedian who at 25 became a big name in Chicago show business. The biography, by Art Cohn who also will write the screenplay, traces Lewis' career from those early days to the present.

RCA Excited

New York—Elvis Presley, country and western singer, has recently been signed by RCA Victor. Described as a combination of Frankie Laine, Johnnie Ray, and Billy Daniels, Presley is supposedly so hot that RCA Victor paid the balladeer \$40,000 in cash and gave him a brand new convertible in order to insure his signature on the pact.

Popular Records



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

Five-Star Discs

- Rosemary Clooney—**Key to My Heart/A Little Girl at Heart** (Columbia 4-40619)
 Bing Crosby—**The First Snowfall/The Next Time It Happens** (Decca 9-29777)
 Buddy Greco—**My One And Only Love/These Things Are Known** (Coral 9-61546)
 Kitty Kallen-George Shaw—**Second Greatest New/Go On With the Wedding** (Decca 9-29776)
 Gordon MacRae—**Woman In Love/Wonderful Christmas** (Capitol 45-14628)
 Ralph Marterie—**The Grass Is Green/When the Wind Blows** (Mercury 70771)
 Dinah Shore—**That's All There Is to That/Stolen Love** (Victor 47-6360)
 Kay Starr—**Rock and Roll Waltz/I've Changed My Mind a Thousand Times** (Victor 47-6359)

Four-Star Discs

- Joyce Bradley—**Take Your Time with Me, Lover/A Dangerous Age** (Mercury 70769)
 Marlon Brando—**Look Be a Lady/If I Were a Bell; A Woman in Love/I'll Know** (Decca 29782, 29783)
 Doris Day—**Let It Ring/Lo-Lo's Little Island** (Columbia 40618)
 The Goofers—**Sick! Sick! Sick!/Twenty One** (Coral 9-61545)
 Rose Murphy—**Cecilia/I Can't Give You Anything But Love** (Decca 9-29874)
 Sam—**(The Man) Taylor—The High and the Mighty/Tara's Theme** (MGM K11882)
 Frank Verma—**Lanmoruta/I'd Give a Million Tomorrow** (Decca 9-29767)

Three-Star Discs

- Steve Allen-Jane Meadows—**What Is a Wife?/What Is a Husband?** (Coral)
 Sonny Burke—**Cha Cha Cha/Pick Yourself Up** (Decca 9-29706)
 Henri Rene—**Ring on Little Bell/The Little Laplander** (Victor 47-6361)

Victor Contracts George Williams

New York—George (The Fox) Williams, a leading freelance arranger and occasional bandleader, has signed with RCA Victor, where his first LP will be a dance band date. He also plans to condense various classical and semi-classical works and adapt them to dance band treatment as he has done in the past for other leaders (*Slaughter on Tenth Avenue* for Ray Anthony, for example).

Larry Clinton In Publishing Firm

New York—Larry Clinton, former bandleader, has joined the Essex Music and Melody Trails companies in the capacity of general professional manager. The firms are operated by Howie Richmond.

Clinton's new duties will consist of a search for new writers, material and

Packaged Goods

An outstanding album of show tunes is *Lyrics by Lerner* (Heritage 12" LP 0600) featuring lyricist Alan Jay Lerner singing his own songs along with Kaye Ballard in excellent arrangements by the distinguished jazz pianist, Billy Taylor. Billy also plays on the recording in a small ensemble directed by Herb Harris that also includes Milt Hinton, Clyde Lombardi, and guitarist Allen Hanlon. The composers represented are Kurt Weill (with whom Lerner wrote *Love Life*) and Frederick Loewe (with whom Lerner collaborated in *Brigadoon, Day Before Spring* and *Paint Your Wagon*). Kaye Ballard is superb and while Lerner is no professional, he communicates his lyrics well. This is superior music for the theater.

Saturday Matinee (Heritage 10" LP H-0061) is an imaginative idea that works out well. The set is designed for children (either literally or figuratively) and features songs and routines from Broadway and Hollywood aimed directly at youngsters. The performers are the composers and lyricists themselves and include Adolph Green, Harold Rome, Alan Jay Lerner, and Betty Comden. Among the highlights are *Be Kind to Parents from Fanny, Wrong Note Rag* (Leonard Bernstein) from *Wonderful Town*, and several songs from *Peter Pan*. Among the musicians are Billy Taylor and Milt Hinton . . .

Kitty White (EmArcy 12" LP MG 36020) is called "a new voice in jazz" on the cover of this new album, but she isn't. Kitty is a dramatic, emotionally warm singer, but she is only peripherally a jazz artist. On this well programmed album, she is excellently accompanied by Gerald Wiggins, Chico Hamilton, Red Callender, Barney Kessel, and a tasty, unbilled tenor who turns out to be George Auld.

It's Love (Victor 12" LP LPM-1148) is the latest set by Lena Horne on which the perennially attractive Lena is accompanied by an orchestra headed by her husband, Lennie Hayton. Though the notes contain no further personnel information, the rhythm section on the various sessions included George Duvivier, Mundell Lowe, Tony Mottola, Billy Strayhorn, Louie Bellson, and Don Lamond. This is the usual polished, entertaining Horne showmanship that is more effective seen than heard, but is still good to have on record.

artists. To this end, he will make extensive road trips investigating talent and songs. In recent years, Clinton worked as a freelance arranger and record session conductor.



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LES BROWN

Capitol Records

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

Nat Adderley

Watermelon; Little Joanie; Two Brothers; I Should Care; Crazy Baby; New Arrivals; Sun Dance; Fort Lauderdale; Friday Nite; Blues for Bohemia

Rating: ★★★

Nat Adderley's first LP for Wing, a Mercury subsidiary, includes his brother, Julian (Cannonball) Adderley, alto; and a strong rhythm section of Horace Silver, piano; Roy Haynes, drums; and Paul Chambers, bass. All but the one standard are originals by the Adderleys, and that's a mistake for a 12" LP. I'm all for a set consisting entirely of originals, but the writing has to be of sustained quality, and the Adderleys' compositions so far are not.

Some of their themes—*Little Joanie*, for example — are catchy, but none are structured with much care nor do they build as compositions nor is there much diversity in their themes or what happens to them. All would still be well if the blowing were sustainedly fresh, but it's not.

Both Adderleys are firmly in the Bird-Dizzy-Miles tradition, and they play with much warmth and hard-driving swing. But their conception is not yet consistently individual, and their choruses are not always cohesive. Both besides have tones that tend to be strident.

Best soloist on the date is Chambers—he has some excellent bowed choruses as well as pizzicato achievements. Silver blows characteristically well and earthily while Haynes never lets the fire go out, often adds considerably to it. There are kicks in the set from the brothers, too, but they still have much to learn and absorb in order to make a lasting impact on the scene. Very good, uncredited notes. (Wing 12" LP MGW-60000)

Alto Saxes

A Foggy Day; Star Eyes; Sophisticated Lady; Poinriana; Cardboard; Tea for Two; A Pound of Blues; Not So Bop Blues; Prisoner of Love; Fiesta; Warm Valley; You Took Advantage of Me

Rating: ★★★★★

A collection of alto sides with four by Benny Carter, three apiece by Charlie Parker and Johnny Hodges, and two by Willie Smith. Label contains full personnel but, unfortunately, no recording dates. Worst of all, there is no indication as to which of these have never previously been released. The Clef-Norgran office reports that all but Bird's *Star Eyes*, Smith's *Tea and Not So Bop Blues*, and Hodges' *Pound* are being issued here for the first time.

The Smith tracks, made some time

ago, are badly recorded, and musically, Smith isn't of the stature of the other three. The rating is down one as a result. The other tracks are characteristic of each stylist, and having them all in one set makes for illuminating comparisons. (Norgran 12" LP MG N-1035)

Sidney Bechet-Omer Simeon

Milneburg Joys; Rockin' Chair; Big Butter and Egg Man; My Melancholy Baby; Limehouse Blues; Black Bottom; I Gotta Right to Sing the Blues; Lagniappe; Qua-ti Blues; Qua-ti Rhythm; Grand Bouboussa; Frankie and Johnny; Bill Bailey, Won't You Please Come Home?

Rating: ★★★★★

The first seven were cut for the French Vogue label several years ago and have not, so far as I know, been previously issued here. They are not well recorded. On this first side, Bechet heads a trio with Lil Armstrong and Zutty Singleton. I assume the vocal on *Butter* is by Lil. It was a mistake. The final six are newly recorded for Jazztone and feature clarinetist Omer Simeon with Sam Price and Zutty Singleton. Both Bechet and Simeon are among the great reedmen in jazz history, and it is their work only on these sides, that merits the above rating.

Their colleagues are unfortunately far too heavy-handed for this kind of context. Four of the Simeon sides are originals (by Omer?) based on Creole themes. Jazztone continues its annoying habit of not supplying composer credits. The LP is recommended for Bechet's passionate power and Simeon's flowing lyricism. (Jazztone 12" LP J-1213)

Billy Butterfield

At Princeton; Deed I Do; Long Ago and Far Away; Blue Moon; Perdido

Rating: ★★★★★

Goes to NYU; Just You, Just Me; I Only Have Eyes for You; When the Saints Come Marching In; West End Blues

Rating: ★★★★★

At Amherst; Bernie's Tune; Kool-bonga; Big Nick; Willow Weep for Me; The Song Is You

Rating: ★★★★★

At Rutgers; Douglas Hop; Dancing on the Ceiling; What's New?; Love Me or Leave Me

Rating: ★★★★★

Billy's traveling seminar on tasty jazz also includes on the faculty Cliff Leeman, drums; Jerry Bruno, bass; Mickey Crane, piano; Nick Caiazza, tenor, and Al Casamenti, guitar. Rudy Van Gelder fortunately was the engineer.

Perhaps the best way to describe these consistently relaxed, flowing sessions is to use Butterfield's label, "semi-modern" jazz. And annotator Burt Korall accurately adds: "These musicians are not exactly of the Getz-Bird-Mulligan school, but are essentially a little to the left of the middle of the road."

Full-toned trumpeter Butterfield sounds like a trumpet player (not al-

ways the case these days), and his conception is imaginatively individual and always well structured and warm. Caiazza, whom I last really heard on some of the Muggsy Spanier Regtimers sides, has evolved through the years, and plays good swing era tenor markedly touched by modern influences. The only Dixieland number in the lot is *Saints*, and that, too, largely moves loosely with a modernized swing era feel.

The arrangements throughout (they sound like "heads") are tasteful, flexible, and cover a wide range of feelings. Most are by Butterfield though Caiazza did some. Outstanding soloists are Butterfield and guitarist Casamenti, but all are good. This, I expect, is the kind of music you're apt to find yourself playing more often just for kicks than several LPs with more spectacular casts. (Essex 12" LPs 401, 402, 403, 404)

Donald Byrd

Winteret; Gotcha Goin' 'n Comin'; Long Green; Star Eyes; Someone to Watch Over Me

Rating: ★★★★★

The first date as a leader for young Detroitter Byrd, one of the most important jazz trumpet talents in the past few years. With him are tenor Frank Foster and a wonderfully fused and swinging rhythm section of Hank Jones, Paul Chambers, and Kenny Clarke. Jones and Chambers also contribute first-rate solos.

