

March 7, 1956

# DOWN BEAT

RECORDS  
HIGH-FIDELITY  
INSTRUMENTS  
FILMLAND UP BEAT  
RADIO • TV

L. A. Local Deals  
Petrillo A Blow

(See Page 5)

Goodman Hires  
Cinderella Singer

(See Page 7)

Lester Young:  
The Full Story

(See Page 9)

Bill Harris  
Rejoins Herman

(See Page 4)

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**Billy Taylor**  
*'What Is Jazz?'*  
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# DOWN BEAT

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## Special Feature

Another *Up Beat* section is included in this issue of *Down Beat*, one with *Jazz Off the Record*, a Bud Shank alto sax solo, and the second part of Sharon Pease's lessons on how to play the organ.

## On the Cover

This issue's cover subject is Billy Taylor, the noted jazz pianist recently signed by ABC-Paramount Records. Billy defines and discusses his ideas of what make up jazz on page 12.

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Subscription rates \$7 a year, \$12 two years, \$16 three years in advance. Add \$1 a year to these prices for subscriptions outside the United States and its possessions. Special school library rates \$5.60 a year. Change of address notice must reach us before date effective. Send old address with four new. Duplicate copies cannot be sent and post office will not forward copies. Circulation Dept., 2001 Calumet Ave., Chicago 16, Ill. Printed in U. S. by John Maher Printing Company, Chicago, Illinois. Entered as second-class matter Oct. 6, 1939, at the post office in Chicago, Ill., under the act of March 3, 1879. Re-entered as second-class matter Feb. 25, 1948. Copyright, 1956, by Maher Publications, Inc., all foreign rights reserved. Trademark registered U. S. Patent Office. On sale every other Wednesday. We cannot be responsible for unsolicited manuscripts.

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# Strictly Ad Lib

## NEW YORK

**ONSTAGE:** The new Ziegfeld Follies, starring Tallulah Bankhead, is due May 26. In line for featured roles are Carol Haney, Matt Mattox, David Burns, and Mae Barnes . . . Scheduled for May 30 is the Jerome Lawrence-Robert E. Lee adaptation of *Shangri-La*. Martyn Green will star . . . Although *Mr. Wonderful*, starring Sammy Davis Jr., won't arrive until March 16, the title song has been recorded by Teddi King, Sarah Vaughan, Dorothy Collins, and Betty Ann Steele, with others scheduled . . . A new play making the rounds is called *High Fidelity*, the story of a classical conductor and his harpist wife.

**ENTERTAINMENT-IN-THE-ROUND:** Perry Como turned down the starring role in the film biography of Ben Bernie . . . Mel Torme due at the Cameo March 3, along with harpist Corky Hale . . . Sylvia Syms is at the Bon Soir . . . Ray Bolger goes into the Waldorf-Astoria April 2 for four weeks at a reported \$5,000 a week . . . Marion Marlowe's first Copa date is Feb. 23 for three weeks . . . Nat Brandwynne ended a 24-year gig at the Waldorf to move to the Tropicana in Las Vegas . . . Jan August has an indefinite stay at the Hunt room of the Hotel Astor . . . Mickey Katz plays Britain in May and June . . . Katherine Dunham and Tito Puente opened at the Apollo Feb. 24 for a week.

**JAZZ:** Duke Ellington has signed with Bethlehem . . . Joe Morello turned down the drum chair with Benny Goodman to remain with Marian McPartland . . . Erroll Garner will record in several capacities under his new contract for Columbia, including sessions with strings . . . ABC-Paramount signed guitarist Jimmy Raney and Jackie Cain-Roy Kral . . . Bud Powell will probably move to Victor in September when his contract with Norman Granz runs out. It'll be a long-termer and purportedly will allow Bud to earn considerable royalty money . . . Bethlehem recorded Terry Morel, backed by the Ralph Sharon trio, during a night at the Montclair . . . Kenny Clarke brought a quintet into Cafe Bohemia, and Dick Katz may head his own unit there . . . Jimmy McPartland is planning a Bix Beiderbecke night at Carnegie Hall.

Louis Armstrong will play Australia for two weeks starting April 4. His English tour is still set for May . . . Count Basie and Lester Young are on the same Birdland bill March 1 for two weeks. Randy Weston makes his debut there in April, and Gigi Gryce and Art Farmer are penciled in for the March 15 bill that features Billy Eckstine . . . J. J. Johnson and Kai Winding will be in the Basin Street Easter show that also will include Sonny Stitt and the Oscar Peterson trio (date is March 30-April 8) . . . Decca is about to release a set of Billie Holiday reissues, *The Lady Sings* . . . Billy Taylor is at the Composer.

**RECORDS, RADIO, TV:** Hugo Winterhalter has signed a new five-year contract as music director for pop artists and repertoire at Victor . . . Ex-Woody Herman singer Dolly Houston has a new single on the Unique label called *Big Deal* . . . New signings: Gloria Mann, Dick Kallman, Don Estes (Decca); Ralph Waldo Cummings (ABC-Paramount); Jimmy Randolph, Bobby Sharp (Mercury); Monica Lewis (King) . . . CBS-TV's Sunday morning *Look Up and Live*, the religious program that has utilized jazz, goes off soon. When it returns, there will be no more jazz . . . Herb Shriner to do a TV variety show next fall on CBS . . . Mel Powell is the regular pianist on WABC radio's new Bea Wain-Andre Baruch show.

## CHICAGO

**THREE-A-NIGHT AND SIX-A-DAY:** The likelihood grows that the Chicago theater's stage shows finally will go by the boards. *Carousel* has been booked to follow *The Benny Goodman Story*, again sans the vaude bill . . . Marguerite Piazza yields the *Chez Paree* to Tony Martin early in March

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## Harris Rejoins Herman

Miami — Bill Harris, in semi-retirement here for the last two years, went back on the road Feb. 5 when he rejoined Woody Herman, the band with which he first gained fame as a jazzman in 1945.

Harris, who won the *Down Beat* readers poll as top trombonist from 1945-'54, went back with Woody as one of the highest-paid sidemen in history. An informed source reported that he returned at an estimated \$20,000 a year. "I've got to hear some music again," Harris told *Down Beat*. "I've been having a ball living with my family, but there's nothing here but rumba bands. I'm looking forward to something exciting again."

## Watch Out! Here Comes 5 More

New York — *Publisher's Weekly* indicates that five new books on jazz will be included in the publishers' spring list: *The Eddie Condon Book of Jazz*, edited by Dick Gehman (Dial); *Lady Sings the Blues*, the autobiography of Billie Holiday as told to Bill Dufty (Doubleday); Andre Hodeir's essays in jazz criticism, *Jazz: Evolution and Essence* (Grove Press); Marshall Stearns' *The Story of Jazz* (Oxford University Press), and a novel, *Sideman*, by Osborn Duke (Criterion). The last is described by the publisher as "a high-voltage novel about the men who make a living and sometimes a religion out of jazz." According to the advance information, Osborn has been a sideman himself.

## McPartland Duo Records 3 For 3

New York — Within the space of a few days, Marian and Jimmy McPartland made three record dates for three different labels. For Grand Award, the McPartlands recorded six Hoagy Carmichael ballads with Joe Morello, Jimmy Raney, and Trigger Alpert. George Simon produced the date, and the sides will make up half a future Grand Award LP.

For the mail order Jazztone label, the McPartlands did a session with Bud Freeman, Vic Dickenson, Bill Stegmeyer, Milt Hinton, and Morello. Some of their numbers were by Dick Cary and Jimmy McPartland. Stegmeyer did the rest of the writing.

For Bob Thiele and Brunswick, the McPartlands made four new sides whereby Jimmy's *Shades of Bix* LP will be extended to a 12-incher. Personnel for these included George Wettling, Cutty Cutshall, Sandy Block, Freeman, Stegmeyer, and on one number, *In a Mist* (featuring Marian), George Berg, bassoon, and Romeo Penque, oboe.

## Gale Contracts Reluctant Chorine

New York — Walter Winchell recently told the story of a chorine at the Casino Royal in Washington, D. C., who had astonished an MGM talent scout by refusing a film and record contract. It turned out that the young woman, Jodi Diamour, was majoring in psychology at a nearby college and was interested in show business only in so far as it helped pay her tuition.

A follow-up to the vignette is that Irving Siders of the Gale agency has signed Miss Diamour, plans to engage a vocal coach for her, and will then start a singing career for the fledgling psychologist. Undecided at the moment is the future course of Miss Diamour's academic studies.

## DeFranco Jazz 'Terror' Feature

Hollywood — Buddy DeFranco will be featured in jazz sequences in the Security Pictures-United Artists release *Step Down to Terror*, a thriller starring Anthony Quinn and Carol Ohmart. Several scenes in the film supposedly take place in various hotspots in Los Angeles and Newport Beach, Calif.

## Granz Idea

New York — A cocktail party at the Plaza hotel was held recently to celebrate Atlantic's singing the Modern Jazz quartet. Milt Jackson, George Wallington, Charlie Mingus' Jazz Workshop group, Jack Montrose, Jimmy Giuffre, Lee Konitz, Lennie Tristano, and Chris Connor. The sweeping coup strengthens Atlantic's jazz line considerably.

A newspaperman approached an Atlantic executive during the victory celebration and whispered: "I understand you're going after Norman Granz."

"Yes," replied the executive, "but only as a vocalist."

## Buddy Takes Another Chorus

Hollywood — Buddy Rich's on-again-off-again romance with his tubs is on again. The unpredictable drummer-singer has announced here the signing of a new contract with Harry James to join James' all-star jazz group.

Here is a rundown of Rich's announced plans over the last two months:

As a Norgran and Verve recording vocalist, it was first announced that Rich was quitting drumming for a living to work the cabarets as song-and-dance man with drum solo as finale to the act. Originally scheduled for a break-in during February, the act then was postponed, according to Rich, until his return from Europe with Norman Granz' JATP troupe.

When Harry James announced formation of his new small group, Rich turned down the offer to join because of the European trek. Then, at the last minute, Rich decided to work the San Diego auto show with James. Apparently there was a meeting of minds there, for upon the all-star return, Rich announced signing of the pact to join the group as featured instrumentalist.

What about Europe? "Not going," said Buddy.

The song-and-dance act? "Indefinitely postponed."

Recording? "Wait'll you hear my new Verve vocal album. It's tremendous!"

## New Citizen

Hollywood — Phil Moody, composer-arranger-conductor who came here from England in 1948, became a U. S. citizen Jan. 18. In addition to scoring for motion pictures (*The Second Greatest Sex*, *Paris Follies of 1956*, *So This Is Paris*) Moody, with lyricist partner Pony Sherrill, writes for shows at the Moulin Rouge here and the Desert Inn, Las Vegas.

March 7, 1956

# April Dates Scheduled For Heath Band, Cole, Christy

New York — The Ted Heath-Nat Cole-June Christy-Four Freshmen package is scheduled to play the following cities (dates in parentheses are all in April):

San Antonio (1); Fort Worth (2); Houston (3); College Station, Texas (4); Austin (5); Dallas (6); New Orleans (7 and 8); Granbling, La. (9-afternoon); Rustin, La. (9-evening); Birmingham, Ala. (10); Greenville, S. C. (11); Charlotte, N. C. (12); Raleigh, N. C. (13); Norfolk, Va. (14); Richmond, Va. (15); Winston-Salem, N. C. (16); Atlanta (17); Louisville (18); Columbus, Ind. (19); Champaign, Ill. (20); St. Louis (21); Detroit (22); East Lansing, Mich. (23); Evanston, Ind. (24); Beloit, Wis. (25); Des Moines (26); Cedar Rapids, Iowa (27); Lafayette, Ind. (28); Columbus, Ohio (29), and Athens, Ohio (30). They'll appear in Pittsburgh, May 1.

One or two of the dates may be changed, but plans at presstime are for the locations to remain the same.

Heath's current personnel consists of Bobby Pratt, Bert Ezzard, Duncan Campbell, Eddie Blair, trumpets; Don Lusher, Jimmy Coombes, Wally Smith, Ric Kennedy, trombones; Les Gilbert, Don Savage, altos; Henry McKenzie, Don Rendell, tenors; Ken Kiddier, baritone; Frank Horrox, piano; Johnny Hawksworth, bass, and Ronnie Verrell, drums. McKenzie also plays clarinet.

Rendell is considered by many English musicians to be the best jazzman in the band. Most of the current arrangements are by Johnny Keating, who was preceded by Reg Owen, several of whose scores are still in the book.

Heath's desire to play Carnegie hall appeared at presstime as unlikely to be fulfilled because he arrives in the States during Holy Week, and if he were to play Carnegie March 31, the band couldn't arrive in Texas early enough to rehearse. A promoter is willing to book him in Carnegie after the tour, but previous commitments by Heath probably will make that date impossible.

## Fantasy Records Elliot Lawrence

New York — Fantasy has recorded Elliot Lawrence and an all-star band in an LP of arrangements by Johnny Mandel and the late Tiny Kahn. Mandel redid some of the scores for the session. Lawrence also cut a mood music album accenting woodwinds and French horns with the writing mostly by himself.

## L.A. Election Deals Blow To Petrillo

Hollywood—By a 2-1 vote, AFM Local 47 membership has delivered what appears to be another stinging blow against the pro-Petrillo administration of John te Groen by electing Jack DuMont to the board of directors.

Backed by the forces of Cecil F. Read, who was voted a v.p. of the local less than three months ago, DuMont trounced Bill Nadel by a vote of 1,096 to 582. Nadel had been appointed to temporary board membership on the resignation of Doc Rando several weeks ago.

Election campaigning heated to boiling point on the eve of balloting with distribution by Nadel forces of a four-page denouncement of Cecil Read. The printed leaflet blasted Read's supporters as "fanatic" and accused them of attempting a power grab to gain absolute control of the local. It also listed a detailed financial statement of Read's earnings both from freelance playing and the union since Oct. 30 of last year. DuMont was charged in the leaflet with being a "captive candidate" of the Read group.

Underlying issue in this hottest election in Local 47's history was the Petrillo administration's handling of the performance trust fund, which Read wishes to revise.

## Mercury To Release Swedish Jazz Label

New York — Claes Dahlgren, American representative of the Swedish Metronome label, has concluded a pact with Mercury Records whereby Mercury and its affiliated labels will release 10 12" LPs here of Metronome jazz, popular, and mood music recordings. Metronome in turn is promoting the entire Mercury catalog in Sweden, Finland, Norway, and Iceland.

The Swedish Metronome concern is the only independent European company with its own permanent representation in the States and is beginning its seventh year of operating its New York office, Orion Development Corp.



## Band Review

### Duke Ellington: Cafe Society, New York

The wheels of time are regularly lubricated with irony. Duke Ellington, who has kept a large band together for a longer uninterrupted period than anyone in the history of jazz, and whose own contributions to music have been myriad, now has the most underrated band in the country.

The unit Duke brought into Cafe Society apparently signals the end of the recent slump in the Ellington orchestra. The chief reasons for the resurgence are new drummer Sam Woodard, who has ignited the other men; the uniquely strong and stable contribution of the returned Johnny Hodges; the fact that Duke and Billy Strayhorn have been devoting more time to refurbishing and adding to the band's book.

The rhythm section is the best Duke has had in some years. Woodyard, formerly with Milt Buckner, swings hard, has good technique, is flexible, and has a considerable amount of imagination. He lacks a degree of subtlety, and sometimes is overloud, but he plays with such emotional conviction and desire that his presence is a continually energizing asset.

Bassist Jimmy Woode is an excellent musician with good tone and beat and constant taste. He also is one of the few jazz bassists really skilled in bowed work.

Duke, I continue to believe, is remarkably underappreciated as a pianist, both as part of a rhythm section and as a soloist. The Ellington two-handed, striding piano is a rare combination of strength and grace.

In the trumpet section, mountaineer Cat Anderson has retained his stratospheric skills while adding a mellowness and taste that is particularly noticeable in his work with the mutes and plunger. Clark Terry's horn is marked by pungent humor and never-failing sense of swing and his playing becomes more relaxed with the years. Ray Nance didn't solo much on the night under review, but his horn retains directness and power.

The reeds are anchored by baritonist Harry Carney, who plays with a robustness and quality of tone and conception that is the heart of the section. And he occasionally explodes into a booting solo. Jimmy Hamilton's clarinet continues to be immaculate in tone, whistle-clean in speed of technique, and discreetly tasteful in ideas. Russell Procope, whose life story covers much of jazz, is assured and competent if not especially stirring on alto. Mr. Hodges, one of the monumental figures in jazz on his instrument, plays with the suave, liquid legato of yore but more strength has been added. When he really feels like blowing, as in *All of Me*, *I've Got It Bad*, and the fortunate-

ly revived *Jeeps' Blues*, the Rabbit is the biggest you ever heard. Paul Gonzales' tenor is rich and full-toned in the rhapsodic part of the Hawkins tradition. Sometimes he glides along the surface of a number, but when he digs in, the man wails. The reed section blend as a whole is muscularly smooth.

Of the trombones, the best soloist is Britt Woodman, but on this night, he had few monologues except for Jimmy Hamilton's brisk *Theme for Trambean*. John Sanders is effective on valve trombone, and the sunny Quentin Jackson handles his Tricky Sam-like plunger solos and his other assignments with eloquent aplomb.

The Ellington brass sections during this date were vigorously crisp, climbing, and constantly projecting the feeling of a large reserve of latent power. There are times when the brass seem about to take off through the ceiling—as on *Harlem Airshaft*—and there is sometimes an after-impression that they have. On other numbers, as behind the indomitable Hodges, the brass section surges with a power and pulsation akin to large, long waves on an incoming tide.

The Basie band rocks the blues more dynamically than Duke's, although Duke's men also play the blues feelingly; and the Basie band as a unit swings harder. But the Basie band can't play ballads at all well, while Duke's can. Nor does the Basie book or conception encompass as varied a range of moods, colors, and thematic content as Duke's. Each of these two bands, in essence, is highly effective expression of the two respective leaders' musical personalities and aims, and each is nonpareil at its specialties. But in the current well-deserved furor over Basie, the unique strength of Ellington should not be slighted—as it has been in recent months.

### Woody Herman: Basin Street, New York

The "old man" who is younger in wit and warmth than almost all the rest of us has done it again. In just a couple of weeks (at the time of this review) he has recreated another Herd with largely new personnel, and has started shaping it into a fiery, stimulating, gutty ensemble that can wail fiercely, embrace ballads, and relax on the milder jumpers. Woody gives large rehearsal credit, incidentally, to Nat Pierce who "kept giving us the notes for the pieces we didn't have music for, which is like most of them."

The new Herd is still somewhat rough, but already it is only behind Basie and Ellington among current jazz bands in terms of power, unpretentious imagination, and collective passion.

In the rhythm section, Woody has a find in pianist Vince Guaraldi, a San Franciscan recommended by Ralph Gleason. Guaraldi plays with rare economy of means, much warmth and

taste, an excellent beat, and a real feeling for the blues vein in jazz. Bassist Monte Budwig is firm and pulsating; and the dedicated young drummer Bill Bradley Jr., while not yet fully secure in his first big band assignment, is meeting the challenge well and should work in even more strongly as he gains experience and confidence.