Foster's hard-toned, swinging tenor is an asset, but his conception is not up to that of Byrd. Byrd has a swinging tone, generally inventive ideas, and a feeling for wholeness in his choruses. Listen to him on *Someone*. Best track is the contagiously relaxed *Gotcha Goin'*. The set would have received the full five if Foster had been equal to Byrd. It would also have helped to have just a little compositional care put into the proceedings. But Byrd certainly should be heard, and this is a good way to begin. Good engineering by Rudy Van Gelder. (Savoy 12" LP MG-12032)

Al Caiola

Deep in a Dream; You Are Too Beautiful; I've Got a Crush on You; Thunderbird; Love Letters; There Will Never Be Another You; I've Got It Bad; Everything Happens to Me

Rating: ★★★

Deep in a Dream, as this set is called, isn't deep enough. Studio guitarist Caiola is assisted by an excellent rhythm section of Hank Jones, Kenny Clarke, and Clyde Lombardi as well as the tasteful, lyrical trumpet and flugelhorn of swingera veteran Bernie Privin. It is Caiola himself who accounts for the fact that the album, while pleasant, never takes fire. Caiola's conception, particularly on ballads, is sugary and lacks the inventiveness and strength of a Tal Farlow or Jimmy Raney.

Another fault is Rudy Van Gelder's. This recording is a particularly an-

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noying example of too much echo, especially with regard to what Van Gelder does to Privin's horns. It's good to hear Privin again, and I hope he gets a chance to blow on a date that has more flesh and bones than this. Jones, as usual, solos with warmth and skill. (Savoy 12" LP MG-12033)

Jackie Cain-Roy Kral

Says My Heart; Let's Take a Walk Around the Block; Spring Can Really Hang You Up the Most; Mine; Bill's Bit; Lover; Tiny Told Me; You Smell So Good; Lazy Afternoon; Dahuud; Listen Little Girl; I Wish I Were in Love Again

Rating: ★★★★★

This is one of the most excitingly pleasurable vocal albums of this or any year! Jackie and Roy are backed superbly by Barney Kessel, Shelly Manne, and Red Mitchell, but the leading honors go to this extraordinary team whose musicianship, imagination, and taste are so magnificently consistent.

Neither Roy nor Jackie has a native sound of unusual impact, but they have everything else—all the qualities listed above, plus a wonderfully swinging beat and such ears. And Roy, incidentally, blows some first-rate piano.

Their repertoire is intelligently and flavorfully varied. There are three wordless wailing flights on numbers by Roy, Bill Holman, and Clifford Brown. There are three of Tommy Wolf's tenderly understanding special material songs. And there are the excellently and uniquely paraphrased standards. Jackie is heard solo on three—*Spring, Lazy Afternoon*, and *Listen*—and she should be required listening for aspiring young singers.

The best and most concise description of this duo is supplied by Alec Wilder in the notes: "Jackie and Roy manage to do electrifying things with two-part counterpoint with, at all times, impeccable intonation and again they make very difficult melodic lines sound as simple as breathing. If you are one who is not concerned with the technical aspects of their work, you will lose little, for the emotional communication which Jackie and Roy contribute is as nourishing as a cool spring morning." Don't miss this one. (Storyville 12" LP STL.P 904)

Carole Creveling

My Old Flame; My Ship; You Have Cast Your Shadow on the Sea; Better Luck Next Time; Long Ago; Star Eyes; This Heart of Mine; One Morning in May; Now We Know; Nobody Else But Me; Anything Can Happen with You; There's No You

Rating: ★★

This is the record debut of vocalist Carole Creveling about whose background the totally inadequate notes tell us nothing. It's a warmly promising beginning. Carole just sings. She doesn't need or use gimmicks. She has

taste, generally good phrasing, and a pleasant, lightly husky sound. Her diction could be clearer on ballads. Her pulsation seems all right, but it's hard to tell in view of the rather stiff background she gets.

Except for guitarist Jimmy Wyble, the Bill Baker quartet lacks swing, and it comps neither with imagination nor fluidity. Particularly rigid are the quartet's instrumental interludes between vocal choruses. Besides pianist Baker, there are drummer Bob Norris and bassist Jack Coughlan. Carole's choice of repertoire is fine, and I'm especially grateful for the Rodgers-Hart *You Have Cast Your Shadow on the Sea*. Only on *Nobody Else But Me* does Carol sound uncomfortable. The two new Baker-Milt Raskin songs are good but reminiscent. Baker did all the arranging. Next time this girl should be given a first-rate rhythm section and a couple of superior hornmen like Harry Edison and Tony Scott.

Like Lurlene Hunter, Carole is neither wholly jazz nor is she pop. She just sings well, and that's accomplishment enough. The record is an Euterpian, made at 506 S. Coast Blvd., Laguna Beach, Calif. (Euterpian 12" LP ETP 101)

Buddy DeFranco

It Could Happen to Me; Autumn in New York; Bass on Balls; Left Field; Show Eyes; Buddy's Blues; Jack the Field Stalker

Rating: ★★★

These were recorded, says Clef-Norgran's Bernie Silverman, in 1953 and 1954, a piece of information the notes should have carried. Those otherwise good notes suggest that there is a "warmth and emotion of tone on a par with his dazzling technical skill" to be found in some of DeFranco's playing here. I hear it nowhere on this set, though I understand there's more warmth in the 1955 DeFranco.

But as for what's here, listen, for one example, to the long blues which

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communicates less emotional power than almost any blues I can remember hearing. Listen, for that matter, to any track. The technique is swift and assured but not only is the playing decidedly chilly, even DeFranco's conception is disappointing. These are clean, almost diagrammatic patterns, but what are they saying?

This lack of heat in the 1953-54 DeFranco is particularly noticeable by contrasting him with his associates here—Kenny Drew, Milt Hinton, and Art Blakey. Kenny's solos don't show much range of imagination here, but they certainly project emotional substance. Of the originals, I was most pleased by Oscar Pettiford's *Jack the Field Stalker*. (Norgran 12" LP MG N-1026)

Duke Ellington-Jimmy Blanton
Pitter Panther Patter; Mr. J. B. Blues; Sophisticated Lady; Body and Soul

Rating: ★★★★★

Duo is an unusually important release. The EP consists of the four sides cut for Victor in October, 1940, by Duke and the late Jimmy Blanton, the man who did for jazz bass what Charlie Christian did for jazz guitar. The four sides display Blanton's full, firm pizzicato tone and his arco skill as well. Blanton had much more remarkable potential to fulfill when he died two years later at 21, but he already had done so much as this document further reminds us. There's also a fair amount of strongly striding Ellington piano on the first two. (Victor EP EPA-619)

Swing Guitars

Lullaby of the Leaves; Stompin' at the Savoy; This Is Always; Tea for Two; Sonny Boy; Beautiful Moons; A Foggy Day; Oscar's Blues; Heat Wave; East of the Sun; All the Things You Are; Crazy Rhythm

Rating: ★★★★★

An excellent essay in comparative guitars with Tal Farlow, Oscar Moore, and Barney Kessel taking four tracks apiece. Very good notes (by Don Freeman?) that include personnel listing but no dates, and no indication as to which of these are reissues. So far as I can find out, only two—Kessel's *Heat Wave* and *East of the Sun*—have been released before. Recommended for all, this should be a special gas for guitarists. (Norgran 12" LP MG N-1033)

Lurlean Hunter

Lonesome Gal; Alone Together; It's You or No One; You Don't Know What Love Is; You Make Me Feel So Young; My Heart and I Decided; It Never Entered My Mind; You'd Be So Nice to Come Home To; Brief Encounter; A Stranger in Town; But Not for Me; On Green Dolphin St.

Rating: ★★★★★

Lurlean Hunter is not a jazz singer nor is she a pop singer. Lurlean simply sings well. Or to put it another accurate way, Lurlean sings well simply. She is

reviewed here because her sound, taste, and unaffectedly direct communication of emotion should appeal to jazz listeners. The able writing is by Marion Evans and Quincy Jones.

I happen to prefer the four tracks without strings (3, 5, 8, 10), but since this was not aimed as a jazz date, I have no right to comment on the strings except to say that Evans and Jones were very skillful for this context.

Victor unfortunately lists no personnel, but it's important to note that the rhythm section consists of Hank Jones, Barry Galbraith, and Osie Johnson (with Phil Kraus on four). There are also tasty solo bits by Ernie Royal, Urbie Green, and Frank Wess on tenor and flute. Also deserving of commendation is concertmaster Harry Loofofsky.

Although the envelope says Al Nevins and his orchestra, the fact is that Quincy and Marion conducted their own scores. Also present in the reed section, incidentally, were Hal McKusick and Charlie Fowlkes, and Jimmy Buffington was on French horn. (Victor 12" LPM-1151)

J. J. Johnson, Vol. 3

Daylie Double; You're Mine You; Pennies from Heaven; Groovin'; Viscoity; Portrait of Jennie

Rating: ★★★★★

In the third of his sets as a leader for Blue Note, J. J.'s combo includes Hank Mobley, Horace Silver, Paul Chambers, and Kenny Clarke. The rhythm section is excellent, and Horace contributes several warmly angular solos. Mobley plays well but is not on par with J. J. in terms of conception.

J. J. is superb, demonstrating again his pre-eminence among modern jazz trombonists. The three casual originals are J. J.'s. He can write much better than these would indicate. *Groovin'*, however, is earthily easeful. *Heaven* is another superior track, and J. J. is characteristically imaginative in the ballads. (Blue Note LP 5070)

Jo Jones

Shoe Shine Boy (first take); Lover Man; Georgia Mae; Caravan; Lincoln Heights; Embraceable You; Shoe Shine Boy (second take)

Rating: ★★★★★

The Jo Jones Special is the first album on which "the man who plays like the wind" has been the leader. On four numbers, his associates are Emmett Berry, trumpet; Benny Green, trombone; Walter Page, bass; Lucky Thompson, tenor; Freddie Greene, guitar, and Nat Pierce, piano.

On the two magnificently robust takes of *Shoe Shine Boy*, the guest pianist is Count Basie, thereby reuniting what was the greatest rhythm section in jazz for the first time in eight years. Listening to Count on these takes is another lesson in how his economical, deeply pulsating piano functions as one of the best comping instruments in jazz. And never before has Count's piano been

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better recorded. On *Caravan*, largely a rare display piece for Jo Jones, the musicians are Lawrence Brown, Buddy Tate, Rudy Powell, Walter Page, Freddie Greene.

Throughout all the sides, the uniting personality is Jo, a master of flowingly musical jazz drumming. Aside from his huge stature in the history of jazz percussion, Jo still remains one of the greatest of contemporary jazz drummers.

Soloists Green and Berry are excellent, but the hornman who especially excels is tenor Thompson, one of the most unjustly neglected artists in jazz. This session is another credit to John Hammond's major contributions to jazz recording history. (Vanguard 12" LP VRS-8503)

Elliot Lawrence

The Rocker; Bye, Bye Blackbird; Happy Hooligan; Mullenium; My Silent Love; Bwoebida Bwoebida; Strike Up the Band; Apple Core; Elegy for Two Clarinets; The Swinging Door; But Not for Me; Mr. President

Rating: ★★★★★

The Elliot Lawrence Band Plays Gerry Mulligan Arrangements is one of the most enjoyable big band sets in months. The key factor is the writing of Mulligan, who did these for Lawrence several years ago. Mulligan's scores always flow, are free of gratuitous ornamentation, and are marked by Gerry's warmth and taste.