Woody has one of his best reed sections in years, particularly in terms of solo tenors. Arno Marsh, Bob Hardaway, and Richie Kamuca are all above-average soloists, with Marsh having a slight edge over the other two. Baritonist Jay Cameron, who has been in Europe since 1951, is no Jack Nimitz yet musically, but he's competent. Bass trumpeter Cy Touff is as much of a swinging gas as usual, playing with romping exuberance. The two trombonists, lead man Wayne Andre and Irish-born Bobby Lamb, are good section men but as yet lack solo stature. Among the trumpets, Dick Collins has never blown as consistently well and with as much control as he does now, and this may finally be his year. Also effective in solo is Burt Collins. The rest of the charging, biting trumpet section is composed of Johnny Coppola (mostly lead), Dud Harvey, and Terry Ross (who replaced Paul Seranno) Another important member of the band, newly arrived from England, is Vic Feldman, an imaginative, swinging vibist, who also sits in with authority on drums during some of the small combo numbers, and will soon write for the band as well.

Herman himself continues to be the wittiest, frankest, and most memorable emcee in the business. He is also the most underappreciated of all ballad singers and the only one—except Janet Brace—who looks comfortable sitting down in a chair onstand. He occasionally blows some solo alto saxophone and some happy if somewhat anachronistic clarinet. But most of all Woody's assets, it is his honesty and understanding as a person and his sure-handed skill as a leader that makes this and all of his bands move with a will and a joy few other units approach.

The numbers in the Herman log include the euphoric *Mother Goose Jump*; the still exciting *Four Brothers*; *Darn That Dream* (featuring Feldman's Milt Jackson-influenced vibes); the jumping *Not Really the Blues* by Johnny Mandel; Horace Silver's accurately named *Opus de Funk*, aptly arranged by Nat Pierce; *Northwest Passage*; Bill Holman's building arrangement of *Where or When*; *Love is a Many Splendored Thing* with Woody on alto in a very skilled arrangement by Ralph Burns; *Early Autumn* with a lyrical Richie Kamuca; the roaring *Apple Honey*; the rugged *Squared Circle* with a first chorus written by Dave Cavanaugh and a final chorus by Shorty Rogers; Ralph Burns' affectionate ver-

(Turn to Page 8)

# Here's The Band Goodman Took Into Waldorf-Astoria

New York—The personnel of the band Benny Goodman brought into the Waldorf-Astoria hotel Feb. 9 was Jimmy Maxwell, Mel Davis, Fern Caron, trumpets; Urbie Green, Rex Peer, trombones; Walt Levinsky, Al Bloch, Sol Schlinger, Budd Johnson, reeds; Hank Jones, piano; Irv Manning, bass; Steve Jordan, guitar, and Moussey Alexander, drums. The vocalist is 23-year-old Mitzi Cottle.

Goodman intends to keep the band together after the Waldorf. "Part of the idea of reforming the band has to do with the film," he said, "but I'm also quite enthusiastic about playing again, so we're going to keep it working."

"Goodman also plans a trio within the band. The basic book will be the one associated with the old Goodman band, including the Fletcher Henderson arrangements. New arrangements will be done for Miss Cottle's ballads and contemporary pops.

Goodman's comment about the book was: "We'll play the standard repertoire that people expect me to play and that I like myself."

Asked about his impression of the rehearsals, (Goodman said) "I don't expect miracles to start with. I heard some pretty good musicians at the rehearsals. I know what I want, and I tried to make sure that I got it."

## Meet Mitzie, BG's Cinderella Singer



New York—After several screenings were held of scores of applicants, Benny Goodman selected an unknown, Mitzi Cottle, 23, to be the vocalist for his new band.

Born in Canonsburg, Penn., (Perry Como's home town), Mitzi went to Muskingum college in New Concord, Ohio, where she played the lead in the annual school musical, *Scotch and Soda*, in 1950, and wrote the music and lyrics for the next year's show. Her musical training had started when she took up the trumpet at 11. Her grandfather, Hilaire Motte, 90, was a trumpet soloist with symphonic and military bands until he was 80.

After two years of majoring in music at Muskingum, Mitzi transferred to Carnegie Tech where she again majored in music, including voice and piano. To earn money on the side, she sang with Amby Armbruster's band around Pittsburgh. This has been her only previous band experience.

## Annual Gershwin Concert

New York—Paul Whiteman will conduct the annual George Gershwin memorial concert at Carnegie Hall, Saturday night, March 10. He will head the ABC Symphony orchestra.

## Next Question!

Chicago — At a press conference held by Benny Goodman here when he was in town for the world premiere of his film biography, one reporter brightly queried:

"Mr. Goodman, do you think music could be a deterrent to juvenile delinquency? In Chicago here, we have gangs of kids that call themselves wolf packs and go out and beat people. What do you think about it?"

Replied Benny with finality: "I think they should put 'em in jail."

## Dizzy Names Touring Band

New York — The personnel of the big band Dizzy Gillespie will lead on a tour of the middle and far east under the auspices of the state department this spring was fairly well set at press-time:

Dizzy, Idress Sulieman, Quincy Jones, Ermet Perry, trumpets; Jimmy Cleveland, Melba Liston, Frank Rehak, trombones; Sahib Shihab, Jerome Richardson, Lucky Thompson, Marty Flax, Ernie Wilkins, reeds; Charlie Persip, drums; Nelson Boyd, bass; Walter Davis, piano; Candido, bongos and conga drum; Herb Lance and Dottie Sauters, vocals.

Jones will be chief arranger and will contribute several new scores as well as go over the old Gillespie big band book with Dizzy to select several of the better numbers. The band was due to cut four sides for Norman Granz in mid-February.

It's expected that Marshall Stearns of the Institute of Jazz Studies will accompany the band on the tour. He'll meet the press in the cities visited and speak on jazz at colleges. The tour opens in Bombay, India, April 1. Part of each program will be devoted to a capsule history of jazz from Dixieland on.

## Duke Seeks Mahalia For 'Beige' Tour

New York—Duke Ellington says he hopes to persuade Mahalia Jackson to do a tour with his band in concert performances of *Black, Brown, and Beige*.

He is also rewriting sections of a musical comedy and reports that several influential persons are engaged in raising the financial backing for its Broadway presentation.

Ellington currently is receiving bids from several record companies now that he has obtained his release from Capitol.

## Dorseys Open At N. Y. Cafe Rouge

New York — The Dorsey Brothers have opened at the Cafe Rouge in New York's Hotel Statler. The club also is featuring the Cal Gilford quartet.

An added note of interest to Dorsey fans is the fact that the movie version of their life story, *The Fabulous Dorseys*, has been re-released for television audiences. Their life story also will appear as a feature of the March issue of *Cosmopolitan* magazine, and Edward R. Murrow soon will make a *Person to Person* visit to Tommy's Greenwich, Conn., estate.

## Bobby Scott On Tour In Pop Singer Role

New York — Jazz pianist Bobby Scott, 19, has started a tour of the clubs in his new role of pop vocal personality as a result of his ABC-Paramount *Chain Gang* hit.

Scott played a week early in February at Sciota's in Philadelphia, Pa., and he goes into the Casin Royal in Washington, D. C., March 5. He also has been suggested for a role in the movie *Solo*.

## Band Review

(Jumped from Page 6)

sion of *Stars Fell on Alabama*; and a *Woodchoppers Ball* that ends with the *Symphony Sid* riff. The rest of the book has contributions by Manny Albam and Al Cohn. Most of the writing, however is by Ralph.

There's also a swinging small group from within the band that take off in 9:20 *Special* with the wonderful feel of the old Basie small units. This combo is made up of Coppola, Collins, Touff, Kamuca, Feldman, Woody, and the rhythm section.

As is usual with Herman Herds of recent vintage, this is a band that can make it at any jazz club in the country (as John Lewis says, "this band really brings you out of your chair"); can play the dim light ballads for proms and country clubs, and can blow good dance music for anybody. You ought to catch it long and often. It's better for you than all the multipurpose vitamin pills on the market.

—nat

**Stan Kenton; War Memorial Opera House, San Francisco, and Sweet's Ballroom, Oakland, Calif.**

Let me preface this review by saying that the band Kenton now has will be extremely successful, both on its spring concert tour of Europe (especially England) and on the concerts and dances it will play in February and March across the country.

Kenton is one of the great showmen of music, and he never fails to put on an impressive performance. This time was no exception.

**THE BAND ARRIVED** in San Francisco after only a short rehearsal period and a couple of dates to break in. The concert at the Opera House, which is ideal for serious presentation, was a sell-out, and the audience, which like any Kenton audience is not a general jazz audience at all, but a Kenton jazz audience, was enthusiastic.

The band displayed less of the new arrangements which were expected than you might think and concentrated on several familiar numbers from the Kenton past including *Theme of Four Values* and *September Song*. The soloists—Bill Perkins, Carl Fontana, Jack Nimitz, Lennie Niehaus, Bob Fitzpatrick, and Don Kelly were given ample time to work, and in the cases of Perkins, Niehaus, and Fontana, they used it well.

There is lack of a standout trumpet soloist, although Vinnie Tano might develop into one in time, and Sam Noto does some nice things. The trumpet section at the concert seemed uncertain on occasion and so did the saxophones, as a section. The trombones dominated the proceedings.

**CURTIS COUNCE**, a surprise starter on bass, gives the rhythm section more

of a lift than anything has since the reign of Mel Lewis. He is the first Kenton bassist to be heard through the ensembles.

The three new brass men—tuba and two French horns—might as well have stayed home as far as this concert was concerned, but I imagine they will have more to do as time goes on. Right now they add nothing to the band's performance.

June Christy, who was presented with Kenton at the concert, was a tremendous hit with the audience despite the fact that her solo stints of recent years have made her into more of a cafe entertainer than a jazz singer and her only concession to nostalgia was *How High the Moon*.

**AT THE DANCE** at Sweet's, the band seemed much more relaxed and at ease and, particularly on *Youngblood*, created a storm that was quite exciting.

More new things were played that night, and Niehaus, Perkins, and Fontana continued to be the most interesting soloists. However, Spencer Sinatra, the new tenor, took a fine bit on *Youngblood* and may turn out to be the surprise of the band. Counce was featured more at the dance, too, and is very impressive.

Kent Larsen, the valve and slide trombonist, seemed more relaxed at the dance when he blew *You Never Entered My Mind* than on his solo bits at the concert. The biggest disappointment was in Nimitz, who failed to live up to his previous work at either the concert or the dance.

**IF YOU EXPECT** this to be the band that finally crosses over and swings for Kenton in the sense of Basie, Herman, et al, you will be disappointed. This band does not, and probably never will, swing that way.

It does have impressive showmanship, excellent soloists and arrangements that allow the good musicians, section by section to extend themselves. It's strength, however, lies in these factors and not in any rhythmic propulsion. In addition, the weight of brass is greater than usual, and the reeds have not up to now at any rate, developed a section sound to hold their own. At times the saxophone soloists, taking brief bits during a number, were almost obliterated by the crashing brass.

What subtlety there is in this band, as yet, is in the lines in the arrangements, the soloists' ideas and occasionally in the harmonic progressions. It is never in the dynamics or the rhythm.

—ralph j. gleason

## Sims, Brookmeyer Wax

Boston — Tenor man Zoot Sims and valve trombonist Bob Brookmeyer have been signed to record for Storyville Records, George Wein announced. The pair recorded a 12" disc for the firm in New York the first week in February.

## Caught In The Act

**Teddy Wilson Trio; London House, Chicago**

The London House booked astutely when it scheduled the Teddy Wilson trio for a stay that coincides with the showing of *The Benny Goodman Story* at the Chicago theater. For not only does Teddy provide the best musical fare yet heard in this comparatively new room, he began drawing record-breaking crowds from opening night on.

With Teddy are Gene Ramey, bass, and Jo Jones, drums, and more ideal backing for the impeccable pianist would be hard to imagine. Jones' grace and magnificent touch with brushes, his assurance and humor are a joy to hear and see. Ramey works perfectly with Jo, adding his big sound and walking beat to an accompaniment that offers Wilson utmost freedom.

The trio kicked off with a fleet *Tea for Two* that hummed with all the busyness of a five-party telephone line, and they didn't stop swinging until they had to beg off at the end of the set after playing a couple of encores.

Teddy still has all the fluid, effortless neatness and sharp delineation of phrasing that has marked his playing for so many years, and his ability to make a melody come alive and take on new meaning puts him in that select class of jazzmen who appeal to the broadest possible range of listeners.

This is a gleamingly professional, entertaining, and musically valuable trio that floats lightly along on the mainstream of jazz. Hear it if you get the chance.

—jack

## Granz Wins Trial In Pan Am Lawsuit

New York—The U.S. court of appeals reversed a district court's dismissal by ruling in favor of jazz impresario Norman Granz and members of his troupe, including Ella Fitzgerald, in a suit against Pan American World Airways.

The case now will go to trial.

Granz filed suit against Pan American in July, 1954, after several Negro members of his company allegedly were discriminated against because of their color on a scheduled Pan American flight from San Francisco to Sydney, Australia.

Following the district court's dismissal of the case, without trial, in July, 1955, Granz took the case to the U. S. court of appeals. It was argued before three appellate judges on Jan. 12, 1956, and the judges' ruling, in favor of Granz was given Jan. 26.



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(Herman Leonard Photo)

# Pres

By Nat Hentoff

ON A RECENT Saturday afternoon at his home in St. Albans, Long Island, Lester Young was alternately watching television and answering questions. Eight-year-old Lester Young Jr. had gone to the movies. The pet of the house, a 7-year-old Spitz named Concert ("We got him on the day of a concert") was in quizzical attendance. Making coffee was Mary, Lester's wife; also present was the astute, outspoken Charlie Carpenter, Lester's long-time friend who has been with him since 1946 and has been his manager since 1948.

Lester had recently recovered from an illness. He looked to be in good health, was much more relaxed than he usually is in interviews, and his answers were lucid and carefully thought out before they were delivered. A few days after this interview, Lester made a record session for Norman Granz with Vic Dickenson, Roy Eldridge, Teddy Wilson, Gene Ramey, Freddie Greene, and Jo Jones. He played so well that Granz delayed his departure from New York so that he could record Pres again, this time with Wilson, Ramey, and Jones. In both his current conversation and music, then, Lester indicates that he is finding some of the inner peace and confidence for which he's been searching a long time. These are some of the subjects Lester talked about:

**Autobiography:** "I was born in Woodville, Miss., not New Orleans. The family moved to New Orleans after I was born and stayed there until I was 10. I remember I liked to hear the music in New Orleans. I remember there were trucks advertising dances and I'd follow them all around. I don't remember the names of all the musicians I heard then.

"I was raised up in a carnival, a week in each town. I liked it, but in the wintertimes, my father, who was in charge of the band, wanted to go down south. I didn't like the idea and I'd run away.

"I've been playing music ever since I was 10. I started on the drums, but it was too much trouble to carry the traps. So I switched to alto. Frankie Trumbauer and Jimmy Dorsey were

## In Which One Of Jazzdom's Greats Reminisces, Evaluates, And Chats

battling for honors in those days, and I finally found out that I liked Trumbauer. Trumbauer was my idol. When I had just started to play, I used to buy all his records. I imagine I can still play all those solos off the record. He played the C melody saxophone. I tried to get the sound of a C melody on a tenor. That's why I don't sound like other people. Trumbauer always told a little story. And I liked the way he slurred the notes. He'd play the melody first and then after that, he'd play around the melody. I did like Bud Freeman very much. Nobody played like him. That's what knocked me out. I remember when he was with Benny Goodman.

"I PLAYED in my father's band until I joined the Bostonians, an outfit from Salina, Kan. My father could swing. He liked to play. He taught and could play all the instruments. I was with the Bostonians for about two or three years when I was around 16 and 17. We played through North and South Dakota and Minnesota. Sometimes I used to go back to my father's band.

"The first instrument I played was alto. The way I switched to tenor is that when I was with the Bostonians, the tenor player kept grandstanding all the time. So I told the leader, if you buy a tenor for me, I'll play it. You see, the regular tenor was a boy from a well-to-do family. He didn't have to play. I remember we'd go by his house sometimes and beg him to play. I got sick of it.

"After the Bostonians, I played with King Oliver. He had a very nice band and I worked regularly with him for one or two years around Kansas and Missouri mostly. He had three brass, three reeds, and four rhythm. He was playing well. He was old then and didn't play all night, but his tone was full when he played. He was the star of the show and played one or two songs each set. The blues. He could play some nice blues. He was a very nice fellow, a gay old fellow. He was crazy about all the boys, and it wasn't a drag playing for him at all.

"As for how I went with Basie, I was playing at the Cotton club in Minneapolis. I used to hear the Count on his broadcasts when I was off from work. I used to hear his tenor and I knew they needed a tenor player. Everything was fine with the band but the tenor player. I sent Basie a telegram and asked him if he could use a tenor player. I was in my 20s by this time. He'd heard of me because people had gone up to Minneapolis for various shows, and Minneapolis was the winter quarters for the band I was with.

"SO I JOINED BASIE. It was very nice. Just like I thought it was going to be. Jo Jones came into the band after I did. I've always liked his drumming. He did a lot of things then that the modern drummers do now. Would I compare the Basie band then with the way it is now? It was different from today's, a different style, so I wouldn't compare them. But the band he has now is very nice.

"I remember Buster Smith. I played with him in the 13 Original Blue Devils led by Walter Page. They came to Minneapolis while I was there and they had a sad tenor, too, so I joined them. Buster used to write all the arrangements and he could play crazy alto and clarinet. Oh, he could blow.

"I played with Fletcher Henderson for a short time when Coleman Hawkins left. I had a lot of trouble there. The whole band was buzzing on me because I had taken Hawk's place. I didn't have the same kind of sound he had. I was rooming at the Henderson's house, and Leora Henderson would wake me early in the morning and play Hawkins' records for me so I could play like he did. I wanted to play my own way, but I just listened. I didn't want to hurt her feelings. Finally I left and went to Kansas City. I had in my mind what I wanted to play, and I was going to play that way. That's the only time that ever happened, someone telling me to play differently from the way I wanted to."

**Tenors, etc.:** "Herschel Evans was a Hawk man. That was the difference between the way we played. He played well, but his man was Hawk like my man at the beginning was Trumbauer. As for Coleman Hawkins, I used to ride in Hawk's car. He plays fine. He was the first to really start playing tenor. I thought Chu Berry played nice, too. He was on a Coleman Hawkins style. I think he got the job with Henderson after I left. Ben Webster had a taste of it, too. I think Ben plays fine, too.

"Of the newer tenors, I like all them little youngsters. I like to hear them play. About the finest I heard them play is on that *Four Brothers* record. Do I hear my influence in what they play? Yes, I hear a lot of little things from what I play, but I never say anything. I mean I hear a lot of little riffs and things that I've done. But I don't want it to sound like I think I influenced everybody."

(At this point Charlie Carpenter told the story of the night Lester and Paul Quinichette, who are good friends were leading units on alternate sets at Birdland: "Lester came off the bandstand and said: 'I don't know whether

to play like me or like Lady Q, because he's playing so much like me.' He wasn't putting Paul down. Why, Paul is the only man I've ever known him lend a tenor to. But that night, Paul sounded so much like Lester that Lester was at loose ends as to what to do.")

"HAVE ANY of the younger tenors," Lester echoed a question, "come up to me and said anything about my having influenced them? No, none have.