Also vital, of course, to the success of this project is the frstrate musicians Lawrence engaged. Among the trumpeters are Bernie Glow, Stan Fishelson, Al Derisi, Nick Travis, and Dick Sherman. The trombones include Eddie Bert, Ollie Wilson, Paul Seldon, and, on four, Al Robertson. Reeds are Al Cohn, Hal McKusick, Sam Marowitz, Eddie Wasserman, and Charlie O'Kane. Rhythm is provided by Don Lamond, Elliot on piano, and Buddy Jones and Russ Saunders alternating on bass.

The section work is wonderfully firm and precise and swing crisply. Lamond is wonderful, and there are excellent solo passages by Bert, McKusick, Sherman, and Travis. But the major soloist is the hard-swinging Cohn, who contributes some of his best shorter choruses on record. On eight sides, incidentally, a French horn is present, blown alternately by Freddy Schmitt and Tony Miranda.

There are good identifying notes by George T. Simon. Very good recording quality and presence except for undue shrillness for which your bass controls will have to compensate. The trombones tend to be overbalanced by the trumpets. The set is strongly recommended. (Fantasy 12" LP 3-206)

James Moody

There Will Never Be Another You; Hard to Get; Disappointed; Big Ben; Show Eyes; Little John; And You Called My Name; Little Ricky

Rating: ★★★★★

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yet for Prestige. His colleagues are Dave Burns, trumpet; William Shepherd, trombone; Pee Wee Moore, baritone; Jimmy Boyd, piano; John Latham, bass; Clarence Johnson, drums, and Eddie Jefferson on the one ingenious vocal, a verbalization of a long set of choruses by Bird, called here *Disappointed*.

It's that vocal and the generally relaxed, cohesive feel of the proceedings that raise the rating by one. Otherwise, the playing is good but hardly startling. There are able solos by Burns, Shepherd (of whom I'd like to hear more), Boyd and Moore. Moody plays with increased authority on tenor, but his one alto track, *And You Called My Name*, is the weakest on the date. The set is recommended for kicks and for the Jefferson vocal. Just barely four. Well recorded. (Prestige 12" LP 7011)

Thelonious Monk

It Don't Mean a Thing If It Ain't Got That Swing; Sophisticated Lady; I Got It Bad and That Ain't Good; Black and Tan Fantasy; Mood Indigo; I Let a Song Go Out of My Heart; Solitude; Caravan

Rating: ★★

This is a reluctant rating since I admire Monk and greatly respect his contributions to modern jazz, both via his personal playing example and via several of his distinctive themes. But Monk has been ill served by Bill Grauer Jr. and Orrin Keepnews in his recording debut for Riverside.

They instructed Monk to do all Ellington music on his first LP. Their motives were laudable in that they hoped this way to win Monk a larger audience than if they had started with an LP of his originals. A similar plan with Randy Weston playing Cole Porter worked because Randy is more adaptable and more of a technician than Monk, and also because Porter is less of a composer than Ellington. One of the impressive qualities of Duke's writing is the varied nature and moods of his works. To play a representative selection of Duke requires a pianist flexible enough to fit into these varying, rather sophisticated, compositional and emotional requirements. A recitalist of Ellingtonia must also be equipped technically with fairly wide resources so that he can take the initial themes and build thereon organic variations that will achieve climaxes and sustain maximum interest. (And don't underrate Duke himself in this respect.)

Monk, however, is very much of an original. He is most comfortable and convincing in his own works. His technique pianistically isn't always adequate for what he wants to express in his own personal language; it is less adequate for this variegated a program.

For his own purposes, however, Monk has almost always had enough technique to get his own ideas and structures across convincingly enough to make a lasting contribution to jazz. It does Monk little good to force him to adapt to a program for which he has little

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(for re-electing me to 1st place on bass)

—ray brown

appearing with
The Oscar Peterson Trio

empathy as a pianist-writer, though he may have a large liking for Ellingtonia as a listener.

There are interesting examples here—as in *Black and Tan Fantasy*—of how Monk's musical mind transmutes Ellingtonia, but too much of this has a sameness of approach and a limited structural development. I may be wrong, but I don't think Monk dug this session too much either. Excellent support is given by Oscar Pettiford and Kenny Clarke. *Solitude* is unaccompanied. (Riverside 12" LP 12-201)

Piano Interpretations

Body and Soul; Can't We Be Friends?; Everything Happens to Me; The Man I Love; Tea for Two; Willow Weep for Me; I Cover the Waterfront; Stompin' at the Savoy; Oh, Lady Be Good; Hallelujah; The Second Axtaire Blues

Rating: ★★★★★

A heavyweight contest in which Art Tatum, Bud Powell, Teddy Wilson, and Oscar Peterson share three tracks apiece. Clef-Norgran tells me (but why not on the envelope?) that all these are new to the market except for Bud's *Hallelujah* and *Tea* and Teddy's *Lady* and *Tea for Two*.

Of the four, only Peterson suffers in the comparison, and he suffers badly. Tatum, Wilson, and Powell are powerful individualists. Peterson comes through here as too much of an eclectic, and his conception lacks the freshness of imagination and originality of the others. A valuable collection. (Norgran 12" LP MG N-1036)

George Wettling

Sugar; Hanid; Blue Room; Sundown; It Ain't the Humidity; Body and Soul; Is George Really George?; Over the Rainbow; Long Ago; Kettle Blue

Rating: ★★★

Technically, this is one of the best recorded of all jazz LPs with no monitoring or dynamic compression used. Musically, it's a most pleasurable set with drummer Wettling heading a unit (not all appear on all the tracks) consisting of Bud Freeman, tenor; Jonah Jones, trumpet; Dave Bowman, piano; George Barnes, guitar, and Milt Hinton, bass.

Everyone plays with taste, and I'm particularly pleased to hear Bowman again. Dave's swing era piano with stride background is heard on two tracks backed just by rhythm. Freeman's distinguished (and influential) tenor is excellent throughout, particularly on *Body and Soul* which has one of the most tender Freeman solos on record.

Humidity is a display piece for Wettling, who drives the rhythm section all tracks without overdriving. Recommended, especially for audiophiles. The record was made by Weathers Industries, 66 E. Gloucester Pike, Barrington, N. J. (Weathers Industries LP 5501)



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Ruby Offers Some Pearls Of Wisdom

By Leonard Feather

Ruby Braff enjoys the unique distinction of being the only jazzman to rise to international prominence during the last year with a style that is unmistakably counter revolutionary—that of the great swing era of the 1930s.

Currently enjoying the security of a role in the Rodgers-Hammerstein *Pipe Dream*, that is liable to keep him on Broadway forever, Ruby recently stopped by to dig some assorted sounds in old and new styles. His answers were just what all blindfold answers should be: pithy, pointed, and honest.

As usual, the comments were tape-recorded and no information was given, either before or during the test, about the records played.

The Records

1. **Steve Allen. S'posin' (Coral). Allen, piano; Charlie Shavers, trumpet; Hank D'Amico, clarinet; Urbie Green, trombone.**

I don't know whose record this was, but the trumpet player sounded like a cross between Buck Clayton and Charlie Shavers. I enjoyed that better than anything else; the clarinet player seemed kind of beatless, but he was trying to say something . . . the trombone wasn't trying hard enough. Piano player sounded like he was trying to play like Erroll Garner in spots. Could be Kenny Kersey, who can play like anybody when he wants to. All in all, it was an honest record; I'd give it two and a half.

2. **Nat Adderley. Fort Lauderdale (Wing). Adderley, trumpet; Roy Haynes, drums; Horace Silver, piano. Comp. Adderley.**

I'm not too sure who that is, because so many people sound the same. It might possibly be Clifford Brown and his little group, with Max Roach, maybe . . . if it is Max Roach, he's playing too much drums. Almost playing a drum solo throughout everybody's chorus; I don't see how anybody could sustain any groove . . . don't know how the piano player kept time through it. He sounded wonderful when they played the arranged part—Max did—but I didn't care for the arrangement. Didn't care too much for the solos, either. I wouldn't rate that anything.

3. **Benny Goodman Sextet. Honey-suckle Rose (Columbia). From "Goodman Plays For Fletcher Henderson Fund" LP (1951). Buck Clayton, trumpet; Teddy Wilson, piano; Sefranski, bass; Johnny Smith, guitar; Krupa, drums.**

Sounded like Buck Clayton and Benny Goodman to me, and of course



Ruby Braff

it was wonderful . . . I enjoyed the piano solo; it sounded like one of my favorites, Teddy Wilson. I didn't care too much for the guitar, he was too jumbly and flighty and running around; I couldn't get with it. The rhythm behind the solos, I thought, was very poor, outside of the drums. But a wonderful record just the same; I'd rate it three.

4. **Joe Newman-Billy Byers. Byers Guide (Jazztone). Byers, trombone & arr.; Joe Newman, trumpet; Osie Johnson, drums; Lou Stein, piano; Gene Quill, alto.**

I like that arrangement . . . the solo I like best was the trumpet player; he reminded me a little of Joe Newman. The piano could have played a lot better to that nice background that he had. The drummer sounded very very good; the alto was too busy but had a little more fire than some other guys that try to play that way. Two and a half.

5. **Eddie Condon. Oh Sister Ain't That Hot (Jazztone). Marty Marsala, trumpet; Pee Wee Russell, clarinet; Fats Waller, piano. 1940.**

Well give that a hundred and fifty stars! Because of Pee Wee Russell. He sounded so wonderful, and I was so busy listening to the harmonies that he was playing that I couldn't even catch the trumpet player too well; sounded a little like Bunny Berigan. Piano sounded like Fats. Just a wonderful, wonderful record . . . give it all the stars you've got!

6. **Miles Davis. Smooch (Prestige).**

Well, that's pretty puzzling; sounds like Miles Davis or someone trying to play like him. If it is, I'm sure he can play a lot better. It's a very draggy

record. Very nice chord changes; I like what they're playing on, but I don't like what they do with it. I wouldn't rate that anything.

7. **Elliot Lawrence. The Apple Core (Fantasy). Comp. & arr. Gerry Mulligan; Nick Travis, trumpet; Al Cohn, tenor.**

Wonderful sounding band. There were certain places, when the brass was playing little fast licks, that they sounded like they were reading too hard. But the solos sounded nice, and I enjoyed it. A very, very good record—I liked the tenor solo very much, especially; the trumpet, too. There's no change of pace in the arrangement, it keeps carrying on in the same manner, but on the whole it's worth three and a half stars.

8. **Woody Herman. By-Play (Capitol). Comp. & arr. Manny Albem. Cy Touff, bass trumpet.**

Wonderful, wonderful arrangement! Give that four and a half stars—it's on a real Basie kick. They really capture the feeling of what the Basie band used to sound like. Great trombone chorus in there, too.