"I like a lot of the younger hornmen. I've heard more of Miles than most, and I like him. And Jessie Drakes who has been playing trumpet with me since 1949. I like him because he plays his own way and doesn't try to imitate nobody. We've been playing together so long I just call a number and we're gone. Things like that mean a lot.

"I thought Bird was a genius. The way he knew his instrument he'd be a hard man to cap. We did a little jamming mostly when I was out in California in the '40s. He was a very nice person, well-educated. He loved that instrument. The people woke up very quickly to his playing.

"I like some of the musicians I played with in Europe. In some places, I played in two or three places a night after the Jazz at the Philharmonic concerts. I was surprised because you hear funny things over here before you go, but when you get to Europe, you find they can play very good, too."

**The Functions of a Rhythm Section:** "The piano should play little fill-ins. Just nice little full chords behind the horn. I don't get in his way, and I let him play, and he shouldn't get in mine. Otherwise, your mind gets twisted. That's why I always let my little kiddies play solos. That way they don't bother me when I solo. In fact, sometimes I get bawled out by people who want to hear me play more, but I believe if you're paying a man to play, and if that man is on the bandstand and can play, he should get a chance to tell his story.

"An example of the kind of pianist I like is Gildo Mahones, who plays with me a lot. He never gets in your way. Some pianists just run all over the piano when you're playing, and that's a drag. I like John Lewis' playing very much. The Modern Jazz quartet I think is very nice but they have to play some place where it's quiet so you can hear them. The little things they play are their own. It's something new. I've never heard anybody play like that but them.

"A bass should play nice, four-beat rhythm that can be heard, but no slapping. I can't stand bass players when they slap the strings. I love bowed work. It's very nice on ballads. But not all bass players can play good with a bow, and yet it's so nice to have one who can in a small group. I like Johnny Ore, who has worked with me a lot.

"ON DRUMMING, I don't go for the bombs. I want the drummer to be straight with the section. He's messing



Lester Young

with the rhythm when he drops those bombs. In small groups, I like the drummer to play a little tinkety-boom on that one cymbal, four-beats on the pedal. Just little simple things, but no bombs.

"The Basie rhythm section was good because they played together and everybody in it was playing rhythm. They played for you to play when you were taking a solo. They weren't playing solos behind you.

"On a date, I play a variety of tempos. I set my own tempos and I take my time. I wish jazz were played more often for dancing. I have a lot of fun playing for dances because I like to dance too. The rhythm of the dancers comes back to you when you're playing. When you're playing for dancing, it all adds up to playing the right tempo. After three or four tempos, you find the tempos they like. What they like changes from dance date to dance date."

**The Clarinet:** "I never could find the one I wanted. I used a metal clarinet on those Kansas City Six records for Commodore, but I never could find one like that one afterwards. I got a tone on that metal one like I wanted. I'd like to pick up on it this year if I could find one. Of the newer clarinetists, I'm going to pick up on Jimmy Giuffre's records. I think he was the one I heard being played on the radio. He sure plays me, especially in the low tones. About clarinetists, I have to put it right on Benny Goodman always, him and Artie Shaw."

**Honking Tenors:** "Those tenors who stay on one note, I don't go for that. I like to see a person stand flat-footed and play the instrument. When I'm on the stage with honking going on I never pay it no mind. I don't buy that no kind of way when a person gets on one note for an hour. But they sell it like hot cakes. Yet it's dying out, if you notice. I wouldn't go to see nothing like that."

**Advice to Young Musicians:** "A mu-

sician should know the lyrics of the songs he plays, too. That completes it. Then you can go for yourself and you know what you're doing. A lot of musicians that play nowadays don't know the lyrics of the songs. That way they're just playing the changes. That's why I like records by singers when I'm listening at home. I pick up the words right from there.

"Every musician should be a stylist. I played like Trumbauer when I was starting out. But then there's a time when you have to go out for yourself and tell your story. Your influence has already told his.

"You have to have a nice rhythm section. When you get with a rhythm section that doesn't swing, you can't do what you want to do.

"A good way to learn is jamming with records. Find somebody you like and play with his records. That's the way I started. That way you can stop the record and repeat it. If it isn't in the key you like, you can slow it down. Some of the records I used to play with were *Singing the Blues*, *A Good Man Is Hard to Find*, and *Way Down Yonder in New Orleans*. I have great big eyes for Bix. I used to be confused between him and Red Nichols, but finally had to put Bix on top."

**Dreams:** "If I could put together exactly the kind of band I wanted, it wouldn't be a great big band. I'd have a guitar that just played rhythm—like Freddie Greene. I'd have three more rhythm, a trumpet, trombone, baritone, and myself. Frank Sinatra would be the singer. But that's kind of way out. That'll never happen. As for arrangements, there are a lot of people I'd like, but I'd have to think about it.

"I'd also like to make some records with strings, some soft ballads. And if we did jump tunes with strings, the strings would play some whole tones in the background. I was supposed to make some records with strings in California. It still might happen. I'd maybe also like to make some more records with Billie, but that would be left up to her. Those records we made with Billie and Teddy Wilson were mostly heads, you know. He'd always have some little guide to go by, just a little sketch. I remember them well—like *Sailboat in the Moonlight*, *Mean to Me*, and *This Year's Kisses*."

**Records:** "I usually hear records over the radio and the TV, but I also collect some. I like to get records with singing. Really my man is Frank Sinatra. And I like Lady Day, Ella, Sarah, and others like that. I forgot Al Hibbler. He registers on me very greatly. He sure did break through, didn't he? Most of the time I spend in listening to records is listening to singers and getting the lyrics to different songs.

"I feel funny listening to my own records. I think I enjoy them too well. I might repeat them when I play so I don't like to listen to them over and over. If I listened to them too much,

# Progressive Jazz

## Top Pianist Billy Taylor Defines Jazz, Shows Its Role In Contemporary Music

By Billy Taylor

PROGRESSIVE JAZZ is the jazz idiom which is currently being used as a medium of personal expression by jazzmen who wish to widen the scope of music they play. Like all the jazz styles which have preceded it, progressive jazz is dynamic, varied, flexible, experimental, and constantly changing when played by creative musicians who are cognizant of the jazz tradition.

Since many of these musicians have studied the classics, their technical facility and knowledge has enabled them to utilize techniques and devices which were heretofore used only by the composers of classical music. The introduction of instruments like the French horn, the flute, the oboe, the bassoon, the mellophone, and the harmonica into the accepted family of jazz solo and ensembled instruments has led to the development of new tonal colors in jazz.

In the earlier styles of jazz, improvisations by individuals in a group may or may not have had a direct relationship, but in progressive jazz, continuity is very important and the progressive jazzman tries to help present a complete musical idea by further developing the basic theme or elaborating on a musical thought from the solo or solos which preceded him.

THIS PRESENTATION of musical ideas is sometimes like a conversation, with the various members of the musical group adding individual and collective thoughts to the subject being discussed. This is especially true of the music which is currently being played by many small jazz units. After working out problems of dynamics, voicing, harmonic sequences, and rhythmic variations, many of these groups present their musical ideas with such clarity and originality it is difficult to tell how much is preconceived and how much is spontaneous.

Thus the unique vitality and feeling of immediacy which differentiates jazz from other music is very much in evidence.

Technically speaking, the use of counterpoint and polyphonic techniques have made progressive jazz far more challenging both to the listener and the performer and when the melodic interplay is successful, the result is often tremendously exciting. Listen to the Modern Jazz quartet, Dave Brubeck quartet, the Red Norvo trio, the Joe Mooney quartet, and our trio for examples of how polyphony is used on various keyboard instruments.

The assimilation of Cuban rhythms and percussion instruments into the mainstream of jazz has also added new

tonal colors and led to the development of rhythmic patterns which are new to jazz. The use of the bass and drums as "melodic" instruments also gives progressive jazz a sound which sets it apart from earlier styles of jazz.

THE ALTERATION and reshaping of the basic chord structure of a piece is traditionally the first step in arranging jazz pieces in many styles; however, the progressive jazzman also uses many new harmonic devices; atonality, chords built in intervals of a fourth, semitonal chords, etc., to good advantage.

Since the pianist can simultaneously play various combinations of melodic, harmonic, and rhythmic pattern, the progressive jazz pianist can utilize any one or all of these techniques and devices to a great extent and thus express musical ideas which are much more in keeping with today's thoughts and emotions than was formerly possible.

However, since one of the most distinguishing features of good jazz playing is that it is basically a form of creative expression against the limitation of a steady beat, no matter what techniques are used, progressive jazz must swing or it loses its validity as jazz.

To sum it up, progressive jazz is the latest development in jazz. It adds new techniques and devices to the mainstream of jazz, yet does not ignore the jazz tradition. And because it requires a greater skill and knowledge on the part of the musician, it gives imaginative performers, and writers, new tools and materials with which they may create original music.

## Lena Cuts Britain From Europe Tour

New York — Lena Horne, who leaves in April for a several-month European tour which is to include a film has refused to accept engagements in Britain. Her decision is in protest to the British musicians' union ban which does not allow her to bring her regular accompanying musicians to England.

Miss Horne's manager, Ralph Harris, says, "Lena feels she is not at her best without her own men . . . The decision applies to Britain only, as it is the only country involved where such action is necessary."

Lena plans to play France, Italy, Belgium, the Scandinavian countries, possibly Greece, and other locations.

I'd be thinking about them when I'm playing or recording new ones instead of creating. Among those of mine I like the best are *Lester Leaps In*; *Clap Hands, Here Comes Charlie*; *Every Tub*; *Swing the Blues*, *One O'Clock Jump*, and *Shoe Shine Boy*, the first record I made."

**Conclusions:** "I think they'll all be finally coming back to swinging and to dancing to music again. A lot of the things now are just novelties. For me, the music has to swing first.

"I'd like to hear nice big bands with a variety of music that people can dance to and good soloists. I myself though wouldn't like to play in a big band. You don't get a chance to play. You walk to the mike for your eight bars of 16 bars and then you sit down. You're just sitting there and reading the music. There are no kicks for me that way.

"After all these years, there's still kicks for me in music. I don't practice because I think I've been playing long enough. But I love to play.

"Let me ask you something," Lester said at the door. "Do you like Dixieland?"

"Yes, if it's good," I said.

"Same with me," said Lester.

"The only thing in music he can't stand," Charlie Carpenter pointed to Lester, "is hillbilly music."

Lester nodded.

"And radio and TV jingles?" I added.

"Yes, indeed," Lester laughed. "Those and hillbilly music."

## Trend Assets Sold To Kapp Records

New York—Kapp Records, Inc., has completed purchase of the trustee's rights to all assets of Trend Records, Inc., Los Angeles. The sale, announced by Kapp president Dave Kapp, includes all released and unreleased Trend master recordings.

Artists represented among these recordings include Matt Dennis, Dave Pell, the Hi-Lo's, Claude Thornhill, Jerry Fielding, Abe Most, John Graas, and the Lancers.

Their records will be released soon on the Kapp label, Kapp said. Included are previously unreleased items, among them another LP by Dennis.

## 2 Years In Europe: Shaw

London — Artie Shaw says he expects to remain in Europe for probably two years, during which time he may engage in a television film production project that is designed, he said, "to have a worldwide appeal." Shaw recently met in Paris with British agent Harold Davison concerning the venture.

# B G

## The Conclusion Of The Story That Tells Goodman Band Start

By John Hammond

UNTIL THE early months of 1935, Benny Goodman had been charting the band's course by instinct, with the help of strictly amateur advisers. But with the 13-week renewal of the *Let's Dance* program he decided that he needed expert managerial guidance, and he went first to the plush offices of MCA, where he was able to see the aggressive vice president, Billy Goodheart. Since MCA had a stable of strictly commercial bands like Lombardo, Coon-Sanders, and Bernie Cummins, Benny found himself, to quote Goodheart, "thrown out of the office." The Stein-Goodheart regime was definitely not interested in sponsoring any music that might upset the status quo.

Within a month of this rejection, however, a Philadelphia bandleader by the name of Willard Alexander was installed in the New York MCA office as booker and assistant to Goodheart. Willard liked jazz, and decided that the agency needed a band that would attract kids, and compete with GAC's Casa Loma band. Unlike most agency personnel, Willard was willing to stick his neck out, and pretty soon he talked his superiors into singing up Benny to a long-term contract.

IN MARCH OF 1935 a strike closed down the National Biscuit Co., and *Let's Dance* quietly went off the air. Once again Benny found himself with no prospects for a job, and with the eminent likelihood of breaking up the band. But for the first time he had the help of a powerful booking agency in finding work. MCA controlled most of the hotel locations in town, and Willard set a deal for the Goodman orchestra to open at the Hotel Roosevelt grill, which was better known as the permanent home of Guy Lombardo.

After 21 years, this still remains as one of the most incredible moves in history, for even with the brass muted and brushes replacing sticks, the Goodman music drove both customers and waiters frantic. After two disastrous weeks the engagement was canceled, and the outlook for the band was bleaker than ever.

But in the record world, at least, things were looking up for Benny. Ted Wallerstein and Eli Oberstein had signed the band to a Victor contract, and the very first release, *Hunkadola* and *Dixieland Band*, was a resounding

hit. Thanks to plugging by a few enlightened disc jockeys, the Goodman name became known in the sticks, and Willard set about arranging a long tour of one-niters which would eventually bring the band to the west coast. With the termination of the radio show the musical caliber of the band had improved greatly, and in Jess Stacy, Toots Mondello, Bunny Berigan, and Nate Kazebier, Benny had four outstanding soloists.

EARLY IN JUNE, 1935, the Benny Goodman trio, with Teddy Wilson, Benny, and Gene, made four test sides for Victor: *Who, Body and Soul, After You've Gone, and Someday Sweetheart*. That this event ever took place at all is one of the minor miracles of the music business. Despite Benny's recognition of Teddy as the best pianist in jazz, custom and prejudice decreed that there was no place for him in the band. In the meantime, I had been able to pull strings at Brunswick to get Teddy an exclusive contract, with the result that Teddy was unavailable for outside recording. Finally an elaborate compromise was worked out whereby Teddy could record with Benny if the latter would (anonymously) do dates with Teddy. The trio session occurred one week before the first Wilson date, and the public response was so overwhelming that Victor was as eager for trio as for band sides.

It's difficult ever to forget the reluctance with which Benny approached the Teddy Wilson session at Brunswick's miserable little studio at 1776 Broadway. The band consisted of Roy Eldridge, Ben Webster, Teddy, John Kirby, Cozy Cole, John Truehart of Chick Webb's band, and Billie Holiday, vocalist. *What a Little Moonlight Can Do, Miss Brown to You, I Wished on the Moon*, were the sides in which Benny participated. He left before the fourth tune, *A Sunbonnet Blue*, was cut. If anything, these sides were even more spectacular than those by the trio, but Brunswick was resentful at Benny's early departure and the inability to use his name on the label as a sideman. It is only fair to point out that Benny's name was much greater commercially than Teddy's at the time, and that any other bandleader would have flatly turned down the role as sideman, anonymous or otherwise.

While record companies were fighting over Benny, the public as a whole was barely conscious of the band's existence. Even at very small guarantees, the orchestra lost money for nearly every promoter on the long trek to

California, and it wasn't until Benny hit Oakland that he found enthusiasm from a crowd or went into percentage. But it was at the Palomar in Los Angeles that the band really hit its stride. The kids in California had caught the late portions of the *Let's Dance* program which were not available to eastern audiences, where the band let loose on its greatest arrangements and played with something approaching freedom.

In the summer of 1935 I was in Europe, renewing the agreements with English Columbia and Parlophone, so that my only contact with Benny was his lengthy and hilarious letters about the ignominious flop in Denver at Elitsch's Gardens, and the triumph at the Palomar. But I was present at the Goodman opening at the Congress hotel in Chicago, in a room which had long been the city's white elephant. Despite Benny's success in a dance hall and on records, the band was still an unknown quantity in an expensive hotel restaurant, and MCA had little hopes for his success there. It was merely the beginning of a succession of triumphs in hotels and theaters throughout the country.

THE MOST IMPORTANT event during the Congress stay was an afternoon concert put on by Squirrel Ashcraft and a group of Evanston and Winnetka jazz aficionados, in which Teddy Wilson was imported from New York, and the Goodman trio made its first public appearance. There was apprehension on the part of both MCA and the hotel management, but the event was so spectacularly successful that the trio became a permanent part of the Goodman organization, and the beginning of the end of Jim Crow in music was at last a reality. In later years the quartet, the sextet, and finally the band itself led the way in breaking down the color bars, even in the deep south.

Since it would be boring to readers to repeat the astonishing triumphs of the Goodman career, which included the first successful bridging of the gap between jazz and classical musicians, the discovery of talent like Harry James, Charlie Christian, and Mel Powell, help in the launching of Count Basie, and the changing of the whole direction of popular music, this series must come to an end.

Perhaps someday the real Goodman story will be told in films or in a book. It is far more complex and fascinating than the one Universal-International is now releasing.



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THEY CAN'T TAKE THAT  
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# Theater's Much Different, But Fran Is Very Happy

"KEEP YOUR big mouth shut and follow directions. And learn to say, 'Yes, sir.'"

That's Fran Warren talking—talking about the chief difficulty a stylized "record singer" has in adjusting to singing in a stage musical. Currently appearing in the road version of *Pajama Game*, in the role created by Janis Paige, Fran is "working as hard as I ever have in my life" to prove that after years of singing in a completely personal style, she can adjust to the rigorous discipline of the stage.

"I had to learn to sing on the beat," she says. "The first thing Richard Adler told me at the first rehearsal was, 'I know you're a stylist. But I want my songs sung the way I wrote them, On the beat.'"

"IT'S GREAT training, because I learned how to sing with bands, where everything was freer. Don't misunderstand—the experience I had with bands was wonderful. Every singer should have it. With Charlie Barnet, I learned to sing loud. I had to—that was a big band. Then I joined Claude Thornhill, and I had to learn how to sing soft. And in tune. I learned how to hear.

"But once you become stylized, it's difficult to change. I had to keep trying and trying until I sang a song the way they wanted it for the stage. There's still room for warmth and expression in the singing, but it's got to be done their way. I remember one night I changed *Hey There* just a little bit—sang a little behind the beat—and because no one said anything, I kept it up for about a week. Then Adler dropped in one night and pointed out what I was doing. It took me two or three days to find my way back to what I should have been doing."

But what about the music in the theater. Does she like it?



Fran Warren

"Of course. Most of the great songs in the last 30 years have come from musicals. And, you know, music in the theater is changing. They're beginning to show a big interest in modern jazz as music for the dancers. Modern jazz, they call it. It's really Basie. But I think that more and more they're going to use jazz-influenced music."

SO HOW is the stage affecting Fran's record career? A man wanted to know.

"Well, my MGM contract is up. I'm not re-signing with them. I just want to sit tight for awhile. I wouldn't want to sign a contract with somebody and then find I couldn't do an original album from a show I hope to be in next fall. You know what I'd really like to do? I'd like to freelance a little and cut some jazz sides with somebody like Gerry Mulligan. Or Basie.

"But mainly I want to prove that I can adapt myself to the stage. It's a great medium. The audience comes only to hear—not to drink or eat or table hop. And either you get across to them or you don't. Believe me, some nights it gets pretty rough."