9. **Conte Candell. I'm Getting Sentimental Over You (Bethlehem). Bill Holman, tenor; Lon Levy, piano; Lawrence Marable, drums; Leroy Vinnegar, bass.**

I'm not going to say too much about that, except that I don't think George Basman would enjoy that treatment of his tune. I don't even want to know who they are, but whoever they are, I hope they hurry up and make another record of this tune and make it good. It's the most disgraceful treatment of that tune I've ever heard in my life. No stars.

Afterthoughts by Ruby

I would have given five stars to any record by Billie Holiday, Count Basie, Louis Armstrong, Duke Ellington. Any Lester Young record before his own-group days; when he had wonderful men to play with. Anything by Bobby Hackett—all the guys we all love—Teddy Wilson, Earl Hines, Fats Waller . . .

I also want you to be sure to put in that after Louis Armstrong I consider the greatest jazz musician who ever lived is Bud Freeman. Anybody who hasn't heard Bud, no matter what instrument you play, it is a great loss not to have caught him, and you positively must hear this man. Bud is the greatest.



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Feather's Nest

By Leonard Feather

Miss Jutta Hipp,
New York, N. Y.
Dear Jutta:

Welcome to America.

Because I helped to convince you that the time had come for you to emigrate from Germany, and because many of us who saw and heard you over there learned to admire you as a musician and as a sensitive, cultured human being, I feel there are certain things that should be said as you set foot in your newly adopted land.

Because the necessity for saying them may not be obvious to your future fans on this side of the Atlantic, it seemed logical to put them in the form of this open letter.

YOU ARE COMING here, Jutta, because to you, as a lover of jazz and of personal freedom, this is the promised land, a cultural and spiritual home, just as it was for me when I made a similar trip from England years ago.

It's not hard to imagine how you feel. On the political plane you have seen both Nazi and Communist tyranny at first hand; on the musical level you have lived in a country in which you and most musicians like you find it hard to make a living playing the way you want to play.

By comparison, America is still the land of milk and honey. But there are adjustments you'll have to make. The milk isn't always homogenized, and the honey sometimes is mixed with bitter herbs.

ALL YOU KNOW of American jazz is what you have seen and read about. You know of the fantastic upsurge in public interest over here lately. You know of the Brubecks and Mulligans who have earned warm acclaim and financial security.

But for everyone who's made it and become a big name, there's another, maybe four or five others, with similar talents but little or nothing to show for it. There are at least a dozen *Down Beat* poll winners of recent years who are living from gig to gig, unable to make the grade beyond the "succès d'estime" class.

Did you know, Jutta, that Paul Quinichette recently went into the stationery business? That Horace Silver is just about getting by as a freelancer? That Bernard Peiffer, at this writing, hasn't worked in a month?

And how about two of your special favorites? Sure, Lennie Tristano's studio is doing fine, but wouldn't it be nice if the public kept him working as steadily as Liberace, instead of two nights a week in a Chinese restaurant? And don't you think Bud Powell's intermittent illnesses have been more the effect than the cause of his inadequate recognition?

DON'T GET THE idea that I'm try-

Canada Sets Jazz As Diplomatic Aid

Montreal—A unit of Canadian jazz all-stars (so selected on Henry Whiston's Canadian Broadcasting Corp.'s program, *Jazz At Its Best*) have recorded six numbers for the CBS Transcription Service. These recordings will be distributed by Canadian diplomatic outlets throughout the world. Personnel includes Buck Lacombe, guitar; Al Baculis, clarinet; Gordie Fleming, accordion; Yvan Landry, vibes; Pete Gravel, bass, and Bill Graham, drums. Joyce Hahn sings on two.

ing to discourage you or imply that you can't make it; if I felt that way, I wouldn't have helped talk you into coming. But luck, sheer luck, and the capricious manner in which even the jazz public adopts new favorites, will have much to do with the course of your life here.

The booking agents, too, will have much of your fate in their hands, as will the gentlemen who run the night clubs. Some may tell you to smile or play more melodically or change your repertoire, or even cut your hair shorter (don't ever do it!), and in some cases you may have to go along with them. The end—general exposure to the American populace—may justify, at times, some rather dubious means.

You will have to let such irrelevant factors as your accent and origin be played up in publicity, though they have nothing to do with the music. Peiffer was once told: "All you need to do is announce the tunes with that accent; it doesn't make any difference how you play."

AND, I'M SORRY to say, you may find persons trying to dictate to you about the pigmentation of the musicians you hire to work with you. This happened very recently to an immigrant musician who was advised that his trio wouldn't look continental enough if both his sidemen were Negroes.

One more thing, Jutta: you'll have to be patient. The last musician whose immigration I sponsored spent many, many idle months before I finally convinced a 52nd St. joint to hire him at \$66 a week. Many were the times his wife and I had to talk him out of going back home. It wasn't until almost a year later that persons began to mention his name, a name that isn't hard to remember nowadays: George Shearing.

Forewarned is forearmed; I'd rather have you hip, Miss Hipp, than belatedly disillusioned. And, of course, you'll find out later that I was accentuating the negative. Frankly, I think you and America are going to like each other. I think you'll make it.

Seien Sie will kommen. Viel glueck.

Barry Ulanov

IT'S VERY EASY to be pessimistic about jazz—all too easy. A case in point has been very much with me the last few weeks, ever since a weekend I spent in Miami.

I was down among the sheltering palms to give a lecture at one of the handsome institutions of higher learning ever constructed on American soil, Barry college (no relation). With only a weekend to spare from my regular teaching - lecturing - writing schedule, I could only put in an extra day in that lovely lush climate, but it was enough, I was assured again and again, to hear all the jazz the cities of Miami and Miami Beach and neighboring towns, villages, and hamlets could supply.

How wrong they were, those who assured me thus, underestimating what any city of size can offer in the way of jazz in this country, once again demonstrating how little the average jazz fan knows about the talent in his own back yard. Miami and environs may not be exactly loaded with jazz greats, but there's a great deal going on down there besides dog-racing and swimming.

BECAUSE OF time limits, last-minute changes in musicians' schedules, and like problems, I was not able to hear the brothers Adderley, Julian and Nat, the major names in the Miami area and as much talked about down home as they were on their recent trip north.

I was not afforded the pleasure of hearing a variety of lesser names either, a tenor man, a drummer, and a couple of others whose skills were much attested to by various enthusiasts. But I did get to hear one of the country's best jazz pianists, one I hadn't tapped my foot or moved my head or cheered my heart to in something close to a decade. There was reason enough to be enthusiastic in that.

I'm speaking of Herbie Brock. Last time I heard Herbie was in Rochester, N. Y., in 1946. The last time and first time. He was quite obscure then; he's still not at all well known. It was to Rochester's shame in '46 that he should have played so much and have been heard by so few; it is to Miami's shame that everybody with half an ear and a handful of toes in the vicinity of the Miami Springs Steak House, where Herbie plays, isn't beating a path to that door to hear him now.

In a sense, I suppose, Herbie is an old-fashioned pianist. That is to say he can play almost any kind of jazz piano of the last 20 years, from middle-tempo Teddy-Wilsonish standards to up-tempo Bud-Powellish bop, with some Tatum strides and impressionist ballads tossed in between. That sort of variety hasn't been à la mode in quite a few years.

In another sense, Herbie is thoroughly up to date. He plays the long line.

He develops every solo with rigorous continuity. There is no mistaking the beginning, middle, or end of any of his performances. Whether he interpolates a familiar four-bar quote or breaks into a bristling double-time chorus, it all fits. He's a musician, a consummate musician, whether thought of in terms of jazz or the classical tradition.

HERBIE HAS more than variety of tempo and mood and style to recommend him. He has touch, the touch of a sensitive pianist, the kind who knows the keyboard as much by instinct as by schooling, the pianist who is sensitive because he's a natural, somebody who not only should play his instrument but really must. And, therefore, Herbie has technique, not ostentatious technique, not display for display's sake, but all sorts of fingering ease.

You'd think that would be enough to guarantee success—that much native talent, so many musical endowments in addition to well-mixed sets that must, at one time or another, please almost every kind of jazz taste except the curious fanaticism that stops with Jelly Roll. For the fine little group of knowing, loving, hardworking enthusiasts who make up the core of the Jazz Association of Miami, Herbie is a success, and they come out—the members of this group—to hear him as often as they can. But what about the rest of the jazz crowd in Miami?

I'm certain that a jazz crowd does exist in Miami. There are several colleges in the vicinity, including the substantial University of Miami. There are all sorts of winter and spring and summer visitors. There are old-time collectors and night-clubbers of various kinds who have settled down to work—or never knowingly to crack a muscle again—amid the soft breezes and green waters and billowy sands. Where are they the nights Herbie plays so pleasingly?

DON'T MISUNDERSTAND. Herbie isn't blowing to an empty barrel. There are customers, many, to hear him at the Steak House, and appreciative fans, quite a few, at meetings of the Jazz association. But there isn't any solid awareness among Miamians of the extraordinary quality of this musician who has chosen to settle down among them, and because Herbie is as retiring as he is he certainly isn't going to do anything about it himself, won't push after publicity, look for interviews, seek headlines or air time, or do anything else much to let the people know.

There's only one way out for Herbie. Some record company up north will have to pack a couple of machines and a microphone on a traveling representative's back and tape him for posterity. Then not only Miami but the rest of the world may take notice.

Did I say it was easy to be pessimistic about jazz? It certainly is as long as musicians of this stature remain unknown—or the next thing to it—even to their own neighbors.

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Counterpoint

By Nat Hentoff

THIS IS THE YEAR for important jazz books. A largely excellent complement to Leonard Feather's *Encyclopedia of Jazz* has now been published by Crown under the title, *A Pictorial History of jazz*, at \$5.95. This 8½ x 11 volume contains 625 photographs, many of them exceedingly rare. The editors are Orrin Keepnews and Bill Graur Jr., who also edit *The Record Changer* magazine, head Riverside Records, and have turned out exemplary reissue LPs for their own label and for Label "X."

Keepnews' liner notes on all these reissue recordings have been matched in detailed accuracy and perspective only by George Avakian's historiography at Columbia. It is Keepnews, too, who has written most of the text for this pictorial history, and his guide is intelligently comprehensive in terms of general trends (despite the concision made necessary by the fact that this is, after all, a picture book. Only in the chapters on modern jazz does Keepnews falter, but more of that later.

The book is set up as an evolutionary history of jazz with each of the 21 chapters titled with appropriate songs, ranging from *New Orleans Joys* to *Things to Come*. No significant era has been omitted, and even one that is insignificant—the present-day "revivalists" from Lu Watters on—has been included. There is also a helpful index.

THE FIRST 17 chapters are first-rate. Most striking for me pictorially was a full-page, hauntingly lovely picture of a young Bessie Smith. Editorially, I learned several rather arcane items of early jazz lore and was reminded again of the richness and vivid depth of the story of jazz. These initial chapters as a whole are the best short introduction to jazz history I know.

But the editor's orientation in modern jazz is unfortunately much less complete. There is little understanding in the text of the fact that modern jazz was not really as "drastically, radically, even frighteningly different" as early detractors of "bop" believed. The editors fail to draw clearly the modern jazz lines leading back to Lester Young, Roy, Duke, and others.

Another example of the editor's confusions in this field is their failure to trace clearly the "cool" developments of the post-bop era, involving Miles, Getz, etc. Instead they apply the word "cool" in its current loose usage. There is, furthermore, no word about the historic Miles Davis 1949 Capitol sides that so deeply influenced small combo developments here and in Europe.