—Jack

## Bock Becomes First To Fuse Modern Art, Jazz LP Covers

A JAZZ ALBUM with Burt Goldblatt's picture on the cover? Well, that's a new idea. But Dick Bock, head of Pacific Jazz, has another and ever sounder notion. "Why not have a synthesis of the west coast's cultural activity?" Bock asks.

From the start, this man with the red beard and horn-rimmed glasses has been interested in fusing modern art and modern jazz and the obvious place for this intermingling is the LP cover.

Three current Pacific Jazz covers contain art especially commissioned by Bock. Naturally, they are works of contemporary art by leading west coast artists (where else?) and they are reproduced in color as a separate entity. There is no printed matter intruding on the picture, with reprints available—at 50 cents a copy—for framing.

THE FIRST such cover is by Keith Finch, 35, who teaches at UCLA. The album itself is a reissue of the Gerry Mulligan quartet, and it is Bock's solemn claim that Finch listened to a Mulligan record while he painted. It is a striking, bold, fiery work largely in red and it's possible to make out the figure of a cat in abstract.

A Sorbonne-trained artist named Bob Irwin, 27, painted the cover for another reissue, this one by the Chet Baker unit. The art is quite appropriate, being an abstract of a trumpet in very cool colors. In not-so-artistic terms, the cover has a delightful Tom Collins kind of freshness that is pleasant to contemplate while listening to the music.

The third cover—the record featured the Jack Montrose sextet, including the late Bob Gordon, Conte Candoli, and Shelly Manne—is by Suelo Serisawa, whose work also hangs in the Metropolitan Museum in New York. In deep browns and reds, this one has an en-



Dick Bock

gaging rhythm that is apparent—and quite appealing—even to the untutored eye.

THIS IS ONLY the beginning. "Why, there's no limit at all," Bock declares. "We can use mosaics and sculptures, all kinds of graphic arts. And we'll try to get liner notes from leading novelists and poets. They're all a part of our cultural life out here on the coast, and they all make our lives more meaningful."

Since Bock intends to do all this and still, despite the new expense, not boost the price of the albums, apparently only one person stands to lose. That's the reviewer. Poor fellow will have to make sober judgment of the works of art and the liner-note writing by the big names; he won't have time to hear the records. But Bock is willing to take the chance. And a good thing, too.

—don freeman

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—jack

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## Perspectives

By Ralph J. Gleason

OFF AND ON for seven or eight years, San Francisco and the bay area has tried to produce a big band worth listening to.

Drummer Billy Shuart (whatever happened to him?) had one in the late '40s which had possibilities and even worked a couple of weeks at a club. Charlie Mingus recorded with a big band here. Many of the men also were with Shuart. Chuck Travis and Johnny Coppola had a fine swinging group three or four years ago with arrangements

by Bill Holman and Louie Bellson, among others.

Then two or three years ago, trumpeter Gerald Wilson broke his back trying to get one started here. Each time, something was wrong. Mainly, however, it just was the wrong time in history to try to start a big band.

TODAY, WITH the resurgence of jazz interest all over the country, it may be the right time. At any rate, Rudy Salvini, a young trumpeter from San Francisco who is also a music teacher in public schools in San Francisco, thinks so.

Salvini has been rehearsing a big band off and on for a couple of years.

## Don Elliott Inks Pact With ABC-Paramount

New York — Multi-instrumentalist Don Elliott has signed with ABC-Paramount. His first album for the label included Joe Puma, Herbie Mann, Osie Johnson, and Vinnie Burke.

Baritone saxist Sol Schlinger was on one date, and Al Cohn participated in the other session. All the writing was by Quincy Jones.

The arrangements are mainly by another young trumpeter, Jerry Cournoyer, and the band is stocked with the best talent available hereabouts.

Since the first of the year, Salvini's group has been playing a series of Saturday afternoon dance sessions at Sweet's ballroom in Oakland. The tab for the affairs has been picked up by a group of bay area businessmen—doctors, dentists, and merchants—who think it is a good idea to offer entertainment of this kind to the youngsters. Disc jockey Pat Henry of KROW has been the instigator and promoter of the sessions.

THE SIZE OF the crowds has not been good so far, but it is improving. Each Saturday sees a few more. Right now there is a good possibility of moving on to other things. Offers have been received from other ballrooms, and if the band can continue for a few weeks longer, it might get over the hump.

The band itself suffers from all the problems of a rehearsal band—not enough time on the book, occasional personnel shifts, etc. Despite that, it is remarkably good. It gives every indication that all it needs to take off the ground is a steady job.


There are several good saxophone soloists who have worked with it—Harold Wiley, tenor; Jerry Dodgion, alto; Howard Dudone, tenor, each of whom is capable of holding down a chair in anybody's big band. Virgil Gonzalves, baritone sax who has recorded for Nocturne, holds down a sax chair and performs with his sextet during the afternoon.

THERE'S A FINE trombone soloist, Van Hughes, who is also good enough to be long gone the minute anyone hears him. Salvini himself takes the trumpet solos, and the section is held together by Allen Smith, one of the best trumpeters ever to play in the bay area.

Clyde Pound is on piano, Dean Riley on bass, and Johnny Markham on drums. This gives the band the best rhythm section any local big band has had in my memory.

I don't know if this band will make it. It should. It's better than some and as good as most and could be a gasser. It might be the right moment. I hope so. At any rate, the spirit is still there, and that's what counts.

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BOSTON 1883



# Popular Records **DOWN BEAT**

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

- Chet Atkins—**The Poor People of Paris/Honey** (Victor 47-6368)  
 Les Baxter—**The Poor People of Paris/Theme from "Helen of Troy"** (Capitol F3336)  
 Nat Cole—**Ask Me/Nothing Ever Changes My Love for You** (Capitol 13984)  
 Ralph Waldo Cummings—**Vino, Vino/Pumpkin Juice Perfume** (ABC-Paramount 46-9673)  
 Ronnie Gaylord—**Do You Know Where God Lives/To Be Beside You** (Wing 90057)  
 Lena Horne—**If You Can Dream/What's Right For You** (RCA 7-6431)  
 Stan Kenton—**Winter in Madrid/Baa-Too-Kee** (Capitol F3346)  
 Peggy Lee—**Mr. Wonderful/I'm Crazy in the Head** (Decca 9-29834)  
 Jimmy Palmer—**It's All Right with Me/Air Mail Special** (Wing 90064)  
 Frank Sinatra—**Flowers Mean Forgiveness/You'll Get Yours** (Capitol 14430)  
 Something' Smith—**Plach Me/Red Head** (Epic 6-9140)  
 Gale Storm—**I Walk Alone/Why Do Fools Fall in Love** (Dot 45-15448)

## Packaged Goods

### RAY ANTHONY

Ray Anthony's full-bodied trumpet is beautifully recorded on his new Capitol effort, *Big Band Dixieland* (12" LP T-678). Hardy perennials like *Basin Street Blues*, *West End Blues*, *When the Saints Go Marching In*, and *That's*

a *Plenty* are swung hard by a remarkable group of studio men from the west coast, and Ray seldom has sounded better. Firstrate dance fare, this.

### HAROLD ARLEN

The noted tunesmith plays piano and sings many of his greatest hits on this one (Capitol 12" LP T-635), and they all possess that intangible charm so often found when a writer performs his own material. We're especially partial to *Come Rain or Come Shine*, *Paper Moon*, and *Blues in the Night*. It's great listening for lazy days.

### GEORGIE AULD

Mercury could have another winner in the band department to follow on the heels of the successes of Ralph Marterie and David Carroll. It's EmArcy subsidiary has recorded veteran tenor saxist Georgie Auld with an orchestra that should stir up a lot of excitement via its modern-day Jimmie Luncefordish swing and beat. Among the sidemen are Maynard Ferguson and Conrad Gozzo, trumpets; Frank Rosolino, trombone, and other Hollywood studio men of great talent, and the precise power they engender on such sturdy standbys as *My Blues Heaven*, *Dinah*, *Tippin' In*, and *I May Be Wrong* might be just what the band business needs these days. Auld's tenor is its usual stirring self, and it wouldn't take much to get this album off and winging. (EmArcy 12" LP)

### HARRY BELAFONTE

Victor has a great followup to its first Belafonte album, a big seller for many months, with a package that contains more evidence that here is one of the great performers of our generation. *Scarlet Ribbons* is included, as is *Matilda*, the infectious calypso which has become so associated with Harry. *Suzanne* and *Waterboy* are two more chunks of material which receive distinguished treatment, and the entire album is just one more link in the fabulous chain of successes racked up of late by the former pop vocalist turned folk artist. (Victor 12" LP LPM-1150)

### JACKIE GLEASON

In *Musio to Change Her Mind*, Gleason returns to the familiar format that has sold thousands of his albums—lush, throbbing strings over which floats the poignant trumpet of Bobby Hackett. This album should enjoy the same success as its forerunners, as the market for good mood music continues to grow. *It's the Talk of the Town*, *She's Funny That Way*, *Guilty*, and *Coquette* are among the evergreens Jackie dug up this time. (Capitol 12" LP W-632)

### BUDDY GRECO

Never have Greco's vocal talents been so beautifully displayed as on his new package called *Buddy Greco at Mister Kelly's*, recorded in that Chicago. (Turn to Page 42)

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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.

**Chet Baker**

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

Rating: ★★★

*Jazz at Ann Arbor* was recorded in May, 1954, in that University of Michigan town. Russ Freeman's angular piano, Carson Smith's well nourished bass, and Bob Neel's drums (which could swing more) completed the quartet. Baker sounds better in the ballads where, although his conception and execution are small in scale, he has a sustained lyricism and a tone quality that's also more consistent than elsewhere.

But on the up-tempos, he lacks (as of 1954) the ability to express deeply driving emotions; he doesn't flow or create memorable climaxes, and his sense of dynamics is very limited. On some of the up-tempos—like *Maid in Mexico*, *Headline*, and *Russ Job*—there's also a degree of closed-in cuteness in Baker's

playing as well as in the writing itself. Worst flaw on the record is *Stella*, taken at a tempo and played by all with a conception that indicates no consciousness of what the song is about. Freeman, by the way, sounds better on the ballads, too, in this set, though he's usually much more convincing on swingers than Chet. (Pacific Jazz 12" LP PJ-1203)

**Bethlehem's Best**

*Blue Silhouette; Tuna for Tex; Tweedles; My Romance; Easy Living; Slugger; They Can't Take That Away from Me; Pic and Pat; Just Max; Jamboree Jones; Kelly Green; Stardust; I've Got It Bad; Gong Rock; Angus; September Song; S'Nice; Blue Who; Come Back to Sorrento; Wigville; Count Bill; Down in the Depths of the 90th Floor; West Coasting; Jr.; Blame It on My Youth; You Stepped out of a Dream; Emaline; Pulling Strings; The Girl with the Flaxen Hair; Stairway to the Steinway; Easy to Love; Mutation; Summer Setting; Motherless Child; Ill Wind; Let's Get Away from It All*

Rating: ★★★★★

Quantity-wise, this is quite a buy—three 12" LPs for \$4.98. The selections are taken from Bethlehem's previously released catalogue except for one side apiece by Howard McGhee, Johnny Hartman, and Julie London that I believe are newly issued. The other artists featured are Chris Connor,

Conte Candoli, Joe Derise, Ruby Braff, Stu Williamson, Frances Faye, Milt Hinton, Max Bennett, Bobby Troup, Red Mitchell, Oscar Pettiford, Mel Torme, Kai Winding and J. J. Johnson, Herbie Harper, Charlie Mariano, Hal McKusick, Russ Garcia, Bobby Scott, Helen Carr, Stan Levey, Bob Hardaway, Ralph Sharon, Terry Pollard, Rufus Smith and Betty Glamann, the Australian Jazz quartet, Joe Roland, Carmen McRae, Urbie Green, Don Elliott, Charlie Shavers, Herbie Mann, and Sam Most.

Quality-wise, though a generally competent level of performance is sustained throughout almost all of the package, there are few really remarkable sides. I preferred the four led by the bassists, McKusick, Scott, Hardaway, Pollard, Roland, McRae, Green, J.J. & Kai, Elliott, London, and the two flutes. The package is recommended as an unusual bargain, although it's not as consistent in quality, as other firms' samplers. Joe Quinn has helpfully provided full personnel and recording date information. (Bethlehem 12" EXLP 6)

**Conte Candoli**

*Toots Sweet; Jazz City Blues; My Old Flame; Full Count; I'm Getting Sentimental Over You; Four; Groovin' Higher*

Rating: ★★★

Conte's trumpet is abetted by Bill Holman, tenor; Lou Levy, piano; Leroy Vinnegar, bass, and Lawrence Marable, drums.

If all the tracks were up to the driving standards of *Full Count*, on which Conte fairly bristles, Levy charges with authority, and the band moves with vigor, this would have been one of the year's most exciting releases. But items like the overlong and tepid *My Old Flame*, interesting only for Levy's warm work, and *Sentimental*, which sounds as if it might have been added just to fill out the date, pull down the rating.

Occasionally bright, full-sounding horn from Candoli and the crystallized, always-interesting work of Levy are the highspots of this one, and may be enough to stir some action (J. T.) (Bethlehem 12" LP BCP-30)

**Pee Wee Erwin**

*Washington and Lee Swing; Battle Hymn; Dixieland Shuffle; Hindustan; Pagan Love Song; I'm Confessin'; Memphis Blues*

Rating: ★★★

This is the band frequently in residence at Nick's. With trumpeter Erwin are trombonist Andy Russo, clarinetist Sal Pace, bassist Charlie Traegen, pianist-arranger Billy Maxted, and drummer-kazooer-whistler Tony Spargo (an alumnus of the Original Dixieland Jazz Band).

The set is subtitled *Accent on Dixieland*, and this is largely spirited, capable music in that idiom. Only Erwin and Maxted (a two-fisted barrelhouse-

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er) are particularly good soloists, however, and Spargo's kazoo leaves me less than enthusiastic. Another negative point is that Billy occasionally inserts hokey sections into the arrangements that may entertain a certain section of the populace but detract from the musical continuity. But Billy and Pee Wee are worth hearing. (Urania 12" UJLP-1202)

### Gigi Gryce

*Speculation; In a Meditating Mood; Social Call; Smoke Signal; (You'll Always Be) The One I Love; Kerry Dance; Shuffle Boil; Brake's Sake; Gallop's Gallop; Nica's Tempo*

Rating: ★★

On the first six, Gigi heads a unit consisting of Art Farmer, trumpet; Eddie Bert (2), Jimmy Cleveland, trombones; Danny Bank, Cecil Payne (2), baritones; Gunther Schuller, Julius Watkins (2), French horns; Bill Barber, tuba; Horace Silver, piano; Oscar Pettiford, bass; Art Blakey (2), Kenny Clarke, drums; and on two, Ernestine Anderson, vocalist. The only weak band is Gigi's ballad, *The One I Love*. It's rather routine melodic profile and surprisingly cliché-filled lyrics don't belong in this set although the attractively sounding Miss Anderson does the best she can. She is better served by Gigi's *Social Call*, to which Jon Hendricks had added apt lyrics.

The remainder of the side is marked by the freshness of Gigi's writing

(and of the one Horace Silver original), the quality of the solos, and the swinging ensemble empathy of all concerned. (Listen to the band especially on *Smoke Signal*.)

The differently exciting second side consists of a quartet date with Gigi, Thelonious Monk, Percy Heath, and Art Blakey. The first three characteristic originals are by Monk while the last is Gigi's. On both sides, Gigi blows some of his best alto on record. He has learned to discipline his improvising imagination while retaining his swinging passion. Monk is in fine, relaxed, incisive form. Heath is excellent and Blakey constantly cooks (and solos well in *Nica's Tempo*).

As is Signal's custom, the album is very well recorded, lucidly annotated (by Ira Gitler), and faced with a distinguished cover (by Harold Feinstein). Strongly recommended. (Signal 12" LP S 1201)

### Jam Session #7

*Blue Lou; Just You, Just Me*

Rating: ★★

Norman Granz' seventh Jam Session LP involves Roy Eldridge, Ben Webster, Flip Phillips, Johnny Hodges, Oscar Peterson, Illinois Jacquet, Dizzy Gillespie, Ray Brown, and Buddy Rich. The 13-minute *Blue Lou* has too frantic an atmosphere for sustained enjoyment. Roy, Ben, Oscar, Hamp, and Dizzy have the best solos but they also are too often more excited than musically

exciting. The tempo is too fast for Hodges; Flip is competent but little more; and Jacquet adds little but added volume, which is hardly needed. Both sides, in fact, would have been better had both Flip and Illinois been omitted, and if what remained had been edited.

*Just You*, which goes over 23 minutes, is played at a more reasonable tempo for extended jam session purposes, and the same soloists stand out along with Hodges. But here again, none of those present play at their best. It takes more than assembling a group of all-stars in a recording studio to get an approximation of an above-average "jam session." For record purposes, it takes, as noted above, more care in personnel selection, probably more takes than were cut at this session, and definitely some editing. Though there are some good spots, their effect is diffused among the arid spaces in between. (Clef 12" LP MG C-677)

### Jazz Studio 4—Jack Millman

*Groove Juice; Pink Lady; Too Much; Ballade for Jeanie; The Turk; When You're Near; Tom and Jerry; So Goes My Love; Bolero de Mendes; Just a Pretty Tune; Cathy Goes South; Bambi*

Rating: ★★

This is the least stimulating (emotionally and/or intellectually) of Decca's Jazz Studio series so far. This set began as a privately financed venture by Millman after which, according to



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his manager, Ralph Morris, Decca took the project over. Millman, ex-Kenton and trained in classical writing, is featured on flugelhorn throughout, an instrument he blows well and warmly. But the material is something else. All 12 originals are by Millman. While several have lightly charming opening lines, they are essentially boneless, underdeveloped, and lack depth as wholes like so many jazz "compositions" these days. (It's absurd, for another thing, to waste the potentialities of the LP form by cramming 12 numbers into one LP).

There is a two-dimensional sameness to the writing and also to the arranging. Such prominent west coast scorers as Jimmy Giuffre, Shorty Rogers, Jack Montrose, Spud Murphy, Chico Alvarez, Gerald Wiggins, Bill Holman, Pete Rugolo, Frank Erickson, Johnny Mandell, and Gene Roland arranged one apiece (Millman did one, too). None of them appears to have extended himself. And the playing, too, though the various sessions include first-rate coast jazzmen, is routinely competent but generally lacks fire.

Some of the musicians are Giuffre, Gordon, Enevoldsen, Roberts, Manne, Mitchell, Williamson, Collette, Ferguson (called Tiger Brown), Geller

(Bert Herbert), Montrose, Wiggins, Counce, Chico Hamilton, Costanzo, and Kessel. Millman deserves credit for also giving some space to relative newcomers like Lyn Halliday, tenor; Ray Vasquez, baritone; Ralph Pena, bass; Gary Frommer, drums; Don Friedman, piano; Don Anderson, vibes; and Don Overburg, guitar (all of whom I'd like to hear more of). I understand Millman has completed two new, freer LPs, and those I anticipate, because I dig his own playing (and that's why the third star). (Decca 12" LP 8156)

#### JATP Volume 17

*Jazz Concert Blues; The Challenges; The Ballad Medley (The Man I Love; Tenderly; Imagination; I'll Never Be the Same; Stardust); Louis Bellson drum solo; Come to the Mardi Gras; Love for Sale; Nuages; Avalon; It's Only a Paper Moon; Easy Living; I'll Remember April; Autumn Leaves; Now's the Time; Air Mail Special; How High the Moon; Body and Soul; Flying Home*

Rating: ★★★

This is largely a record of the 1954 JATP tour's opening night in Bushnell Memorial auditorium in Hartford, Conn. On the first side, Oscar Peterson, Ben Webster, Dizzy Gillespie, Bill

Harris, Herb Ellis, Flip Phillips, Roy Eldridge, Ray Brown, and Louie Bellson play a hard-swinging, gutty, sometimes frenzied blues with Roy unfortunately winding up his closing chorus at the end of the side by playing to the noisemakers in the audience.

*The Challenges* consist of a noisy largely unedifying exchange between Flip and Ben; a forceful Harris solo; and Roy and Dizzy, who begin very well but whose conversation turns shrill and gossipy. The ballad medley that follows is the best part of the set, particularly Dizzy's superbly imaginative *Stardust*.

Side 3 begins with a skillfully boring, six-minute Bellson drum solo followed by the Peterson trio in a generally flashy set that includes, however, a pleasantly contemplative *Nuages* by Ellis.

After two Peterson trio numbers on side four, Buddy De Franco and Buddy Rich are added. Granz calls both in the notes the finest men on their respective instruments, a double-barreled hyperbole I'd argue all night long. Anyway, Buddy's clarinet is expert but largely mechanical, and Rich is sometimes heavy here. Rich, besides, has a drum solo on *Air Mail Special* that lasts nearly six aggressive minutes. It's technically adroit; but what after all, is he saying?

Lionel Hampton arrives to make up a sextet on the sixth side. This unit indulges, in large part, in compiling an anthology of cliches, however swinging, and ends its event in a ghastly *Flying Home*. The album also contains 10 pictures of the artists involved. The set is not especially recommended except for those in the audience that night whose roars indicate that they enjoy this sort of thing and would like a reminder of the event.

Me, I preferred the somewhat quieter band of jongleurs who came to Carnegie hall the next night and, as I remember, played more music than occurred at Hartford. (Clef three 12" LPs MG Vol. 17)

#### Jack Montrose

*A Little Duet; April's Fool; Do's Groovy; I'm Gonna Move to the Outskirts of Town; Ceilia; The News and the Weather; When You Wish Upon a Star; Have You Met Miss Jones?; Paradox*

Rating: ★★★★★

Montrose, who both writes and plays with refreshing honesty, has a long and rewarding jazz career before him. There is loveliness, thoughtfulness, and unpretentiousness to his music which gives it a non-tarnishable distinction and grace.

His tenor sax is here joined by the baritone of the late Bob Gordon, a man Montrose is going to miss terribly, the piano of Paul Moer, the remarkable bass of Red Mitchell, and Shelly Manne's moving drums.

From the opening notes of the appealing *Duet*, through Jack's meditative

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ballad, *April's Fool*, the jumping *Dot's Groovin'*, a funky *Outskirts of Town*, and all the rest, this group achieves a sheen and happiness and disarming swing which has kept this LP on my turntable for many hours ever since I received it. Unhesitatingly recommended. (J. T.) (Atlantic 12" LP 1223)

### Charlie Mariano

*Johnny One-Note; The Very Thought of You; Smoke Gets in Your Eyes; King for a Day; Darn That Dream; Floormat; Blues; I Heard You Cried Last Night*

Rating: ★★

Mariano, with a rhythm section made up of John Williams, piano; Max Bennett, bass, and Mel Lewis, drums, comes up with an eminently satisfactory session, one that contains some of the strongest and most impressive alto sax he has yet embossed on wax. Especially intriguing is the flowingly thoughtful *Darn That Dream*, a long solo excursion by Charlie that shows him at his balladeering best. *Thought of You* contains expert Williams and a striding beat by Bennett, and all the bands are marked by a pulse and flow and deftness which demand attention. Solidly recommended. (J. T.) (Bethlehem 12" LP BCP-25)

### Johnnie Pate

*Montoona; A Foggy Day; Oo, You're a Livin' Doll; Midnight Sun; For the Love of Mike; I Can't Go Through Life Without You; Easy Livin'; This Can't Be Love*

Rating: ★★

Bassist Pate, pianist Ronnell Bright, and drummer Charles Walton have been working together in Chicago for a little over a year now, and have jelled into a smoothly-operating unit that is pleasant, capable, and listenable, though it has yet to flash the distinctiveness and unit drive that will win it a wide record audience. Johnnie is a skilled bass man who also writes well (*Life, Mike, and Doll* are his; so are two originals *George Shearing* does, *Minoration* and *Appreciation*), and with this group that lies roughly in the Garner-Peterson-Taylor vein, he could have a winner. But they will have to dig into their material more, and swing harder than they do here before it will happen.

A mite more excitement and drive than is evinced on their first record is needed to get the group off the ground. (J. T.) (Talisman LP TLP-1)

### George Wallington

*Johnny One-Note; Sweet Blanche; Minor March; Snakes; Jay Mac's Crib; Bohemia After Dark; The Peck*

Rating: ★★

Wallington's quintet, recorded at the Cafe Bohemia in New York, comprises Donald Byrd, trumpet; Jackie McClean, alto; Paul Chambers, bass; Art Taylor, drums, and Wallington on piano. The music bubbles and jumps and moves,

and some stirring solos pop up, especially from Wallington, Byrd, and Chambers.

*One-Note* for example, is a wailer, as Byrd starts things swinging, Wallington follows with a moving effort, and young Chambers blows a solo that demonstrates his mastery of his instrument.

McClearn, whose contributions also include the writing of tracks 3, 4, and 7, plays commandingly, but with an allegiance to Charlie Parker which is so strong that if one were to eliminate all Bird-originated phrases from his playing, you would hear little but large gaps of silence.

This was a stimulating evening, however, and Rudy Van Gelder is also to be congratulated for a splendid on-the-spot recording job. (J. T.) (Progressive 12" LP PLP-1001)

### Sol Yaged

*Yacht Club Swing; Easy Living; Love Me or Leave Me; I'll Never Be the Same; It Might as Well Be Spring; Auf Wiedersehen, My Dear; Lulu's Back in Town; After You've Gone*

Rating: ★★

*It Might as Well Be Spring* is Yaged's first LP as a leader in his some 18

years in jazz. Sol, who coached Steve Allen for his clarinet sequences in *The Benny Goodman Story*, sounds more like Benny than any man alive short of the model himself. It is because Sol is so strongly influenced by Goodman that his playing lacks the individuality of style and conception that makes for jazz major leaguers.

But Sol plays pleasantly and fluently, and the LP is a pleasurable one. The best soloist, however, is pianist Ken Kersey, who was developing a strong reputation some years ago when with Andy Kirk and Red Allen. Kenny has been with Sol for some time, and this LP gives Kenny a chance to prove that he still has a chance to prove that he still has a lot to say. Kenny's two-handed, emotional style never did fulfill all its potentialities. It may still not be too late.

Drummer Mickey Sheen, bassist Mort Herbert and vibist Harry Sheppard provide a steady if sometimes overloud rhythm section. Sheppard's competent but hardly distinctive vibes solos come through too shrilly, a fault of the engineer. Otherwise the recording is good. Herbert wrote the adequate "heads." (Herald 12" HLP 0103)

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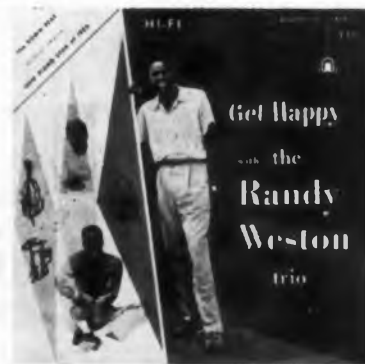
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## Birdland Tour In Fast Start

Morris Levy's annual Birdland tour, more name-studded than ever, opened to strong grosses at the White Plains Community Center, Newark's Mosque theater, and two Carnegie Hall mid-night concerts, the second of which is reviewed here. The package is booked solidly for 28 dates through Feb. 27, when it plays three shows at Washington's National theater.

The Count Basie band opened the concert, waving and wailing the blues through two beefsteak numbers. One negative note continues to be the drumming of Sonny Payne who is often overheavy and who lacks the relaxed taste of his predecessor, Gus Johnson.

Bud Powell followed, backed by Roy Haynes and Joe Benjamin from Sarah Vaughan's entourage. Both played skillfully, but Haynes was consistently too loud. It was a generally good set, however, with Bud darting through four numbers with swift inventiveness and with the increasing lucidity and somewhat calmer perspective that has marked his work in recent months.

The East-West septet consisted of Haynes, Benjamin, Jimmy Jones, Al Cohn, Phil Woods, Conte Candoli, and Kenny Dorham. (Candoli, then, was the only "westerner," thought the others do live west of England). The seven blew through three swinging Manny Albam and Ernie Wilkins scores with Woods, Dorham, Jones, and Haynes the more stimulating soloists. The Basie band returned to propel *April in Paris*, after which John Malachi (on piano and in charge of the Basie orchestra for these numbers) expertly accompanied Al Hibbler. The distortion in the p.a. system this night didn't help Al (or anyone else), but his swooping up and down the vocal ranges (now this was really wild-western) beguiled the audience thoroughly throughout his six numbers. Most of Hibbler's material, while highly popular, is relentlessly tedious.

Basie opened the second half with a number featuring Payne in a long, flashy, but not especially musical drum solo. Sonny does turn out, however, to be a dazzling juggler. Johnny Smith then soloed in three of his own arrangements with the Basie band behind him. Smith was fluent as usual but far from penetrating emotionally. Joe Williams, however, relit the hall with five shouting, rocking blues that ignited the audience into participating via hand-claps and refrain-singing. Joe received the most enthusiastic and sustained reception of any one on the bill.

Lester Young, in warm, flowing form, contributed an eloquent *Confessin'* and a swinging *Jumping at the Woodside* in front of the Basie band. Sarah Vaughan arrived accompanied

by Jones, Benjamin, and Haynes. With her trio and the Basie band pushing her, Sassy wailed impressively through *Sometimes I'm Happy* with a minimum of vocal filigree work. The trio accompanied her through a swirling medley of ballads, and then she and the Basie forces wrapped up the early morning with three swingers, the lugubrious *C'est La Vie* and a languorous *Mr. Wonderful* in the course of which she forgot some of the words. It sounded better that way. High point of Sarah's set was a three-way exchange between Sassy's hot scat singing and tenors Frank Wess and Frank Foster on *How High the Moon*. By and large, this was quite an enjoyable jazz concert evening, with a more diversified and better balanced program than most packages offer.

—nat

## Jutta Forms Trio, Does A Week At Cleveland

New York — Jutta Hipp, German modern jazz pianist who has decided to continue her career in the States, has formed a trio and is being booked by Joe Glazer's Associated Booking Corp. With Jutta are drummer Ralph Pollak, formerly with Barbara Carroll, and English bassist John Drew, formerly with the Gene Krupa quartet.

Jutta's book will include several of her originals.







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# Matt Welcomes Rich, Giuffre Sides

By Leonard Feather

Now earning a new and long-deserved reputation as singer-pianist-composer-comedian on the daily Ernie Kovacs network TV show on NBC, Matt Dennis seems at last to have achieved a degree of public recognition commensurate with his talents.

Since he is not merely a singer but a talented musician and composer, I felt Matt would be interested, for his *Blindfold Test*, in a few items outside the vocal realm. Accordingly, five of the eight records played for him were piano or other instrumental performances. A couple of versions of one of Matt's standard song hits, one of which he'd never heard before, were also included.

Matt's comments were tape-recorded. He was given no information whatever, either before or during the test, about the records played.

## The Records

1. **Jimmy Giuffre, Finger Snapper (Capitol). From Tangents LP. Giuffre, tenor; Artie Anton, drums; Jack Sheldon, trumpet.**

I like this one, it's a good record. It's a spiritual-type thing with a cool sound which I dug the most. I don't know who the gang is—would this be one of the Dave Pell records? Davie on tenor? I don't know, but it has a little similarity of sound. I like it—I'll give it three stars. I thought the instrumentation was fine, and for the effect that they wanted, the two-part thing that was going on all the time was great. The little fugue thing—as I say, it has a little religious spiritual sound to it, and with the off-beat stomp time there. The drum work was excellent—the trumpet work was just great, I thought it was wonderful.

2. **Buddy Rich, Everything Happens to Me (Norgran). Rich vocal.**

This is a very fine attempt by Buddy Rich as a singer. I happen to have this album—I'm very flattered you played this for me today. I think Buddy is a latter-day Frank Sinatra if there ever was one, in the way he phrases. Buddy always wanted to sing when we used to work together with the old Tommy Dorsey band. We were with the band at the same time—this was in the early '40s as you know, and Buddy left the band about a half year after I did. I was working with the Pied Pipers then, arranging for them.

Buddy has a lot of feeling. I think he's got a lot of talent and I think this album will do a lot for him. I like the whole album in fact, not just the song *Everything Happens to Me*. His



Matt Dennis

approach has a lot of sincerity. He's got a musical voice, which is surprising for a drummer, and I'm going to give this four stars.

3. **Red Rodney, Taking a Chance on Love (Fantasy). Red Rodney, trumpet; Norman Simmons, piano.**

This is a good record, too. I like this very much. Could this be Andre Previn and Shorty Rogers? I have never heard this before, but I heard they were getting together on a bash a while back, and it sounds like Andre on the piano. Hmm—your've got me on some of these cool sounds. The confusing thing to me sometimes is the similarity in some of the ideas. However, this sounds pretty genuine. I'll leave it at what I first said. I believe that's who it is. I'll give it three stars.

4. **George Wein, You Ought to Be in Pictures (Atlantic). Ruby Braff, trumpet; Sammy Mergolis, tenor.**

This guy's vibrato is almost as bad as mine. It's not a bad vocal—it's very reminiscent of Fats Waller in the early days, and I was a great admirer of Fats. The horn work was adequate and very obvious, again reminiscent of the early Fats Waller sound. I didn't care too much for this on the whole. I'll give it one.

5. **Barbara Carroll, Everything I've Got Belongs to You (Victor). Joe Shulman, bass; Ralph Pollock, drums.**

That's Barbara Carroll, with a pretty crazy bass player by the name of Joe Shulman—"Smiley"—I could just see him standing there as soon as that record started. He's one of the really

great bass players around, believe me. We were singing the blues up at his house not long ago and we were making up patterns—as you know, the blues consists of the 12-bar strain, and we each took four bars. I was playing the piano and there was Barbara and Virginia Maxey, my wife, and Joe. With four people it's much more fun than with three, 'cause every time around you get a different part of the blues to make up lyrics to. And may I tell you, man, this went on for about two hours. This was before we were too far along in the evening and the tape ran out, and believe me we had a lot of fun. Great talents, both of them. I give this four stars. I did think the drummer rushed a little.

6. **Chris Connor, It's All Right with Me (Bethlehem). Herbie Mann, flute; Oslo Johnson, drums; arranger not credited.**

I'll take a quick stab at this one. I think it's Carmen McRae. I thought the vocal was very good, but I was especially intrigued with the arrangement played very sympathetically behind her and especially the flute bit. Whoever played that flute was the greatest, along with the bongos. It was a wonderful sound, and a good record. I give this three stars.

7. **Johanny Mehegan, Nice Work if You Can Get It (Savoy).**

Well, this is a little nervous for me. It sounds a little concert-hall, with a little jazz touch, but I have a feeling this is a girl playing piano. I think there's promise there of some very exciting things. This is a little too excited, and therefore it's pressing a little. I'd give it two stars.

8. **Paul Gonsalves, Everything Happens to Me (Wing). From The Jazz School.**

That's a good record. I like the overall sound; the horn is very familiar. I can't place it right now, but he sure plays great. Of course the song is *Everything Happens to Me*, and believe me, this is one of the versions I've never heard before. I usually run out to the nearest record store and buy the first release, naturally, on one of my own songs. He reminds me a lot of Charlie Parker, but I've heard that, of course. I have the version at home.

There's a little Georgie Auld sound there, but it's a little busy for George. I think—he plays a few too many notes. I would rate it about three—it's a good rendition, and the style is very reminiscent of Hawkins; it has that aggressive, biting sound that is very interesting to hear.

## Strictly Ad Lib

(Jumped from Page 3)

... Hadda Brooks and Lucy Reed occupy the Black Orchid Jr., and Phyllis Branch is playing a return engagement at Blue Angel... Hildegardo is here for her annual date at the Palmer House... Al Crossman's Gate of Horn is slated for a Feb. 29 opening as a showcase for folk singers.

**JAZZ, CHICAGO STYLE:** The Teddy Wilson trio (with Jo Jones and Gene Ramey) is setting the London House record midway in its five-week tenure. Art Tatum follows in March. Choice bookings are making it one of the hottest jazz rooms in town... Matt Dennis and the J. J. Johnson-Kai Winding group wind up at the Blue Note on Feb. 26. Tapped to follow are the Jeri Southern trio and Bobby Hackett's sextet, with Vic Dickenson.

Australian Jazz Quintet starts two weeks at the Beehive on March 16. Julian and Nat Adderley follow on the 30th... Ben Webster and Danny Overbea open the Stage lounge on Feb. 29 for three weeks, with Herbie Mann and Sam Most quintet on tap for March 21st... The Lefty Bates trio (guitarist Bates, pianist Horace Palm, and bassist Quinn Wilson) is working Max Miller's Scene... Art Hodes back in town, and back at the Brass Rail, with Muggy Dawson, trumpet; John

Welch, trombone; Jimmy Granato, clarinet; Hap Gormley, drums; Art on piano.

**INCIDENTALS:** Accordionist Wally Corvine is traveling with French chanteuse Genevieve... Joseph Gallicchio celebrating his 10th anniversary as NBC Chicago music director... Congo (real name, Ray Castro) delivers the Latin tempos at Mambo City... Ken Nordine has left the Offbeat room for reasons of his health.

### Hollywood

**JAZZ JOTTINGS:** Teddy Buckner's vivid trumpet is keeping 8th St. awake every night except Mondays at Happy Koomer's 400 club, aided by Bill Woodman's New Orleans trombone... Response to the Miles Davis quintet was so enthusiastic at Jazz City that Maynard Sloate has the group onstand again in return date... Tonight at Zardi's is title of new TVer over KCOP Friday nights showcasing top jazz talent playing the spot, currently the George Shearing quintet... Exciting combo package not at the Tiffany has the Hampton Hawes trio alternating with Shelly Manne's quintet in continuous all-night blowing. Charlie Mariano replaces Bill Holman in Shelly's group... Reshuffle in the new Buddy DeFranco-Pete Jolly quartet has Bobby White back on drums and Bob Bertaux on bass.

**DOTTED NOTES:** Newest jazz spot,

Johny Caldwell's Club Moroccan, at site of onetime Hollywood Canteen (Cahuenga & Sunset), has pianoless quintet led by Jack Montrose, with Harry Babasin, Howard Roberts, Hill Hood, and Frank Capp... Ray Teidel blowing fine drums at Earle Bruce's nightly sessions in the Big Top on Sunset... Claude Gordon band now swinging in the northwest, with trumpet men Tom Slaney and Don Erjavee splitting jazz solo work... The Hi-Lo's currently pulling em' in at the Crescendo... Nellie Lutcher winds up her nine-week stint at the Castle March 8, may be followed by Bobby Short Trio.