Among several other errors are the lumping together of the Stan Kenton and Woody Herman bands into the same chapter under the meaningless heading of "progressive" jazz. Kenton and

Herman differ markedly in their roots and in the influences their bands have had on jazz. There is, furthermore, no section, as there certainly should be, on jazz in Europe and other countries around the world.

The final chapter, *Things to Come*, is the most disappointing. Instead of trying to delineate the important contemporary lines of cross-influence, the editors weakly close the book with a vague montage under the principle that it is too soon to have perspective.

IT IS NOT too soon, however, to point out the influence Sonny Rollins (who is not in the book) is having on many contemporary hornmen; nor is it too soon to indicate the essential differences in approach of such current direction-setters as the Modern Jazz quartet, Charlie Mingus, Jimmy Giuffre, etc. In short, this last chapter is skimpy and much more confusing than it is helpful to a beginner in jazz. A final chapter that includes Don Shirley but omits Sonny Rollins or Sonny Stitt or Jimmy Giuffre is a strange chapter indeed.

There are a couple of small factual errors in the *Groovin' High* chapter. Charlie Parker did not come to New York for the first time in 1941 (he had been in the city at least two or three years earlier). Minton's was not the only main workshop for early modern jazz. There were Monroe's Uptown House, and quite significantly, the apartment of Mary Lou Williams. There are also a few spelling errors in the modern section.

Except for the editors' poor performance in the modern jazz chapters, this is an indispensable book for anyone who loves jazz. There is much to be learned from the faces of musicians, particularly if you know enough of their music to hear their voices as you meet them again—or for the first time—in the pages of this generally admirable book.

THERE IS ONE small picture project recently published I would like to recommend unreservedly. It's *The Sweet Flypaper of Life* (Simon and Schuster paperback, \$1). Though not concerned directly with jazz, it should appeal to anyone who digs music and being alive. A marvelously warm, tasteful, and gentle picture of some of the people of Harlem, the book contains superb photographs by Roy DeCarava, a Guggenheim fellow. The simple honest text is by Langston Hughes.

There are these lines, for example: "Young folks nowadays, I don't understand them. They gets their hair all done up just to go and set and listen to a jukebox." . . . "But now the kids don't lean on the piano no more unless the piano is playing off-time." . . . And there is this blues verse:

*"My blues ain't pretty.
 My blues don't satisfy—
 But they can roll like thunder
 In a rocky sky."*

Things To Come

RALPH BURNS ORK (Decca, 9/29/55 & 10/6/55, supervised by Leonard Feather). Joe Newman, trumpet; Billy Byers, trombone; Jim Buffington, French horn; Bill Barber, tuba; saxes — Davey Schildkraut, Herbie Mann, Davey Bank; Ralph Burns, piano and arranger; Milt Hinton bass; Ozie Johnson, drums.

Cool Cat on a Hot Tin Roof; I'll Be Around; Jazz Club U.S.A.; Nectarine; Royal Garden Blues; South Consolas Street Parade; What Am I Here For?

MAXINE SULLIVAN (Parloed, 11/3/55). Dick Hyman, piano, organ, and harpsichord; Oscar Pettiford, bass; Ozie Johnson, drums; Maxine Sullivan, vocals.

Ah, Sweet Mystery of Life; Barbara Allen; A Brown Bird Singing; Folks Who Live on a Hill; Jackie Boy; I Didn't Know About You; Turle Dove.

Charlie Shavers, trumpet; Buster Bailey, clarinet; Hilton Jefferson, alto; Dick Hyman, organ, piano, and harpsichord; Leonard Feather, harpsichord; Milt Hinton, bass; Louis Barham, drums; Maxine Sullivan, vocals (11/4/55).

Gypsy; I'm Coming, Virginia; Look Lomond; Oh, No, John; St. Louis Blues; When Your Lover Has Gone; Wraggle Taggle.

HELEN CARR (Bethlehem, 11/11/55). Cappy Lavin, trumpet; Howard Robertson, guitar; Red Mitchell, bass; Helen Carr, vocals.

Be Careful, It's My Heart; Bye, Bye, Baby; Do I Worry?; Got a Date With an Angel; I've Got a Feeling You're Fooling; Lonely Streets; My Kind of Trouble Is You; Summer Night; Never Been Blue; Symphony; Why Do I Love You?; You're Getting to Be a Habit with Me.

THE JAZZ CITY WORKSHOP (Bethlehem, 11/19/55). Herbie Harper, trombone; Larry Runker, vibes; Jack Costanzo, bongos; Marty Paich, piano; Curtis Counce, bass; Frankie Capp, drums.

Autumn Leaves; Blues in the Closet; Laura; The Natives Are Restless Tonight; Serenade in Blue; That Old Black Magic; (Mickey Lane, vocal); Thom Thore Eyes; Zing Went the Strings of My Heart.

RUBY BRAFF-ELLIS LARKINS (Vanguard, 10/14/55). Ruby Braff, trumpet; Ellie Larkins, piano.

Blue Moon; Girl Friends; I Could Write a Book; I Didn't Know What Time It Was; I Married An Angel; Little Girl Blues; Mountain Grammar; My Funny Valentine; My Romance; Thou Swell; Where or When; You Took Advantage of Me.

MEL POWELL (Saloon and Salon, Vanguard, 10/19/55). Ruby Braff and Al Mattalano, alternating on trumpet; Nick Galasso, tenor sax; Pannas Blucke, clarinet; Mel Powell, piano; Tommy Kaye and Shacter Best alternating on guitar; Arnold Fishkin and Oscar Pettiford alternating on bass; Bobby Donaldson, drums.

Beale Street Blues; Best Things in Life Are Free; Bunny Hug; Cooch; Gone With the Wind; Lisa; Lucky Pannias from Heaven; Rosetta; Stompin' at the Savoy; Three Little Words; When Your Lover Has Gone.

AL COHN QUINTET (Progressive, 7/29/54). Al Cohn, tenor; Hal Stela, alto; Harvey Leonard, piano; Red Mitchell, bass; Chris Fabbro, drums.

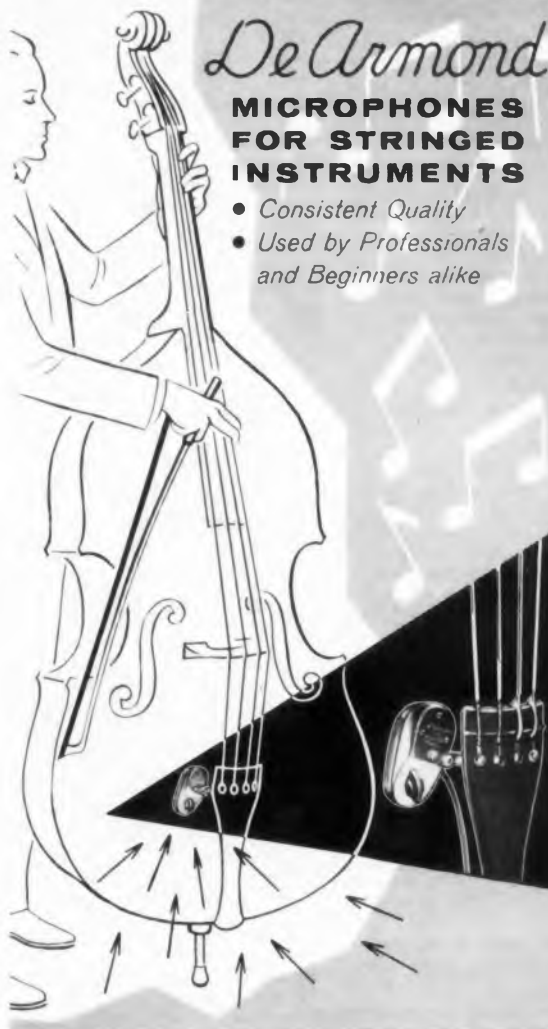
Broadway; Red Mitchell's Blues; Sudden! It's Spring; Medley: These Foolish Things, Everything Happens to Me, Sweet Lorraine, Sleepy Time Down South.

CHET BAKER QUARTET (Jazz at Ann Arbor, Pacific Jazz, 5/9/54). Chet Baker, trumpet; Russ Freeman, piano; Carson Smith, bass; Bob Noel, drums.

Headline; Line for Lyons; Lover Man; Maid in Mexico; My Old Flame; Russ Job; Stella By Starlight; My Funny Valentine.

GERRY MULLIGAN (Pacific Jazz, recorded in Paris, France, summer 1954). Gerry Mulligan, baritone; Bob Brookmeyer, valve trombone; Red Mitchell, Joe Mondragon, bass; Frank Isola, drums.

Bernie's Tune; Come Out Wherever You Are; Five Brothers; Laura; Love Me or Leave Me; The Lady Is a Tramp; Moonlight in Vermont; Utter Chaos; Walkin' Shoes.



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Strictly Ad Lib

(Jumped from Page 5)

Joe Segal's Roosevelt college concerts have resumed their monthly sessions with local and guest artists.

Hollywood

THE JAZZ BEAT: Ella Fitzgerald, after couple of weeks in the Palm Springs sunshine, tops Zardi's Jazzland bill for two weeks opening the 16th... Hoagy Carmichael was recent guest at Hermosa's Lighthouse, where Howard Rumsey's All-Stars prevail, and delighted the hip clientele with an off-the-cuff declaration of faith in modern jazz. Harry Rubin of The Strollers, Long Beach, is holding over the Hamp Hawes trio till the 24th, when the group reportedly returns to The Haig... Trumpet man Jack Sheldon now with burlesque band at Duffy's. This is inspiration?... Two-beating Pee Wee Hunt giving the Dixie treatment to Lullaby of Birdland, aided and abetted by Capitol... Buddy DeFranco will go into production soon with his revolutionary plastic picture frame (huh?) The clarinetist's brainchild is reputed to be a potential goldmine.

DOTTED NOTES: Woody Herman was recent subject of local TVer, *Life Is What You Make It* He makes it swing!... Luis Arcarez followed by Ray Anthony ork into the Palladium Feb. 8... Dave Pell octet now working proms and dances locally with Lou Levy, piano; Irv Kluger, drums; Don Fagerquist, trumpet, in the lineup... Gene Norman setting a Stan Kenton concert for Feb. 1 with Roy Hamilton in vocal spotlight.

SUPPER SPOTTINGS: Mischa Novy kicked upstairs from the Bali room of the Beverly Hilton to the hostelry's L'Escoffier... Eddy Bergman ork continues at the Statler's Terrace room... Gordon MacRae follows Marge & Gower Champion into the Ambassador's Coconut Grove the 25th.

San Francisco

Nick Esposito took a small group into Fack's to back Georgia Carr... Eddie Duran and Dean Riley have joined Dick Saltzman's band at the University Hiway... Dexter Gordon played his first local date in years—two weeks at Jump Town beginning New Year's Day... Rudy Salvini's big band and Virgil Gonzalves sextet started Saturday afternoon sessions at Sweet's Ballroom Jan. 8.