Westlake college's accordionist Jo Ann Castle, set to appear on Godfrey's Talent Scouts early in March... Drummer Jackie Mills has left Ella Fitzgerald to work with Jack Costanza in Betty Grable's new act at El Rancho Vegas...

**WAXED NOTES:** Hampton Hawes' second Contemporary album skedded for imminent release... George Shearing just cut new Afro-Cuban Capitol LP... Look's like Margie Rayburn's latest on Capitol, Basin St. Blues, will make it on strength of Margie's pipes and the Prado-like backing... Toni Carroll, who has distinction of being the only thrush ever hired by strictly instrumental Haig nitery, now talking disc pacts back in Gotham.

**ADDED NOTES:** Ray Anthony ork

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now on deck at the Hollywood Palladium, with lovely **Corky Hale** handling vocals and the hippest harp . . . **Peggy Lee** to open at the Coconut Grove March 7 with sidemen **Larry Bunker**, **Buddy Clark**, **Lou Levy**, **Bill Pittman**, guitar, and **Carlos Mejia**, bongo and congas . . . **Julie London** back at the Interlude with the **Bobby Troup** trio.

—*tyann*

### San Francisco

**Count Basie** makes his first appearance hereabouts in several years when he opens for a week at the **Macumba** April 3. **Basie** will play several one-niters in the bay area preceeding the **Macumba** date and also will do 11 one-niters after the gig en route to L.A. . . . **George Shearing** did a good 10 days at the **Macumba** in February followed by **Chris Connor** and the **Ralph Sharon** trio . . . **Miles Davis'** great little group, with **Paul Chambers**, bass; **Philly Joe Jones**, drums; **Red Garland**, piano, and **John Coltrane**, tenor, did excellent business at the **Black Hawk** . . . **Dave Brubeck's** quartet with **Norm Bates** on bass now, packed the **Black Hawk** weekends during January and February.

**Cal Tjader** opened at the **Black Hawk** opposite the **Wild Bill Davis** trio in mid-February and will continue through the **Modern Jazz** quartet date . . . **MCA** has signed the **Virgil Gonzalez** sextet . . . **San Francisco 49er** fullback **Joe Perry** now has a jazz show on **KLX** nightly . . . The **Bay City Jazz** band is back at the **Sail 'N'** with **Everett Farey** on cornet . . . **Bob Scobey**, **Lizzie Miles**, **Clancy Hayes**, et al, are touring midwestern colleges, with **Prof. S. I. Hayakawa** lecturing . . . **Andre Kostelanetz** guested with the **S. F. Symphony** orchestra for a pops night.

—*ralph j. gleason*

### Boston

**Muggey Spanier** and his band are swinging through 10 days at **George Wein's Storyville**. The **Australian Jazz** quintet played a weekend date at the club. Upcoming at **Storyville** are **Carmen McRae**, **Duke Ellington**, **Hamp Hawes**, and **Erroll Garner** . . . **Benny Goodman** and his new band made their debut Feb. 3, at the **Bradford** hotel ballroom here, coinciding with the opening of **The Benny Goodman Story** film in Boston. **BG's** band, playing the **Fletcher Henderson** book, played the **Roseland** ballroom in **Taunton** on Saturday; **Waterbury, Conn.**, on Sunday, the **Worcester** auditorium on Monday, an **Manchester, N. H.**, on Tuesday. "I can't say whether big bands are coming back," **Goodman** said, "but I know this one is."

**Bobby Hackett** and a **Dixieland** group, **Boots Mussulli** and his quartet and the **Joe Gordon-Herb Pomeroy-Varty Haroutunian** septet highlighted the musical **Mardi Gras** at **Woonsocket, R. I.** The event was sponsored by the musicians' local there and the

**Woonsocket Junior Chamber of Commerce** . . . **Pomeroy's** big band will play a concert Feb. 23 at **Brookline High school** and another Sunday afternoon concert at **Milford**. The band still appears in concert Tuesday nights at the **Stable**, with **Joe Gordon's** sextet holding the stand the rest of the week.

—*don cerulli*

### Philadelphia

The **Quaker City** is due for three jazz concert attractions within a month.

The **Birdland** show arrives at the **Academy of Music** for two shows on Feb. 24; **Stan Kenton** will be at the **Tower** theater for two shows one week later, and late in March the **Woody Herman-Louis Armstrong** package comes to the **Academy** . . . **Swing club** Tuesday night sessions continue to draw well with **Benny Green** and **Vic Feldman**, **Richie Kamuca**, **Arno Marsh**, **Will Bradley Jr.** and **Cy Touff** as recent guests . . . The **Woody Herman Herd** blew into **Pep's** for two weeks



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

FLASH!

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instead of the originally planned one week. Dizzy Gillespie followed with Count Basie and George Shearing slated for future appearances.

J. J. Johnson-Kai Winding did a week at the Showboat in early February. They've added Ronnie Ball on piano . . . Sonny Stitt, Charlie Shavers, and Candido followed Benny Green at the Blue Note; the Australian Jazz quartet moved in during mid-February, with Julian (Cannonball) Adderley currently being featured. Specs Wright has replaced Kenny Dennis on drums in Ray Bryant's house unit at the Ridge Ave. spot . . . Joe Loco was a recent Celebrity room headliner.

—harvey husten

### Cincinnati

June Christy will be the first jazz attraction to play Beverly Hills in many a moon when she opens a two-week stand March 2 . . . The Ted Heath concert package appears to be in the making for the Queen City come April . . . Two Bees and Their Honey are packing the Bronze Lantern. Featured in the group are pianist Jim Griffin and vocalist Shirley Hunter . . . The Chuz Alfred quintet, with its first album already out for Savoy, has begun a tour of eastern clubs.

—dick schaefer

### Cleveland

Lu Ann Sims was a recent performer at the Statler's Terrace room here. The critics were not too kind . . . Feb. 22 the Birdland Stars of '56 came to the Music hall here. Two concerts were planned: one at 7 p.m. for teenagers, and a later edition at 10 p.m. . . . Bill Randle, WERE disc jockey, brings a rock and roll revue to town Feb. 26 . . . April 1 is another jazz concert date—the Woody Herman and Louis Armstrong groups are due at the Music hall . . . Ethel Water's former accompanist, Reginald Beane, followed Eve Roberts into Kornman's Back room Feb. 6 . . . Greta Keller checks in Feb. 22.

Rose Murphy wowed them at the Theatrical grill. Barbara Carroll is the happy news at the grill for Feb. 20. She'll be followed by Stan Freeman and Marian McPartland . . . Coleman Hawkins broke it up at the Cotton club, Cleveland's newest jazz spa. Future attractions there include the Australian Jazz quartet and Julian (Cannonball) Adderley. It's a pleasure to see the packed houses in this tasteful spot, and the competition has spurred other rooms into booking some pretty exciting stuff for this spring.

—m. k. mangan

### Montreal

The hubbub raised a few months ago about Montreal's civic administration forcing night clubs to close early has subsided, much to the pleasure of owners. The Chez Paree, ranked as about tops in local floor shows, had



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Norman Brooks in at the end of January . . . The New Orleans, hitherto the home of Grade B shows, got the name talent bug in February and brought in Joan Weber followed by The Dream Weavers . . . The Jon Retrio, a local unit, has signed with Columbia Records and has four sides out now.

Jeanne Garry is singing in the show at the Down Beat, the place that seems to offer the biggest turnover in singers and comedians locally . . . Royalty difficulties are said to be the main factor in delaying the commercial release on Spanton Records of a set of eight instrumentals by the "Jazz At Its Best All-Stars" under the leadership of guitarist Buck Lacombe. They continue to be distributed via the CBC Transcription Service, however, since the masters are still their property.

—henry f. whiston

## Jazz Slated At Stratford Fete

New York — Jazz concerts for the first time will be included in the annual music and drama festival at Stratford, Ont., near London, Ont. In addition to the drama company, there will be 31 concerts from July 7 to Aug. 11, and 10 of these will be devoted to jazz.

Plans call for five different jazz programs, each to be repeated once. Though no contracts have yet been signed, several possible programs have been lined up.

These include the Count Basie band; Duke Ellington's band with maybe Calvin Jackson as soloist; the Modern Jazz quartet and Art Tatum; Wilbur DeParis' band and other traditionalists, and perhaps a program combining the Oscar Peterson trio, J. J. Johnson and Kai Winding, and Canadian jazzman Norm Symons.

## Petrillo OKs A Card For Scot Pianist Saye

New York — Joe Saye, the Scot pianist who arrived here in December to further his musical career and get medical help for his young son, has been helped personally by James C. Petrillo, president of the AFM, to secure a union card.

For many years, Saye has been a contributor to two American publications for the blind, *Jewish Braille Review* and *The Braille Musician*. When Saye arrived here, an interest in his case was taken by Dr. Jacob Freid of the Jewish Braille Institute of America. Dr. Freid wrote to Petrillo, who answered that in view of Saye's special circumstances, the AFM would raise no objections to his becoming a member immediately.

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## The Devil's Advocate

By Mason Sargent

**The Nonpareil Bach:** Decca has now issued its second series of releases in the remarkable *Archive Production*, an authentic history of music from Gregorian Chant to the 18th century. *The Archive Production* is divided into 12 research periods, and this second release of 18 LPs is devoted entirely to the ninth research period, the works of Johann Sebastian Bach. On all 18 recordings (ARC 3013-3030), the sensitive, 48-year-old German organist, Helmut Walcha, is heard in the organ works of Bach, one of the most magnificent summits of musical achievement in western history. As is true of all previous *Archive* releases, the quality of engineering is superb, the surfaces are noiseless, and the annotations are detailed and illuminating.

Another general aim of the *Archive Production* is fulfilled here—the use, whenever possible, of historical instruments. On these 18 LPs, Walcha plays baroque organs exclusively, and the two instruments he uses date back in part to Bach's lifetime. Walcha throughout these recordings makes his point beautifully that the unmixed colors of the baroque organ are far more suitable to Bach than the later grandiloquently and romantically orchestral organs on which the linear strength and harmonic lucidity of Bach is often overshadowed by a superfluity of instrument. Any one of these 18 LPs will give endless pleasure, for this is a section of the musical literature that never diminishes in value. The LPs are available singly . . .

**From Palestrina to Liszt And Beyond:** For those of you who are moved by the early masters of vocal music, a beautifully and clearly sung coupling of masses by Palestrina (*Missa Veni*) and Lassus (*Puisque J'Ay Perdu*) is available in a performance by the Vienna Kammerchor conducted by Hans Gillesberger (*Unicorn 1018*) . . . The too-seldom-heard 18th century composer and music theorist, Francesco Geminiani, is represented in a brisk, tensile performance by Herman Scherchen and the English Baroque Orchestra of *Six Concerti Grossi, Op. 3* (Westminster WN 18002) . . . An unusual idea, well executed and enjoyably valuable for a lay listener, is *Unicorn's History of the Dance Form* as illustrated on piano and harpsichord by Erna Heiler. There is also a thorough set of authoritative notes (UN LP 1010) . . . Another fresh addition to the catalog by Unicorn is a set of *18th Century Children's Music* with works by Leopold Mozart (Wolfgang's father), Johann Wilhelm Gabrielski and Leopold Hoffman (UN LP 1016).

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*I Hadn't Anyone Till You; Ira of the I.R.A.; Johnny Jaguar; Max Is the Factor; My Heart Belongs to Daddy; Nice Work if You Can Get It; Polka Dots and Moonbeams; Something to Remember You By; Strike Up the Band; Thirteen Lues.*

**CONLEY GRAVE TRIO** (Decca, Oct., 1955 *Contus At Work*). Conley Grave, piano; John Mosher, bass; William A. Schneider, drums.

*Laura; Love for Sale; The Man I Love; St. Louis Blues; Slaughter on Tenth Avenue.*

**THE JAZZ MESSENGERS** (Blue Note, 11/23/55). Kenny Dorham, trumpet; Hank Mobley, tenor; Horace Silver, piano; Doug Watkins, bass; Art Blakey, drums.

*All Alone Together; Minor's Holiday; Prince Albert; Soft Winds; The Theme; Avoca and Tequila; I Waited for You; Someone in Love; Yesterday.*

**AL KLINK** (Grand Award, 12/5 & 12/16/55). Al Klink, tenor; Dick Hyman, piano; Mundell Lowe, guitar; Trigger Alpert, bass; Ed Shaughnessy, drums.

*Coriaca; The Nearness of You; Strike Up the Band.*

Al Klink, tenor; Bob Alexander, trombone; Peanut Hucke, clarinet; Bernia Leighton, piano; Bob Carter, bass; Joe Morasco, drums.

*Chloe; Surrey With the Fringe on Top; several originals.*

**GEORGE SHEARING QUINTET** (MGM November, 1955). George Shearing, piano; Cal Tjader, vibraphone; Juan Tizol, guitar; Al McKibbon, bass; Bill Clark, drums.

*Basso Profundo; Body and Soul; Drums Yagrita; Got Off My Back; Hallelujah! Ill Winds; Love Is Just Around the Corner; Minor Troubles; Point and Counterpoint; A Sinner Kissed an Angel; Spring Is Here; Stranger in Paradise.*

**JAMES MOODY** (Prestige, 8/23/55 & 8/24/55). Dave Burns, trumpet; William Shephard, trombone; James Moody, tenor; Pee Wee Moore, baritone; Jimmy Boyd, piano; John Lathan, bass; Clarence Johnson, drums.

*Big Ben Disappointed; Hard to Get; Jammin' with James (James Moody, Dave Burns, Jimmy Boyd, Clarence Johnson); Little John; Little Ricky; Show Eyes; There'll Never Be Another You; You Called My Name.*

**BENNY GREEN** (Prestige, 9/22/55). Benny Green, trombone; Charlie Rouse, tenor; Cliff Smalls, piano; Paul Chambers, bass; Odo Johnson, drums.

*Creavin' the Blues; Ill Ya Silver; One Track; Travlin' Light.*

**ELMO HOPE QUINTET** (Prestige, 10/4/55). Freeman Loos, trumpet; Frank Foster, tenor; Elmo Hope, piano; John Ore, bass; Art Taylor, drums.

*Fosterity; Shut Out; Zeron.*  
Elmo Hope Quartet. Frank Foster, tenor; Elmo Hope, piano; John Ore, bass; Art Taylor, drums.

*Georgia on My Mind; Well, Frank, Well; Yoko.*

**ART FARMER QUINTET** (Prestige, 10/21/55). Art Farmer, trumpet; Cigi Gryce, alto; Duke Jordan, piano; Addison Farmer, bass; Philly Joe Jones, drums.

*Casablanca; Forecast; Nike's Tempo; Sansone; Satellite; Shabass.*

## Clarinetist Scott Cuts New Victor 12-Incher

New York — Clarinetist Tony Scott, has recorded a new 12" LP for Victor. On one session of ballads, he was backed by Mundell Lowe, Shadow Wilson, and Teddy Kotick. On a double date, Tony's accompanists are Osie Johnson, Milt Hinton, and Dick Garcia. The set includes some Scott originals.

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# Filmland Up Beat

DOWN BEAT

By Hal Holly

Down Beat's second annual movie music and television scoring awards, based on a poll of top musicians active in the industries themselves, are now in the record book (results in Down Beat, Feb. 22), and there is no reason for this reporter to devote space to a lengthy analysis. Personally, we were very pleased, and not surprised, to see the majority of George Duning's (pronounced "dooning's") fellow musicians give him their vote for best original underscore (for Picnic).

Duning, one of Hollywood's most unassuming film composers, is also one of our most respected, and though a well-schooled musician (Cincinnati conservatory, theory with Castelnuovo-Tedesco), he is, in a sense, one of our own boys, who came up "the hard way" via the dance band and radio business. Some of older readers may recall George as trumpet-arranger with Kay Kyser, and later as music director for Kyser's astonishingly successful, Kollege of Musical Knowledge radio series.

During the early years of World War II, he served with Armed Forces Radio Service (music director and arranger for Command Performance), on his release dropped off in Hollywood to freelance, joined the staff at Columbia Pictures in 1944, and has been there ever since. He's had three Academy nominations in the best scoring categories—Jolson Sings Again, No Sad Songs for Me, and From Here to Eternity—but never took home an Oscar. Maybe this will be the year.

'SOLO' STORY, contd.—Nothing new from 20th Century Fox on plans for Solo, "expect production to start within next two or three months, possibly sooner." And Hamp Hawes still leads as our readers' choice to soundtrack the solos for the role of Virgil Jones. So far, few of our correspondents seem to give a hoot as to who portrays the character on the screen (maybe they've read the book), though we have one letter recommending Mel Powell for both the soundtrack and visual roles. Well, why not?

ON AND OFF THE BEAT: Step Down to Terror (Anthony Quinn, Carol Ohmart), an independent now shooting for United Artists release, finds Nehemiah Persoff in the role of a homicidally inclined jazz pianist (soundtrack by Buddy Bregman, who is also doing the underscore). Key sequences are being shot at Hollywood's Melody room . . . Although Serenade, which Mario Lanza recently completed at Warner Brothers, hadn't even had a "sneak preview" at this typing, the word in upper echelons is that the tough-guy tenor has himself a smash hit, and is due for a comeback. Columbia wants him for a musical version of Golden Boy, originally a story about a fiddling fisticuffer.

Add list of upcoming biofilms with accent on music: Nijinski, to be filmed in Europe by Charles Vidor's Aurora productions, reported to be seeking Igor Stravinsky as music director . . . Harry James will solo his The Young Man with the Horn number, which he introduced in MGM's Two Girls and a Sailor 12 years ago, in The Opposite Sex (tuned up version of The Women). June Allyson, who starred in Two Girls, will do a vocal with James, who was backed by his own band in Two Girls, but works with the MGM studio orchestra this time around . . . Danny Kaye, clear of all commitments when he finishes his personal-appearance rounds with The Court Jester, is figuring on April or May for start of The Red Nichols Story.

And Donald O'Connor's next opus at Paramount will be The Buster Keaton Story, from a screen play by Robert Smith, who also did the Red Nichols screen play . . . And Val Davies, writer-director of The Benny Goodman Story, is preparing what promises to be another lively musical

# Radio And Video

By Jack Mabley

SOMETIMES THE COMMERCIALS are long, and other times they just seem long. Taking the guesswork out of this thing, we used a stopwatch on the *Comedy Hour*, NBC's rebuttal to Ed Sullivan, and got 9 minutes and 5 seconds of commercials. Remove the 35 seconds of station break commercials and you still have 8½ minutes of sales pitch.

A code of good conduct in the television industry was passed a few years back to quiet the bleatings of cranks like me. This code, to which the networks subscribe in word if not in action, says six minutes is the maximum commercial time in an hour of television entertainment.

I'm told that the *Comedy Hour* was even worse before I put a watch on it. That's one way to sell—give 'em 12 minutes of commercials, then cut it to nine and the boobs think they're getting a break.

THE ENTERTAINMENT PART of the *Comedy Hour* didn't seem as bad as I've read it was. Leo Durocher and his gum were missing, which might account for a subtle improvement in the professional aspect of the show. In fact there wasn't any master of ceremonies, in itself a major advancement.