January and February look an all-star jazz parade, what with the Miles Davis all-stars, the George Shearing quintet, and the Modern Jazz Quartet hitting the Black Hawk and the Macumba. Count Basie booked into the latter spot beginning April 3... Joe Turner did a series of one-niters in late December and early January for Manny Schwartz in Northern California... Kid Ory, booked into the Tin Angel

The Devil's Advocate

By Mason Sargent

New Books: *The Disc Book* (Long Player Publications, Inc., Box 346, New York City 19, \$7.50, almost 47 pp.) is a valuable, unusually comprehensive guide for collectors, new or veteran, of classical LPs.

David Hall and Abner Levin are responsible for the fat, browsable volume, which includes, among other things, chapters on assembling hi-fis rigs and the actual process of recording; a list and description of the catalogues of record companies; separate chapters on conductors and orchestras, organs and organists, other instrumentalists, singers, etc. (each with a brief analysis of the artist, plus a representative discography); a critical history of music with recorded examples; several pages of first-rate photographs, and an index.

THE AIM of the book is to provide the listener with enough background to continue as his own music critic. It's certainly an admirable one-volume beginning in that direction.

Parents or, for that matter, anyone interested in the imaginative teaching of music, are urged to examine *How to Help Children Learn Music* (Harper, \$3.50, 138 pp.) Madeleine Carabo-Cone and Beatrice Royt have devised an ingeniously lucid method that utilizes all of the child from his body to his gift for fantasy.

It will make the older generation regretful that this procedure wasn't used in our generation's schools... Those of you who would like to learn some of the inside stories involved in the development of contemporary classical music in this country should enjoy *Composer's, Conductor's, and Critics* (Oxford University Press, \$4.95, 264 pp.). The author, Claire R. Reis, was one of the founders of the League of Composers and its executive chairman

until April, may make a European tour later this year... Ella Fitzgerald's opening Dec. 27 at the Fairmont was quite an occasion for local jazz fans. Vernon Alley is now on bass with her group.

—ralph j. gleason

Montreal

The Three Bars group is at the Astor Moonglow room for a limited engagement... Ann Summers is drawing throngs in to hear her sing with the Max Chamitov group at Dagwood's. She used to sing with Hal McIntyre and Sammy Kaye... Bethe Douglas is at the Ritz café. She's scheduled to go to England shortly to be co-featured with the Eric Delaney band on a show tour... June Hall is at the Candle lounge... Phyllis Robin, pianist, is at the Blue Bird Cafe.

—henry f. whiston

for 25 years. She, therefore knew nearly all the important figures in American music during the past three decades. Miss Reis is as frank as she is informed... Also recommended is Russell Ames' *The Story of American Folk Songs* (Grosset & Dunlap, 276 pp.). This concise but many-faceted introduction to the field is available now in Grosset & Dunlap's pocket-size Little Music Library series.

THE VOICE: The human voice remains the most rewarding—and the most difficult—of all instruments. New sets of particular distinction include two by baritone Hans Hotter, a *Hugo Wolf Recital* (Angel 35057) and Schubert's *Winterreise* (Angel 3521-3S). Both contain full texts and translations and the superb accompanist on both is Gerald Moore... Still in the catalog and one of the most satisfying vocal recordings ever made is Hugues Cuénod's performance of *Elizabethan Love Songs* (Lyricord LL-37)... Also sensitively evocative of the Elizabethan age is a new set of John Dowland's *Ayres for 4 Voices*, sung by the Golden Age Singers (Westminster WLE102)

Teresa Stich-Randall, the exciting American-born soprano now in Vienna, can be heard in two thoroughly recommendable new recordings. With Elizabeth Hoengen, alto, the Vienna Akademie Kammerchor, organist Anton Heiller, and conductor Mario Rossi, she sings in Pergolesi's *Stabat Mater* (Vanguard Bach Guild VG-549)... And Miss Randall is also one of the performers in a richly dramatic reading of Mozart's *Mass in C Minor* (Epic SC-6009). This excellent Epic set is conducted by Rudolf Moralt with Hildegard Roessl-Majdan, Waldemar Kmentt, Walter Raninger, the Vienna Symphony orchestra and the Vienna Chamber choir.

The rare art of the counter-tenor is heard in a lovely Vanguard set containing Tallis' *The Lamentations of Jeremiah the Prophet* and *Five Hymns for Alternating Plainson and Polphony* (Vanguard Bach Guild BG-551). The masterly counter-tenor, Alfred Deller, heads the Deller Consort... Finally to be recommended in this survey of vocal recordings are *French Songs* with Nan Merriman accompanied by Gerald Moore (Angel 35217), and Brahms' flowing *Liebeslieder Waltzes* (Vox PL 9460) with Elisabeth Room, Maria Nussbaumer, Murray Dickie, and Norman Foster.

A SELECTIVE LIST of the best in recent piano LPs' includes Emil Gilels in Chopin's *Funeral March Sonata* and *Three Preludes and Fugues by Shostakovich* (Angel 35038); Gilel's explosive display of virtuosity in Tchaikovsky's *Concerto No. 1* with Fritz Reiner and the Chicago Symphony (Victor LM-1969); and the first three volumes of Walter Gieseking's performance of the complete works for piano solo of Mozart, originally issued as a set last year, now fortunately being released as single LPs (Angel 35.068, 35.069, 35.070).

The Hot Box

By George Hoefler

CHARLES (COW-COW) DAVENPORT was a colorful personality in the jazz world whose career bore close resemblance to that of Jelly Roll Morton in several ways. Like the estimable Jelly, Davenport was a prolific blues composer, pianist, and entertainer who was inclined toward a harmless braggartism at times. He was riding high when the '20s faded, with a good job composing blues for the Vocalion Record Co., in Chicago, 20 grand in the bank, and a seven-room apartment on Wabash Ave. Then, as it did to Jelly, the glorious future turned into a mirage.

Cow-Cow had made most of his loot from a well-paid vaudeville act and the many recordings he had made of his own tunes. In those days Morton, Davenport, and many other jazz tune writers didn't dream that their original compositions would become famous classics of jazz within a few years. They thought themselves fortunate when they sold away their rights to royalties for \$20, \$50, or \$100, as this extra money was unexpected gravy. Cow-Cow did this with such numbers as *I'll Be Glad When You're Dead You Rascal You*, *Mama Don't Allow No Easy Riders In Here*, and *Cow-Cow Blues*.

WHEN THE DEPRESSION hit Chicago's south side hard, and vaudeville succumbed to talking pictures, Charlie Davenport and his gal were forced to open up the apartment for weekly chitterling suppers and the dispensation of illegal joy juice. The repeal of prohibition soon put an end to Cow-Cow's lucrative parties and he decided to return to show business on his own using the nest-egg he had stashed away in the bank. His inspiration stemmed from information someone had given him to the effect talking pictures had not reached the deep south.

He purchased a bus and painted "Cow-Cow's Chicago Steppers" on its sides. He got together a troupe which included musicians, comedians, singers, and cute high steppers, who needed advances to get their instruments and costumes out of the pawn shop. They head for Mississippi, Louisiana, and Florida, only to find the talkies firmly established on every main street they came to. Their food and cigarettes were soon being bought out of funds raised by offering the bus as collateral. The creditors took over the bus in Florida in 1935 and the show was stranded.

Broke and discouraged, Cow-Cow went to Cleveland to live with a sister, and got on the WPA. Times were bad for him during the last 15 years, but he never lost his interest in music. Winters he peddled ice and in summer he sold kewpie dolls in front of night

clubs and dreamed of his comeback.

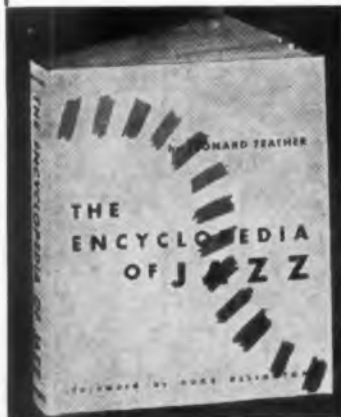
He made several attempts to get back into the swing of things musical. There was a recording date for Decca in 1938 at the New York studios where he sang the vocals to two of his tunes accompanied by Sam Price's piano, Teddy Bunn's guitar, and Joe Bishop's fluegelhorn. A couple of years later he was back in New York with a batch of new songs to sell. It was at this time that one of America's hit tunes was *Cow-Cow Boogie*, supposedly written by Don Raye and recorded by Freddy Slack's band with an Ella Mae Morse vocal for the new Capitol label. Cow-Cow later claimed Leeds Music had given him \$500 for the tune and removed his name from the sheet music.

While in New York he was supporting himself by working as a washroom attendant at the Onyx club on 52nd St.

COW-COW'S best work appeared on Vocalion and the recordings of such tunes as *Chimes Blues*, *State Street Jive*, *Slow Drag*, *Slum Gullion*, and the original *Cow-Cow Blues* became highly desired collectors items. He finally achieved some recognition as a composer in 1946 when he was made a member of ASCAP.

Davenport's death Dec. 2 in Cleveland at 63 brought to an end the career of another self-taught jazz artist whose "walking bass" effect is used today by bass players and was an important contribution to the development of boogie-woogie.

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DOWN BEAT

By Hal Holly

New Hollywood Trend: Singers such as Doris Day and Frank Sinatra have been making headlines with their thespian achievements. And let's not forget Bing Crosby in *The Country Girl* and Judy Garland in *A Star Is Born*, plus such stars as Susan Hayward, Marlon Brando, Jean Simmons, and others who have been busting out as singers with varying degrees of success.

All of which proves nothing except that actors want to be singers and singers want to be actors. Latest of the latter to get the urge is Frankie Laine, whose next picture, now titled *He Laughed Last*, will be essentially a straight screen drama rather than a filmsical. We visited Frankie at Columbia studio while they were shooting one of the scenes and found him decked out in the typical getup of a mobster of the Capone era—movie version, anyway.

"I'm not the 'heavy,' not a real bad guy," he explained, "but more of a bodyguard to the racket boss. I end up as a respectable manager of a respectable night club. But it's almost wholly a straight acting role. In fact, I only sing two songs, and one of them, *Danny Boy*, at the boss' funeral. I do it with an impromptu quartet—just guys from the mob—without instrumental accompaniment.

"We recorded it right on the set so that it wouldn't have that slick, studio sound. When I told them here at Columbia that I wanted a bona fide acting part, Jonie (producer *Jonie Taps*) went to bat for me. He said, 'The only way to find out if he can act is to give him a chance.' They did—and this is it."

Did he hope to win an Oscar for acting?

"Not this year," Frankie replied with a big grin. "The competition is just too stiff, especially with Brando singing in *Guys and Dolls* and Sinatra not singing and strictly terrific in *Man with the Golden Arm*. But you never know what those Academy voters will come up with."

JIMMY ROWLES, whose *Rare But Well Done* album for Liberty records could be one good reason, is pulling some support in our informal poll of *Down Beaters* on the pianist best suited to soundtrack the role of jazz pianist Virgil Jones in the forthcoming screening (20th Century-Fox) of *Solo*. But at this typing, Dave Brubeck was still in the lead, with runners-up being Hamp Hawes, Erroll Garner, and Mel Henke in that order. Address your letters to producer Buddy Adler, c/o Filmland Upbeat, Down Beat, Hollywood.

ON AND OFF THE BEAT: Liberace's first (and probably last) movie, *Sincerely Yours*, despite generally good reviews—even snooty critics rated it good entertainment—had the sound of a dull thud at the box-office. Lee blames it on high prices at first-run theaters. Others hold that videoglers—his chief audience—just don't go to the movies any more . . . Louis Armstrong, reporting to MGM early this month for his featured role in *High Society* (Bing Crosby, Frank Sinatra, Grace Kelly), will be accompanied by regulars Arvell Shaw, Billy Kyle, Trummy Young, Edmond Hall, and Barrett Deems . . . Johnny Johnston joins list of singers "going straight" with non-singing, featured role in Columbia's *Rock Around the Clock*, in which he'll share top billing with Bill Haley and His Comets. Starting date was Jan. 6.

Now that *The Red Nichols Story* (and right out of Robert Smith's script) has made the January *Reader's Digest* wlook for Paramount and Danny Kaye to get together on a starting date . . . Hollywood, where Peggy Lee's talents never have been fully appreciated—except by Walt Disney and Jack Webb — really buzzed when she won the New Star award in a poll conducted among 30,000,000 moviegoers for her performance in *Pete Kelly's Blues*.

Radio And Video

By Jack Mabley

YOU SIT AND WATCH *I Love Lucy* and wonder what in the world makes this nonsense one of the wonders of the entertainment world.

Ricky says "Frad, this is just a wild thought . . . no, you wouldn't want to leave Ethel for three weeks . . ."

"Just try me," says Frad.



Mabley

Lucy and Ethel stage a phony rattle to raise \$3,000, almost get pinched, and are saved in the nick of time by mortgaging their home. The double take is the dominant comic device and the plots are straight out of the old Charlie Chase two-reelers.

I Love Lucy has been seen by more people than have watched any other event in the history of the world. (This is quite a record but not as superlative as it sounds. The record will be broken soon as the population increases and electronics get cheaper and better.)

When they were at their peak, it was literally true that streets and stores would empty because most of the population was home watching *Lucy*. The birth of her baby was an event of national interest. They established a trend that turned TV over to situation comedies. But while the fad ran its course and the other shows died, *Lucy* continues to be an institution.

ANY ATTEMPT to analyze the greatness of the show just about has to begin and end with Lucille Ball. I'm afraid I'm inadequate to go any deeper than "I like her, and I don't know why."

Her husband doesn't get as much credit as he should as her foil, but you begin to appreciate him when you imagine the show with a Barry Nelson or Jackie Cooper as *Lucy's* husband. Lucille Ball seems right for a husband with a Cuban accent and a band and one of the most horrible voices in the musical world.

Probably Desi Arnaz won't be enthusiastic about this last comment. I get a feeling he takes his singing seriously. But *I Love Lucy* almost loses this viewer everytime Desi takes off on a number. He did on the latest show I watched, plugging MGM records and a song called *Forever Darling*, which I don't think is going to threaten *I'm Gettin' Nuttin' for Christmas*.

Like a lot of other persons, we used to make a point of staying home Monday nights so we wouldn't miss *Lucy*. Today it's still one of the few older shows which we'll watch if we happen to have the set on. But down in the basement, where the small fry in our household watch TV, a new cycle is commencing. The kids wouldn't think of missing the Saturday *Lucy* show, which is a rerun of the films which were sending us into raptures a year and two years ago.

WE HAVE an educational television station in our city. As the TV editor of a daily newspaper a few years ago, I helped sell the public on the need for educational TV. I conned the readers with visions of culture and entertainment flowing into our living rooms in rich abundance. So now the station is here, and duller stuff I never saw.

The program listings are a shade more interesting than the market report, and every time I switch to the station for a blind jab at a program I seem to get movies of African natives walking through the jungle.

Well, I'm kind of numbed from my search for quality on TV anyway. It's there, they say, there in abundance. Nat Hentoff says it's there on Sunday mornings on CBS with *Theology of Jazz*. Nothing on this green earth could make me turn on a television set on a Sunday morning, and religious scruples have nothing to do with it.

We found quality at a more reasonable hour a couple of weeks back when NBC brought the Sadler's Wells ballet for 1½ hours. I guess we can't complain too much. It made me want to buy a color set.

After 17 Years, Edison Is Taking Lessons



Harry Edison

AFTER 20 YEARS as a highly respected professional musician—17 of these years with Count Basie—trumpeter Harry (Sweets) Edison plans for the first time to take lessons on his instrument.

Why? For a very basic reason: to get a more lucrative job. Edison reports that he's in line for a Hollywood movie studio job at MGM this summer but only if he learns about the more "legitimate" aspect of his horn.

And this he plans to remedy in fine fashion. Rafael Mendez, the Mexican master, yearns to know something about jazz trumpet; Edison wants to learn legitimate technique. "We'll exchange lessons," Edison said.

"The thing is," Edison went on, "if you can mix jazz and legitimate horn, your solos in both fields become more interesting. When you begin studying a little and learning all the technical points, you realize how little you know about your horn. But the time comes when you've got to learn.

"With me, playing jazz has always been a natural thing. I never took a lesson in my life. My mother bought me a horn back when I was like 12 years old in Columbus, Ohio, and I just picked it up, learning a few fundamentals in the high school band."

AFTER SIX MONTHS with his first band, Lucky Millinder's, back in 1935, Edison recalled that he jobbed around

New York and then joined Count Basie, remaining for the aforementioned 17 years. Currently, Edison is recording both for Norman Granz and for Nelson Riddle at Capitol.

Under Riddle's baton, Edison has played identifiably sweet solos in the backgrounds for Frank Sinatra—his latest being on *Man with the Golden Arm*, the theme for the Sinatra movie. Not long ago, a 30-piece orchestra recorded the score from *Oklahoma!* Thirty pieces, including only one trumpet—Harry Edison's.

His views on other trumpeters are interesting. "The greatest first-trumpet man playing today is Conrad Gozzo," Edison declared. "I was recording with Dizzy and Roy the other night and the three of us talked it over and we agreed on that most emphatically."

And how is it that Harry Edward Edison became "Sweets?"

"WELL, THIS HAPPENED one day in March back in '37," Edison recalled. "All of us in the Basie band were sitting around the lobby of the Woodside hotel in New York. It was snowing outside, and we waiting for the bus to go on a tour of one-niters.

"We were all like brothers in that band. I was kind of the baby of the band and took a lot of the ribbing. So this time Lester Young was joshing me about my 'sweet' style and he said: 'We're going to call you 'Sweetie Pie.' They did, too, for a few months. Then they shortened it to 'Sweets.' The nickname has kind of lasted a long time."

—don freeman

THE Orchestra Back Together

Washington, D. C. — Washington's experimental THE Orchestra, which recorded a well received *House of Sounds* LP for Brunswick over a year ago and has contributed many musicians to name bands, is regrouping. Active in the organizing and promotional end, as before, is Washington jazz disc jockey Willis Conover. Conover is heard on WEAM and broadcasts jazz programs regularly for the Voice of America.

This year's edition of the organization will probably be called "Willis Conover presents THE Orchestra, Marky, Musical Director." Marky (Irving Markowitz) was formerly with Woody Herman and Jimmy Dorsey, and replaces the late leader of THE Orchestra, drummer-writer-arranger Joe Theimer, who died in 1955. Markowitz will play jazz trumpet as well as split the lead.

Pell Mell

By Dave Pell

THERE WAS MORE activity in the recording business around Hollywood last month than I ever can remember. It almost reminded me of the days after the record ban of some 10 years ago.

Many of the sides cut were unusual, and I thought Shorty Rogers' new album for Atlantic the most interesting. One date included five trumpets—Shorty, Harry Edison, Pete Candoli, brother Conte Candoli, and my boy Don Fagerquist—and a rhythm section.

TED NASH, the busiest tenor man in town, did a very intricate album for Liberty, with brother Dick Nash, in which he played about every horn in the woodwind family. The most unusual is an alto solo transcribed by Frank Comstock from a legit flute solo.

Ted made the thing sound easy, and it may be the West Coast's answer to the Mule's and Galladora's. He also played some of the fine tenor and flute that he is so well known for.

The Hi-Lo's just finished a new album for Starlite, and it's called *The Hi-Lo's Under Glass* with some great liner notes by Sammy Davis Jr. This may not be considered jazz, but we have to appreciate these men for their taste and musicianship.

JOHN GRAAS, a forerunner in the intellect circles of the modern sounds, has almost completed his *Jazz Workshop* for Decca records. This was the first time I had played anything in 6/4 time in jazz, and for those not used to it, it makes you really count the bars. Larry Bunker and Howard Roberts, to mention a few, can make that kind of meter swing.

Buddy Childers and Bob Enevolsen also have 12-inchers in the can for Liberty, and on Bob's date, he wrote all the arrangements. *Oh, Look at Me Now* is too much.

Marty Paich, one of our most brilliant arrangers, has been contacted by Hans Helms, chief editor for the German *Jazz Podium*, to write an original jazz work for a concert in March to be played in Baden-Baden, Germany, with Kurt Edelhagen's orchestra.

Waldorf Music Hall Turns To Single Discs

New York — Waldorf Music hall, which has concentrated its efforts in the album field, has gone into the single-disc market. The company has issued three single records, and future plans include a regular release schedule of at least two new singles a month and the addition of new artists.

The label now includes Knuckles O'Toole and Loren Becker, with Wally Cox, the Ink Spots, and Vincent Lopez signed to cut one or more LPs.

Band Routes

**DOWN
BEAT**

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club; NYC—New York City; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Ave., NYC; AP—Allsbrook-Pumphrey, Richmond, Va.; AT—Abe Turchen, 309 W. 57th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtze Agency, 214 N. Canon Dr., Beverly Hills, Calif.; MC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 598 Madison Ave., NYC; GG—Gale-Gala Agency, 48 W. 48th St., NYC; OI—Orchestras, Inc., c/o Bill Black, 332 S. Michigan Ave., Chicago 4, Ill.; RMA—Reg Marshall Agency, 6671 Sunset Blvd., Hollywood, Calif.; SAC—Shaw Artists Corp., 545 Fifth Ave., NYC; UA—Universal Attractions, 2 Park Ave., NYC; WA—Wilder Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC; NOS—National Orchestra Service, 1611 City National Bank Building, Omaha, Neb.