The hour consisted of individual comedy bits between commercials, and most of them were very very old routines. Age doesn't necessarily nullify the entertainment value of a long joke. Paul Gilbert, a violent comedian, performed the act about the tired man trying to sleep in a hotel room next door to a wide awake man practicing the trumpet. I first saw this one at the Avenue burlesque in Detroit in the late '20s. Gilbert is energetic enough to carry it off.

Faye Dewitt, a comedienne new to television, did a marvelous take-off on Yma Sumac. Georgie Kaye, new to me, produced the familiar monologue of the nutty psychiatrist.

WALLY COX and Eddie Mayehoff, two men whose talents I had thought could rise above any material, proved me wrong. Their stuff was embarrassingly bad and totally unsuited for them. Cox' bit was straight slapstick.

Jonathon Winters made the whole hour worthwhile for me by imitating a fish, or a whole lake full of fish.

Over-all the hour was kind of fun—except for the excessive commercials. There was very old comedy and very fresh comedy. It all was crisply paced, and if one act wasn't your dish, another was coming along in a hurry.

NBC acts as if it is just throwing this hour away while it waits for the national rage over Sullivan to die down. Viewers strongly resent too many commercials in a program, and I think this more than the program content has brought the blasts to the *Comedy Hour*.

A YEAR AGO I got in a rhubarb with the press agents for the Sid Caesar hour because I said they depicted people who like jazz as motons on a program on which Benny Goodman appeared. They're still at it. A couple of weeks ago the windup on *Caesar's Hour* found Caesar made up to resemble an idiot, pumping out saxophone music in a simulated jazz spot.

His costume was an outrageous wig, a size 50 coat, and glasses with inch-thick lenses. He played some straight unfunny jazz for about three minutes, backed by a very competent rhythm section. The net effect was to demonstrate (a) Sid Caesar can play the saxophone, and (b) he'd never do it in public because people who play jazz are queer.

May my sense of humor be blunted from watching the *Comedy Hour*.

biofilm—Bojangles, on the life of Bill Robinson. No confirmation as yet, but all guessing is that the title role will go to Sammy Davis Jr.



# All-Star Coast Concert Turns Away 1,000

Hollywood—In one of the liveliest and most expensive concert packages this season, Irving Granz brought to the Shrine auditorium Jan. 21 a lineup of Ella Fitzgerald, the Les Brown orchestra, George Shearing's quintet, the Dave Brubeck quartet, and Shorty Rogers' Giants. The gross was \$19,000 from 6,500 paid admissions. Almost 1,000 were turned away.

After the Giants' rousing opening set, with Jimmy Giuffre's swinging tenor work much in the fore, the group left the audience in a happy mood with a humorous and jumping *Whistle While You Work*.

In selections that varied from a tender *Cry Me a River*, which made a much better-known version of the tune as uninspiring as watered milk, to a closing *Air Mail Special* that brought the audience to its feet in thunderous ovation, Miss Fitzgerald's unquestionable right to the throne was reaffirmed.

Brubeck's quartet played its customary vivid set ranging from the 1,001st version of *The Trolley Song* to an interesting "quick sketch of Duke Ellington" titled by *Dave The Duke*.

The Brown band roared onstage after intermission with a belting brass section sparked by Wes Hensel's trumpet. New tenor soloist Bill Ussleton was featured to fine advantage in several numbers, notably Hensel's *Montuna Clipper*. The high spot of the Brown set was a skillful and amusing Frank Comstock arrangement of *Nutcracker Suite*.

Shearing trotted suavely through a medley of the better-known numbers, *Picardy*, *September*, and a de luxe arrangement of *Jumping with Symphony Sid*.

Shearing displayed his usual impeccable technique and sly sense of humor in several tunes. After a relaxed *No Moon at All*, Shearing introduced bongo drummer Armando Perazza, who closed the set and the concert by proving to be almost as good a hooper as he is a Latin sound effects man.

—tynan

## Brew Moore Records LP Album For Fantasy

San Francisco — Brew Moore, tenor man, for years a fixture on the New York scene and recently a resident of the bay area, has signed with Fantasy Records for albums. Moore's first release includes sides cut at a recent university of California concert, plus a session recorded late in January with Johnny Marabuta, piano, and Max Hartstine, bass.



PRODUCER Sam Katzman presents *Down Beat* and *Record Whirl* plaques to Bill Haley during filming of *Rock Around the Clock* at Columbia Studios. That's Lisa Gaye, who is also featured in Hollywood's first "rock and roll" film, extending congratulations.

# Incredible Film On Vegas Matches Its Surroundings

Meet Me in Las Vegas—Dan Dailey, Cyd Charisse—with song specialties by Lena Horne, Frankie Laine, Jerry Colonna, Mitsuko Sawamura, Sammy Davis Jr., and the Four Aces.

This is another blast in film's running (which way?) battle with television, in which the moviemakers are out to outshower TV's shower-of-stars formula by sheer deluge of names and

sound—very loud and generally musical—and color (Eastman). What story there is deals with a wealthy rancher (Dan Dailey), who has been sinking his excess profits into the Las Vegas gaming tables until he meets a dancer (Cyd Charisse), who leads him into an extraordinary run of luck and, soon enough, into marriage.

Incredible as the story may be, it is hardly less fantastic than Las Vegas itself, where much of the picture was filmed. Those who have experienced Las Vegas will find the picture has more than a dash of authentic documentary quality.

Musically, *Las Vegas*, stretches its soundtrack from Mendelssohn — bits and pieces of *Rondo Brilliant* for a bal-

let rehearsal sequence — to a new set of songs by Nick Brodsky and Sammy Cahn, by way of Tchaikowsky, whose *Sleeping Beauty* music is necessarily hashed up but in this case somewhat more than called for.

The piece de nonresistance is a new lyrical interpretation of *Frankie and Johnny* by Cahn that freshens up the old ballad without losing its spirit. It is half-sung, half-narrated on the soundtrack by Sammy Davis Jr. and danced by Miss Charisse to an effective musical adaptation by Johnny Green.

Platterdom's Four Aces receive featured presentation as background to the main title and in the finale soundtrack.

—hal holly

VY

... Very grateful to my fellow musicians for the honor they have bestowed upon me through the graciousness of *Down Beat's Music Achievement Poll* for 1955.\*

—Victor Young

Adv.

(\*Best original scoring for the "MEDIC" TV series)

# Band Routes

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Albert, Abbey (Syracuse) Syracuse, N. Y., out 2/26, h  
Alexander, Tommy (On Tour—California) GAC  
Anthony, Ray (Palladium) Hollywood, Calif., out 2/26, b  
Austry, Bill (All Baba) Oakland, Calif., rh  
Back, Will (Utah) Salt Lake City, Utah, h  
Barlow, Dick (Drake) Chicago, h  
Barron, Blue (On Tour—Chicago Territory) MCA  
Basle, Count (Birdland) NYC, 3/1-14, nc  
Bartley, Ronnie (On Tour—Texas) NOS  
Beecher, Little John (On Tour—Midwest) NOS  
Borr, Mischa (Waldorf-Astoria) NYC, h  
Bothie, Russ (Merry Garden) Chicago, b  
Brandwynne, Nat (Waldorf-Astoria) NYC, h  
Brown, Les (On Tour—East) ABC  
Butterfield, Billy (On Tour—New York Territory) MCA  
Cabot, Chuck (Rice) Houston, Texas, out 2/22, h  
Campo, Pupi (Mayflower) Palm Beach, Fla., h  
Carroll, David (Aragon) Chicago, out 4/1, b  
Carter, Tony (Stardust) NYC, b  
Chavales, Los (Ambassador) Los Angeles, out 3/8, h; (Statler Hilton) Dallas, Texas, 3/9-21, h; (Shamrock) Houston, Texas, 3/29-4/1, h  
Coleman, Emill (Balmoral) Miami Beach, Fla., out 3/28, h  
Commanders (On Tour—Midwest)  
Cugat, Xavier (On Tour—South) MCA  
Davis, Johnny (Officers' Club) Chateau La-mothe, France, pc  
De Hanis, Al (Safari) New Orleans, La., out 2/27, nc; (Plantation) Greensboro, N. C., out 3/5, r  
Hillington, Duke (On Tour—Southeast, Midwest) ABC  
Featherstone, Jimmy (Regent) Chicago, h  
Ferguson, Danny (Bevo's) Lake Charles, La., nc  
Fields, Shep (Shamrock) Houston, Texas, out 3/8, h  
Fisk, Charlie (Palmer House) Chicago, h  
Fitzpatrick, Eddie (Mapes) Reno, Nev., h  
Flanagan, Ralph (On Tour—East, South) GAC  
Foeter, Chuck (Peabody) Memphis, Tenn., 3/19-31, h; (Aragon) Chicago, 4/1-6/17, b  
Garber, Jan (Roosevelt) New Orleans, La., out 2/29, h  
George, Chuck (Ace of Clubs) Odessa, Texas, out 2/26, nc  
Glaser, Don (On Tour—Iowa) GAC  
Goodman, Benny (Waldorf-Astoria) out 3/8, h  
Gordon, Claude (On Tour—Northwest) GAC  
Hampton, Lionel (On Tour—Europe) ABC  
Herman, Woody (On Tour—South) ABC  
Howard, Eddy (On Tour—Chicago Territory) MCA  
Hunt, Pee Wee (On Tour—Southwest) GAC  
James, Harry (El Rancho Vegas) Las Vegas, Nev., out 3/13, h  
Jerome, Henry (Edison) NYC, h  
Jones, Spike (On Tour—West Coast) MCA  
Kaye, Sammy (On Tour—East Coast) MCA  
Kenton, Stan (On Tour—Northwest) GAC  
King, Wayne (On Tour—Texas Territory) MCA  
Laine, Buddy (On Tour—Midwest) MCA  
LaSalle, Dick (On Tour—West) MCA  
Levia, Ted (Roosevelt) New Orleans, La., 3/15-4/11, h  
Lombardo, Guy (Roosevelt) NYC, h  
Long, Johnny (On Tour—New York State) MCA  
McGrane, Don (Radison) Minneapolis, Minn., h  
McIntyre, Hal (On Tour—East, South) GAC  
McKinley, Ray (On Tour—South) GAC  
Malby, Richard (On Tour—Midwest) ABC  
Marterie, Ralph (Palladium) Hollywood, Calif., 3/7-4/1, h  
Martin, Freddy (Boca Raton) Miami, Fla., h  
Masters, Frankie (Conrad Hilton) Chicago, h  
May Band, Billy, Sam Donahue, director (On Tour—East, Midwest) GAO

Melba, Stanley (Pierre) NYC, h  
Mooney, Art (On Tour—East) GAC  
Morgan, Russ (On Tour—Southwest) GAC  
Morrow, Buddy (On Tour—Midwest) GAC  
Neighbors, Paul (Roosevelt) New Orleans, La., 3/1-14, h  
Newborn, Phineas (Flamingo) Memphis, Tenn., nc  
Nobel, Ray (On Tour—England) MCA  
Pastor, Tony (On Tour—South, Southwest) GAC  
Pearl, Ray (Oh Henry) Chicago, h  
Peepers, Leo (On Tour—Midwest) GAC  
Phillips, Teddy (On Tour—Chicago Territory) MCA  
Prado, Perez (On Tour—Chicago Territory) MCA  
Purcell, Tommy (Syracuse) Syracuse, N. Y., out 3/29, h  
Rank, George (On Tour—Midwest) GAC  
Reed, Tommy (Muehlebach) Kansas City, Mo., h  
Regis, Billy (On Tour—West Coast) MCA  
Reichman, Joe (Rice) Houston, Texas, out 4/4, h  
Rudy, Ernie (Aradida) NYC, out 3/12, h  
Sanda, Carl (On Tour—East) MCA  
Sauter-Finegan (On Tour—East) WA  
Sedlar, Jimmy (On Tour—East) MCA  
Spivak, Charlie (On Tour—West Coast) MCA  
Straeter, Ted (Plaza) NYC, h  
Terry, Dan (On Tour—East) GAC  
Thornhill, Claude (On Tour—East, Midwest) WA  
Tucker, Tommy (On Tour—South) WA  
Watkins, Sammy (Statler) Cleveland, Ohio, h  
Weems, Ted (On Tour—New York State) MCA  
Williams, Billy (St. Anthony) San Antonio, Texas, h

## Combos

Adderley, Julian ("Cannonball") (Blue Note) Philadelphia, Pa., out 2/26, nc; (Las Vegas) Baltimore, Md., 2/28-3/4, nc; (Cotton Club) Cleveland, Ohio, 3/12-25, nc  
Airlane Trio (Piccadilly) NYC, h  
Alberty, Bob (Tony Pastor's) NYC, nc  
Allen, Henry "Red" (Metropole) NYC, cl  
Armstrong, Louis (On Tour—Midwest) ABC  
August, Jan (Park Sheraton) NYC, out 3/29, h  
Australian Jazz Quartet (Blue Note) Philadelphia, Pa., out 2/29; (Cotton Club) Cleveland, Ohio, 3/2-11, nc  
Baker, Chet (On Tour—Europe) ABC  
Belletto, Al (Blue Note) Philadelphia, Pa., 3/12-18, nc; (Birdland) NYC, 3/29-4/18, nc  
Rinkev, Art (Blue Note) Philadelphia, Pa., out 3/3, nc  
Rruberck, Dave (Basin Street) NYC, 2/24-26, nc; (Blue Note) Chicago, 3/21-27, nc  
Campbell, Choker (Howard) Washington, D. C., out 2/26, t  
Carroll, Barbara (Congress) St. Louis, Mo., 3/8-30, h  
Cavallaro, Carmen (Embers) NYC, 4/2-28, nc  
Chaffoff, Serge (Cotton Club) Cleveland, Ohio, out 2/22, nc  
Charles, Ray (On Tour—South) SAC  
Clark, Billy (On Tour—West Coast) SAC  
Clovers (On Tour—West Coast) SAC  
Cole, Cozy (Metropole) NYC, cl  
Condon, Eddie (Condon's) NYC, nc  
Corber, Gene (Bon-Fire) Savannah, Ga., out 4/26, r  
Dee, Blinky (Murphy's Corner) Trenton, N. J., rh  
Dee, Johnny (Holiday) Elizabeth, N. J., out 2/26, nc  
Diddley, Bo (On Tour—East) SAC  
Dixon, Floyd (On Tour—South) SAC  
Doggett, Bill (On Tour—East) SAC  
Domino, Fats (On Tour—East) SAC

## Joffe Books Jeri At Chi Blue Note

New York — Jeri Southern has a new manager, Charlie Joffe, formerly with the Willard Alexander office handling her bookings. Jeri starts two weeks at Chicago's Blue Note Feb. 29 and then moves on to Los Angeles where she'll play the Keyboard for six weeks, possibly preceded by a date at Zardi's.

She expects to make her next eastern swing in June when she'll probably play six dates, including a repeat at Birdland. Jeri is also likely to be a headliner on next year's Birdland tour.

Willott, Don (Basin Street) NYC, 2/24-25, nc  
Engler, Art (Riviera) Las Vegas, Nev., 2/22-3/18, h  
Erwin, Pee Wee (Nick's) NYC, nc  
Four Freshmen (Crest) Detroit, Mich., 3/6-17, cl  
Garner, Erroll (Congress) St. Louis, Mo., 3/16-3/7, h; (Baker's Keyboard) Detroit, Mich., 3/9-17, nc; (Peps) Philadelphia, Pa., 3/26-31, nc  
Gill, Elmer (China Lane) Seattle, Wash., out 3/9, cl  
Husick, Bobby (Blue Note) Chicago, 3/29-3/13, nc  
Hammer, Jack (Basel's) Toronto, Canada, 2/27-3/8, nc  
Herman, Lenny (On Tour—South, Midwest) ABC  
Heywood, Eddie (Composer) NYC, 3/1-16, nc  
Holmes, Alan (Village Barn) NYC, nc  
Jaquet, Illinois (Patio) Washington, D. C., 3/20-25, nc  
Jaguars (Rag Doll) Union City, N. J., out 3/10, nc; (Esquire Red Room) Dayton, Ohio, 3/12-4/10, nc  
Johnson, Ruddy (On Tour—South) MG  
Jordan, Louie (Flame) Detroit, Mich., 3/12-18, cl; (Peps) Philadelphia, Pa., 3/19-25, nc; (Howard) Washington, D. C., 3/30-4/5, t  
Kallou, Alex (Baker's Keyboard) Detroit, Mich., 3/20-4/4, nc  
Leonard, Chuck (Prince George) Toronto, Canada, 2/13-3/11, h  
Lewis, Smiley (On Tour—West Coast) SAC  
Lou, Betty & Zoe (Tropics) Dayton, Ohio, out 2/26, rh  
McCune, Bill (Ivanhoe) Miami Beach, Fla., h  
McPartland, Marian (Saxony) Miami Beach, Fla., 2/17-3/15, h  
Mason Vivian (Why Not) San Francisco, Calif., cl  
Modern Jazz Quartet (Black Hawk) San Francisco, Calif., 2/21-3/4, nc  
Monte, Mark (Plaza) NYC, h  
Ory, Kid (Tin Ankel) San Francisco, Calif., out 4/7, nc  
Powell, Bud (Birdland Tour) GG  
Powell, Jesse (On Tour—East) SAC  
Prysock, Red (Quebec City) Quebec, Canada, 3/12-19; (Zanzibar) Buffalo, N. Y., 3/20-25, nc  
Rico, George (Apple Valley Inn) Apple Valley, Calif., h  
Rouch, Max and Clifford Brown (Storyville) Boston, Mass., 2/27-3/4, nc; (Blue Note) Philadelphia, Pa., 3/5-10, nc; (Colonial Tavern) Toronto, Canada, 3/8-24, nc  
Salt City Five (Tut's) Milwaukee, Wis., out 2/26, cl; (Crest) Detroit, Mich., 2/28-3/4, cl; (Caparella's) Buffalo, N. Y., 4/3-16, nc  
Shearing, George (Zardi's) Hollywood, Calif., out 3/4, nc  
Smith, Johnny (Birdland Tour) GG; (Band-box) Rochester, N. Y., 3/6-12, nc; (Colonial) Toronto, Canada, 3/12-17, nc; (Blue Note) Philadelphia, Pa., 3/20-24, nc  
Snapshots (Tip's) Lafayette, Ind., 4/2-14, nc  
Smith, Somethin' and the Hedheds (Casa Loma) St. Louis, Mo., out 3/26, h  
Snyder, Benny (Andy Semick's Home Plate) Philadelphia, Pa., cl  
Stanton, Bill (Topper's) Ft. Wayne, Ind., nc  
Three Jacks (Wheat Bar) Colmar Manor, Md., out 2/28, rh  
Three Suns (Henry Hudson) NYC, h  
Tyron and His Royal Romanians (19th Hole) Jenkinstown, Pa., 3/5-18, cl; (Bal Tabarin) Quebec, Canada, 3/19-25, nc; (El Rancho) Chester, Pa., 3/18-4/1, nc  
Walter, Cy (Weylin) NYC, cl  
Williams, Paul (On Tour—West Coast) SAC  
Yagud, Sol (Metropole) NYC, cl  
Young, Lester (Basin Street) NYC, 2/1-16, nc

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# Counterpoint

By Nat Hentoff

IT'S WORTH WRITING to England for *Big Bill Blues* (Cassell and Co. Ltd., London, 139 pp., 12/6 or \$1.75). This is the talking autobiography of blues singer Big Bill Broonzy as told to Belgian writer Yanick Bruynoghe. The Belgian has an unusually sensitive ear for idioms other than his own, since he's set Bill's words down in what sounds like largely authentic Broonzyan speech rhythms. What emerges is a self-portrait of an astute, incisively expressive man who takes most of life as it comes but doesn't always let life take him when he can do anything about it, if only to sing his awareness of what's happening.