Albert, Abbey (Statler) Washington, D. C., h, 1/14/56 out
Alexander, Tommy (On Tour—South Calif.) GAC
Anthony, Ray (On Tour—West) GAC
Back, Will (Utah) Salt Lake City, Utah, h
Bair, Buddy (On Tour—Midwest) GAC
Barnet, Charlie 1/12/56 (Midwest) MIl-waukes, Wisc., cl, out; (Cat & Fiddle) Nassau, Bahamas, 1/17/53; (Monte Cristo) Palm Beach, Fla., 1/25-2/8, h
Barron, Blue (On Tour—Midwest) MCA
Bartley, Ron (On Tour—Texas) NOS
Bastie, Count (Apollo) New York City 1/12 out, t; (On Tour—East) 1/13-17; (Blue Note) 1/18-29, nc; Birdland Tour Thru Feb. 26
Becher, Little John (On Tour—Midwest) NOS
Beneko, Tex (Statler) New York City, 2/9 out, h
Barron, Blue (On Tour—Midwest) Jan., (On Tour—Calif.) February, MCA
Borr, Misha (Waldorf-Astoria) New York City, h
Bothie, Russ (Merry Garden) Chicago, Ill., b
Brandwynne, Nat (Waldorf-Astoria) New York City, y
1/15, b, out
Byers, Verne (On Tour—Southwest) NOS
Cabot, Chuck (Rice) Houston, Tex., 1/24-2/20, h
Calame, Bob (On Tour—Midwest) NOS
Carlyle, Russ (On Tour—Midwest) OI
Cayler, Joy (On Tour—Southwest) OI
Chavelas, Leo (Rivera) Las Vegas, Nev., 1/31 out, h; (Ambassador) Los Angeles, 2/3-3/6, h
Clayton, Del (On Tour—Southwest) NOS
Coleman, Emil (Balmoral Hotel) Miami Beach, Fla., 3/28, h, out
Commandera, The (Birdland) N. Y., 1/18 out, nc; (On Tour—New Eng.) 1/19-30; (On Tour—Pa. & Va.) 1/31-2/6; (On Tour—New Eng.) 2/7-14; (On Tour—Midwest) 2/15-2/20, h
Cromb, Bob (St. Anthony) San Antonio, Tex., h
Cummins, Bernie (On Tour—Midwest) GAC
Cugat, Xavier (On Tour—South) MCA
Davis, Johnny (Officers' Club) Chateau La Motte, France, pc
Dunham, Benny (On Tour—East) GAC
Eliant, Les (On Tour—Midwest) MCA
Ellington, Duke (Cafe Society) N. Y. C., 1/12-28, nc
Faith, Larry (New Horizon Room) Pittsburgh, Pa., nc
Featherstone, Jimmy (Recal) Chicago, Ill., b
Fields, Shap (Coliseum) Houston, Tex., out 1/18, nc; (On Tour—South) 2/19-4/14; GAC
Fink, Charlie (Palmer House) Chicago, Ill., h
Fitzpatrick, Eddie (Mapes) Reno, Nev., h
Flanagan, Ralph (On Tour—South) Jan.; (On Tour—East) Feb.; GAC
Foeter, Chuck (Peabody) Memphis, Tenn., 1/21, h, out
Garber, Jan (Roosevelt) New Orleans, La., 1/21, out, h; (On Tour—Southwest) Feb.; GAC
George, Chuck (Ae of Clubs) Odessa, Texas, 2/13, out, nc
Harris, Ken (Statler) Buffalo, N. Y., 1/20, out, h
Howard, Eddy (Aragon) Chicago, Ill., 12/31-2/10, b
Hudson, Dean (On Tour—South) 1/24-2/19, MCA
Hunt, Pee Wee (Armen's Club) Biloxi, Miss., out 1/22, pc; (The Club) Birmingham, Ala., 1/27-2/4, nc; (On Tour—Southwest) GAC
James, Harry (Royal Nevada) Las Vegas, Nev., 1/24-2/20, h
Jerome, Henry (Edison) NYC, h
Jones, Spike (On Tour—West Coast) MC
Kaye, Sammy (On Tour—Midwest) MCA
Kenton, Stan (On Tour—West) 1/27-2/3, GAC; (Zardi's) Hollywood, Calif., 2/3-16, nc
King, Pee Wee (On Tour—Midwest) GAC
Kirk, Bob (On Tour—Midwest) OI
Kisley, Steve (Statler) Boston, Mass., 1/14, out, b; (Statler) Wash., D. C., 1/16, h

Laine, Buddy (Chevy Chase Country Club) Wheeling, West Va., out 1/21
Lasalle, Dick (On Tour—West) MCA
LeVant, Phil (On Tour—Midwest) OI
Lewis, Ted (On Tour—Columbus Terr.) MCA
Lombardo, Guy (Roosevelt) NYC, b
Long, Johnny (On Tour—Texas) MCA
Love, Preston (On Tour—Midwest) NOS
McGrane, Don (Radison) Minneapolis, Minn., h
McIntyre, Hal (On Tour—Southwest) GAC
McKinley, Ray (Riviera) Las Vegas, Nev., 2/6, out, h
Marterie, Ralph (On Tour—Midwest) GAC
Martin, Freddy (Hoca Raton) Miami, Fla., h
Masters, Frankie (Conrad Hilton) h
May Band, Billy (Sam Donahue, Dir.) (Cash Loma) St. Louis, Mo., 1/18-22, b
Melba, Stanley (Pierre) NYC, h
Mooney, Art (On Tour—East) GAC
Morgan, Russ (On Tour—West) GAC
Morrow, Buddy (On Tour—Midwest) GAC
Muzzan, Roger King (On Tour—East) GAC
Neighbur, Paul (Shamrock) Houston, Tex., 1/13, h, out
Noble, Leighton (Ambassador) Los Angeles, Calif., 1/23, h, out
Ory, Kid (Tin Ankel) San Francisco, Calif., 1/7, out, nc
Pearl, Ray (Oh Henry) Chicago, Ill., cl
Peepel, Leo (On Tour—Midwest) GAC
Perrault, Clair (Lake Club) Springfield, Ill., nc
Phillips, Teddy (On Tour—Texas) MCA
Prado, Perez (On Tour—East) MCA
Purcell, Tommy (Statler) Hartford, Conn., h
Ranch, Harry (Golden Nugget) Las Vegas, Nev., 1/12-28, nc
Rank, George (On Tour—Midwest) GAC
Reed, Tommy (Muehlebach) Kansas City, Mo., h
Reichman, Joe (On Tour—Southwest) GAC
Rudy, Ernie (On Tour—Southwest) GAC; (Peabody) Memphis, Tenn., 1/23-27, h
Sands, Carl (Vogue Ballroom) Chicago, Ill., 1/27, b, out
Sauter-Finegan (On Tour—Midwest) WA
Sonn, Larry (On Tour—East Coast) MCA
Spivak, Charlie (On Tour—East) MCA
Strater, Ted (Plaza) NYC, h
Sudy, Joseph (Statler) Detroit, Mich., out 1/14, h
Terry, Dan (On Tour—East) GAC
Thornhill, Claude (On Tour—East) WA
Tucker, Tommy (On Tour—South) WA
Waples, Buddy (Tower Club) Hot Springs, Ark., nc
Watkins, Sammy (Statler) Cleveland, Ohio, h
Werna, Ted (Martique Club) Chicago, Ill., 2/10, out, nc
Williams, Billy (St. Anthony) San Antonio, Tex., 1/31-2/1, h

Combos

Allen, Henry "Red" (Metropole) NYC
Armstrong, Louis (On Tour—Europe) ABC
Australian Jazz Quartet (Birdland) NYC, 1/19-2/3, nc
Baker, Chet (On Tour—Europe) ABC
Belletto Sextet, Al (Le Baril d'Huitres) Quebec City, Quebec, 1/30-2/5
Berry, Chuck (Gleason's) Cleveland, 1/23-1/29, cl
Boyd's Jazz Bombers, Bobby (Riverside) Lake Tahoe, 1/12-2/1, h
Carroll, Barbara (Saxony) Miami Beach, out 1/18/56, h
Cell Block Seven (On Tour—Texas) GAC
Chaloff, Serge (Cotton Club) Cleveland, out 1/22, nc
Charles, Ray (On Tour—Calif.) SAC
Cole, Cozy (Metropole) NYC, cl
Condon, Eddie (Condon's) NYC, nc
Davis, Bill (Jazz City) Los Angeles, 1/26-2/2, nc

Producer Designs New Disc Jacket

New York — Gant Gaither, Broadway producer, has designed a revolutionary album cover that enables the user to put records on the machine without ever having to touch them.

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Davis, Miles (Jazz City) Los Angeles, out 1/19/56, nc; (Blackhawk) San Francisco, 1/24-2/5, nc
Diddley, Bo (Gleason's) Cleveland, out 1/16/56, cl
Duke and Duchess of Dixieland (Royal Nevada) Las Vegas, out 2/2/56, h
Erwin, Pee Wee (Nick's) NYC
Four Freshmen (Town Casino) Buffalo, 1/23-29, nc
Garner, Errol (Baker's Keyboard) Detroit, out 1/14, nc; (Cotton Club) Cleveland, 1/19-23, nc
Gibbs, Terry (Town Tavern) Toronto, out 1/14, cl
Gill Trio, Elmer (China Lane) Seattle, out 3/9/56, cl
Gillespie, Dizzy (Cotton Club) Cleveland, out 1/18, nc; (On Tour—Canada) SAC
Haley, Bill & the Comets (Hollywood—Maximo Columbia Studio, through 1/18/56
Haywood, Eddie (Baker's Keyboard) Detroit, out 2/11, nc
Holmes, Alan (Village Barn) NYC, indef
Johnson, Buddy (On Tour—South) MG
J. J. Johnson and Kai Winding (Colonial Tavern) Toronto, out 1/23
Jonny & Joyce (Northwest) Sault St. Marie, Mich., h
Jordan, Louis (Club Calvert) Miami, out 1/23, nc; (On Tour—South) GAC
Kallias, Alex (Baker's Keyboard) Detroit, out 1/16/56, cl; (Saxony) Miami Beach, 1/19-2/16, h
Kohs, Ronnie (Muehlebach) Kansas City, Mo., out 2/1/56
Krupa Trio, Gene (Meadowbrook) Cedar Grove, N. J., 1/20-22, nc
Lambert, Lloyd, Quintet (On Tour—South) SAC
McLawler Trio, Sarah (Tip-Top) Brooklyn, N. Y., out 1/15/56, cl; (Copa Casino) Youngstown, Ohio, 1/18-1/23, nc; (Mandy's) Buffalo, 1/24-2/5, nc
McPartland, Marian (Hickory House) New York City
Mason, Vivian (Open Door) San Francisco
Monte, Mark (Plaza) NYC, h
Morgan, Al (Linn Burton Steak Ranch) Chicago, out 1/30, nc
Platters, The (Flamingo) Las Vegas, out 1/19/56, h
Powell, Bud (Birdland) NYC, out 1/31, nc
Prysock, Red (Savoy) NYC, out 1/20/56, b; (On Tour—South) SAC
Rico, George Trio (The Casbah) Long Beach, Calif.
Roach, Max-Chifford Brown (Las Vegas) Baltimore, out 1/16, nc; (Storyville) Boston, 1/23-29, nc
Shearing, George (Congress) St. Louis, Mo., out 1/18, h; (Mocambo) San Francisco 1/27-2/13, nc
Shirley, Don (Congress) St. Louis, Mo., out 1/17, h
Shore Trio, Mickey (Club 61) Muskegon, Mich., indef.
Smith, Something & the Redheads (Rock Island Armory) Rock Island, Ill., 1/23-2/5, b
Stein, Lou Trio (Theatrical Lounge) Cleveland, out 1/22, nc
Sutton, Ralph (London House) Chicago, out 1/31, nc
Three Jacks (Wheel Bar) Colmar Manor, Md., out 2/28/56
Walter, Cy (Waylin Room) New York City
Williams, Paul (On Tour—Calif.) SAC
Yaged, Bel Trio (Metropole) NYC

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