All the sections of the book are episodic—as a man's conversation is likely to be. The first part is about Bill's early life in Mississippi and Arkansas; about Jim Crow; about the color caste system among Negroes themselves; about how it was to record in 1923 and be conned out of your rights by the a&r man (it happened long after 1923, too). There is sharp observation in the telling; much wounding humor; and the directness of a definition like this: "What is a blues singer, a good one or a bad one? I say he's just a meal ticket for the man or woman who wears dollar-signs for eyes."

The second part of the book contains the spare, sometimes sardonic, and always unmistakably personal (nonmanufactured) lyrics of several of Bill's songs along with illuminating prose descriptions of how they were born out of particular segments of Bill's life. Bill tells of early music-making in the south without instruments; of a dance called the boogie-woogie long before Pinetop Smith made a record; of the resistance of American recording officials except John Hammond to Bill's undeniable song, *Black, Brown, and White*. The chapter echoes in the blood long after the reading with a power like that contained in one line of Bill's *WPA Rag*: "Oh I feel like hollering but the town is too small."

THE BOOK ENDS with a series of quick but well defined portraits of several of Bill's blues singing contemporaries: Big Maceo, Sleepy John Estes, Tampa Red, Lonnie Johnson, Joe McCoy, Sonny Boy Williamson, Peter Clayton, George White, Curtis Jones, Memphis Slim, Lil Green, Memphis Minnie, Tommy McLennan, and Washboard Sam. Once you meet them here, you're likely to start hunting their records. A characteristically able disography of Bill's own records by Albert J. McCarthy is appended to the book along with an index. There are also several warmly alive photographs, largely rare, of the blues singers Bill talks about. Congratulations are due

## Classified Section (Continued)

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Desmond Flower, head of the important Cassell's publishing firm, who is responsible for this book; for encouraging Albert McCarthy's *Jazz Directory* (the best of all discographies thus far); and for the latter's *Jazzbook 1955*, which will be commented on here later.

In the envoi to *Big Bill Blues*, the author says: "All of these blues players and singers would be real glad to hear something good said or done for them right now and not after they're dead. Why wait until their death? Is it because a dead man or woman can't talk or can't ask for no money?"

So it took a Belgian writer and an English publisher to get Bill's story in print. Thus far no American publisher has been found to issue the book in this country. And although the English music weekly, *Melody Maker*, serialized parts of the story, no American magazine has run any of it. We have all neglected a vibrant and important part of our heritage in the way we have treated the blues singers of today (and of the past). Is it because they and their blues tell so much of the truth?

TO RETURN to rebuttals, I should like finally to print a statement by Orrin Keepnews of Riverside Records concerning the record review in the Jan. 23 issue of Riverside's LP: *The Honious Monk Plays the Music of Duke Ellington*: "Bill Grauer and I were quite disturbed by your review's strong implication that we had 'forced' (that is your word) Monk into something he wasn't happy with. You know The Honious too well to believe that we, or anyone else, could 'force' him musically. It was our feeling that he was quite pleased with our suggestion that he record tunes by Duke Ellington, and the session itself was a smooth and relaxed one. Most importantly, the idea of pressuring any musician into an unwanted repertoire is the direct opposite of what might be called our a&r 'philosophy.' Briefly, while we suggest, plan jointly with musicians, and even veto, our primary rule is never to try to force—as musicians who have worked with us know. We'd hate to have anyone think otherwise."

Since Orrin is a paradigm of honesty, I believe what he says is true. I still think the idea, however well-intentioned and unforced, didn't work out very well.

## Makes The Seen

Las Vegas — Peggy Lee accidentally scraped the cornea of her left eye while rushing a make-up job to get on the Sands' stage. Peggy braved it that night sans patch, but the next day several sequestered patches were created to match her gowns—red, blue, pink, black, and gun-metal.

Peggy sang very nicely with her right eye for a few nights.



music

on the

# Up beat

Trumpet  
Alto Sax  
Organ

Down Beat

Part II

Chicago, Illinois

## Roy Eldridge: If I Had You, Pt.1

For Text  
See Page 38

Chord symbols: C, C7, F, Fmi, Dmi7, G7, B7, Emi

Measure numbers: 3, 4, 8, 12, 16

Triplet markings: (3)

7-measure rest: 7

# Here's Second Organ Lesson

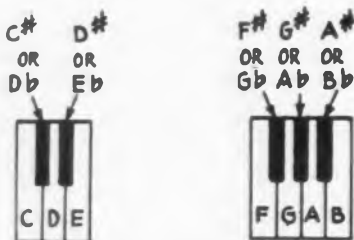
By Sharon A. Pease

This is the second of the easy lessons which will enable you to enjoy playing the electronic organ. In the first of this series, we learned the names of all the white keys. Now we should become familiar with the names of the black keys which are shown below.

## Ex. I

This character (#) known as a sharp

This character (b) known as a flat



Notice that each black key has two names—one "sharp" the other "flat." The sharp name is taken from the next white key to the left while the flat name comes from the next white key to the right.

C sharp is always the first black key to the right of C. D sharp is always the first black key to the right of D. F sharp is always the first black key to the right of F. G sharp is always the first black key to the right of G. A sharp is always the first black key to the right of A.

D flat is always the first black key to the left of D. E flat is always the first black key to the left of E. G flat is always the first black key to the left of G. A flat is always the first black key to the left of A. B flat is always the first black key to the left of B.

In the first of this series we also began the easy, step-by-step instructions for playing single-tone melodies with the right hand. These instructions are continued in an accompanying example on these pages. Read carefully the text on the left-hand side of the page, and then practice the melodies shown on the right-hand side of the page. Remember, speed is not important in the beginning—keep the counting SLOW and EVEN with exactly the same spacing between each count.

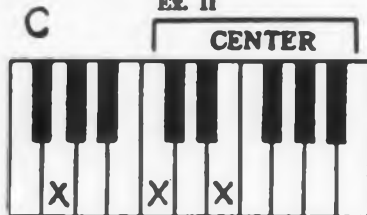
Music is made up of several basic elements: rhythm, which has to do with timing, the steady ticking of the clock; melody, the tune, and harmony, the pleasant sounding combinations of tones that supply the harmonic or chordal background for the melody.

Chords have names and are indicated by symbols. First we are going to learn C major chord which may be indicated by the symbol "C" or "C maj." Chords, like words have their own individual spelling—the letter names used to form each particular chord. The spelling for C major chord is CEG.

The diagram below shows the three keys (marked X) that should be played

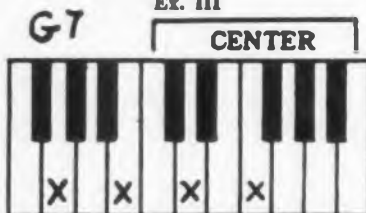
to produce the C major chord. They should be played simultaneously with the left hand on the lower manual. Use the fifth finger on G, second finger on C, and first finger (thumb) on E.

## Ex. II



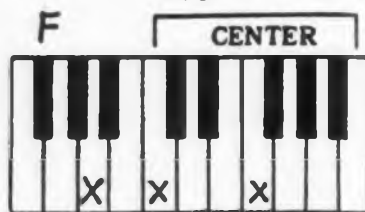
Next is G seventh chord. The symbol is "G7"—the spelling is GBDF. Use the fifth finger on G, either third or fourth finger on B, (experiment will determine which you prefer), second finger on D, and first finger on F.

## Ex. III



Before proceeding, practice alternating C and G7 until you can play them with ease and relaxation. Now we have F major chord. The symbol is "F" or "F maj."—the spelling is FAC. Use the fifth finger on A, third finger on C, and first finger on F.

## Ex. IV



Now begin alternating all the possible combinations of these three chords: C, F, G7, C, G7, F, C, etc. Note that on the chord organ, chords are produced by pressing the buttons marked with the corresponding symbol.

In the next lesson we will discuss the foot pedals and how they are employed along with the chords you have learned to supply the harmonic accompaniment for the melody.

(Ed. Note: Send mail for Sharon A. Pease to 1933 E. Almorita Rd., Phoenix, Ariz. Enclose self-addressed, stamped envelope for personal reply.)

# Jazz Off The Record

By Bill Russo and Jerry Mulvihill

Roy Eldridge's entire solo on *If I Had You* lasts 1½ choruses, 48 measures, and will be dealt with in three installments, of which this is the first. The final half-chorus consists of the bridge and last eight measures of the tune.

For many subtle details of interpretation the record must be studied carefully. The manner in which the solo is played is as peculiar to jazz and to Eldridge as the notes themselves, perhaps more so. The distinction between composition and interpretation is rather artificial in regard to an improvised solo, wherein the two things occur simultaneously. For the purposes of this column, however, the distinction is practical.

The most elusive matter of interpretation lies in the rhythmic aspect of the solo. Eldridge does not adhere strictly to the pulse laid down by the rhythm section; he plays generally behind the beat and occasionally out of meter entirely (deliberately, of course). It is futile to try to capture such phenomena mathematically on paper. They must be heard.

## Goodman Folio

New York—In conjunction with the release of the film, Robbins Music Corp. has issued a folio of *Hits From the Benny Goodman Story* (\$1.25). A dozen numbers are included, with *Sing, Sing, Sing: One O'Clock Jump*, and *Don't Be That Way* among them.

Along with this rhythmic matter, there are many delicate shadings of intonation, dynamics, tone quality, and articulation that must be heard to be appreciated. These things contribute much to the lyricism of the solo.

Before proceeding to points concerning structural or thematic relationships, the reader is advised to reserve judgment until all three parts of the solo are available. The significance of some points may become more evident then.

The first few measures stay rather close to the original melody. At other times throughout the solo, Eldridge returns to a near-literal statement of the original melody. Even in such instances his playing has a strong personal quality, because of the interpretive factors mentioned above.

Gradually the melodic line becomes more complex and ventures farther from the original melody. The first eight measure section has its own inner curve, with its apex at G in measure 7, followed by a fairly long phrase of 16th notes.

The second section is very closely related to the first section. This may be seen easily by comparing measure 9 with measure 1, 10 with 2, and so on. The differences between the two sections are mostly of a rhythmic nature, although several of the phrases of the first section are elaborated melodically

(Turn to Page 41)

**Melodies**  
(Right Hand Only)

6

7

8

9

10

11

THE DOT (·) following the half note in the first measure of Melody no.9, prolongs the value of the half note by adding one more count making a total of three counts for a dotted half note.

**FINGERING:** It is not advisable at present to pay too much attention to the definite use of fingering. THE CORRECT fingering at all times is the fingering that avoids as much as possible, movement of the right arm. The fingering marked on exercises and melodies should be observed before you play them. Think only of the notes while actually playing.

**LESSON 2**

The note on the first space of the staff, thus, calls for the fourth white key above the first note we learned.

Name of note **F**

This key is struck each time we have the note shown above.

Practice the following melody, which uses the four notes learned thus far.

Double Bar with 'Dots' indicates a repeat

The note on the second line of the staff, thus, calls for the fifth white key above our first note.

Name of note **G**

This key is struck each time we have the note shown above.

Practice the following melody, which uses the five notes learned thus far.

The note on the second space of the staff, thus, calls for the sixth white key above our first note.

Name of note **A**

This key is struck each time we have the note shown above.

Practice the following melody, which uses the six notes learned thus far.

The note on the third line of the staff, thus, calls for the seventh white key above our first note.

Name of note **B**

This key is struck each time we have the note shown above.

Practice the following melody, which uses the seven notes learned thus far.

The note on the third space of the staff, thus, calls for the eighth white key above our first note.

Name of note **C**

This key is struck each time we have the note shown above.

Practice the following melody, which uses the eight notes learned thus far.

The eighth note above any note has the same name and the same harmonic significance and is called the "OCTAVE". Therefore, this note is an "octave" above this note . This is an "octave" above this note .

**NOTICE:** The small numbers to the left of the notes, indicate the finger to be used.

## BUD SHANK'S 'MOBILE'

MODERATE

BOB COOPER

The musical score is written in G major and 4/4 time. It consists of ten staves of music. The first staff is the melody, and the subsequent staves are guitar chords. The bass line is indicated by a vertical line on the left side of the final staff.

Chords and notes shown in the score include: D#7, D#MAJ7, C#m7, F#7, Bm9, E7, A#MAJ7, D#m7, G#7, F#m7, B7, Em7, A7, D#m7, G#13, 1. C#m, 2. C#m D#7 G#7, C#MAJ7, A#m7, D#m7, G#7, C#MAJ7, A#m7, C#m7, F#7, Bm7, E7, Am7, D7, Gm7, C7, Fm9, Em7, D#7, D#MAJ7, C#m7, F#7, Bm9, E7, A#MAJ7, D#m7, G#7, F#m7, B7, Em7, A7, C#m, C#m, Cm, D7(b9), A7, A#MAJ7, Gm7, C7, Fm9, Bb7, EbMAJ7, Am7, D7, Cm7, F7, Bb7, b, Eb7.

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Am<sup>7</sup> D13 Gm A<sup>7</sup> Abmaj<sup>7</sup>  
 Gm<sup>7</sup> C<sup>7</sup> Fm<sup>9</sup> Bb<sup>7</sup> Ebmaj<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>  
 Cm<sup>7</sup> F<sup>7</sup> Bb<sup>7</sup> Eb<sup>7</sup> Am<sup>7</sup> D13  
 Gm Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>  
 Gm<sup>7</sup> E<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup>  
 Eb<sup>7</sup> Ab<sup>7</sup> Db<sup>7</sup> F#<sup>7</sup> Bm<sup>7</sup> Bb<sup>7</sup>  
 A<sup>7</sup> Abmaj<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>  
 Fm<sup>9</sup> Bb<sup>7</sup> Ebmaj<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>  
 Bb<sup>7</sup> Eb<sup>7</sup> Am<sup>7</sup> D13  
 Gm  
 Gm Cm  
 Cm<sup>7</sup> D<sup>7</sup>(b9) Gm



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## Bud Shank Solo

The Bud Shank alto saxophone solo on page 40 is reproduced exactly as he plays it on his Pacific Jazz recording, and is used here through the courtesy of Linear Publications, 7614 Melrose Ave., Hollywood 46, Calif. It is copyright by them and used with permission.

## Eldridge Solo

(Jumped from Page 38)

in the second section. Again the high point is reached in the seventh measure of the section (15) and is followed by a fairly long phrase of 16ths.

There is an error in the accompanying transcription: The eighth rest in measure 7 should be followed by a 16th rest.

All records used in this column may be obtained directly or through the mail from Gamble Music, 312 S. Wabash Ave., Chicago 4, Ill.

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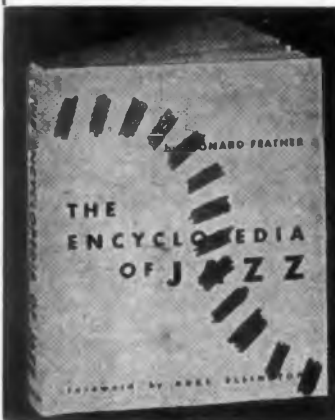
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## Feather's Nest

By Leonard Feather

SO MUCH musical excitement crossed my aural path in the course of three weeks spent in Los Angeles last month (with a side trip to Las Vegas) that some of the stories must be held for later columns or separate features—notably a visit to the unique Westlake college; a meeting with the world's prettiest drummer, and a session with the amazing Jack Harris and his invention, the "vibories," which are conceivably the greatest thing since the round wheel.

For the present, though, I'd like to dwell on two of the more typically Hollywood aspects in the shape of a couple of trips I made out to the studios. The film frontiers are beckoning jazz in a manner that one might never have expected and to a degree that is heartwarming and encouraging.

**THE FIRST VISIT** was an excursion to the United Productions of America studios with Shorty Rogers, who has been writing music there for a series of animated cartoons.

Talking with a group of animators as they ran off a series of soundtracks by typical west coast combos, I was struck by their genuine enthusiasm as they showed me, step by step, the delightful little cartoon stories to which this music is being fitted. The condescension with which Hollywood has so often viewed jazz was absent from their attitude; the animators and Shorty showed a mutual respect.

Then, in a projection room, Shorty (how apt, that one so nicknamed should wind up writing for short subjects) had a couple of films run off. One was a nonobjective animation by John Whitney of the Dizzy Gillespie record of *Hot House*, interpreted in a contorting kaleidoscope of shapes and colors. This experiment was filmed several years ago but has yet to be released.

**SECOND, AND MOST** significant came a screening of *Sappy Homies*, the short commissioned from UPA by the American Cancer society.

This film is doubly astonishing. To make an entertaining (and somehow never quite morbid) film about the seven danger signals of cancer is a rough enough assignment in itself; to incorporate Shorty Rogers' swinging sounds on the track and thereby succeed in accentuating, rather than vitiating, the mood required, is an achievement unique in the history of motion pictures.

Shorty, the UPA people, and the American Cancer society deserve the warmest wishes of every jazz fan, for their co-operation has produced a jazz-underlined film that will be seen, in its original 6½-minute animated version, on every motion picture screen in the United States, and additionally, in an expanded, partly live 15-minute

version (with even more jazz), on every television station in the country.

**GREAT THOUGH** the Rogers contributions were in *The Wild One* and *Man with the Golden Arm*, it's more significant to see jazz put to constructive use in a film so far removed from such subjects as delinquency and dope.

My second studio visit was a delightful afternoon with Johnny Green at MGM, where Johnny was in charge of the prerecording, by Bing Crosby and the Louis Armstrong sextet, of a number from the forthcoming *High Society*, in which Frank Sinatra and Grace Kelly are also starred.

Composer Green commented, "You get Louis and Bing together in a studio, and all of a sudden it's like a beautiful April day." And indeed, the prevailing good humor made this session a ball for all, even though Cole Porter's *Now You Has Jazz* is a most unconventionally constructed blues.

**AIDED BY FIVE** microphones (one overhead, plus one each for Billy Kyle, Arvell Shaw, Bing, and Louis) and an arrangement written by Al Sundry and Johnny, the engineers got just about the finest recorded sound I'd ever heard for a movie jazz sequence.

Watching Bing and Louis kidding around and ad libbing through the arrangement (with copious solo flashes by Edmond Hall, Trummy Young, and others) I was reminded nostalgically of their first joint movie appearance in *Pennies from Heaven*, just two decades ago.

I was reminded, too, of what old hands both have become at this movie game, for the requirements of post-synchronizing their lip movements, when the corresponding visual passages are shot, would tax the presence-of-mouth of less experienced actors.

As you might deduce, jazz of every kind seems to be jumping in the film studios. It's wonderful to find that after so many years of confusion and semiexclusion it has finally pierced the celluloid curtain.

## Packaged Goods

(Jumped from Page 17)

go bistro (Coral 12" LP CRL 57022). He has emotion, drive, a tender feel for ballads, and a sly sense of humor, all of which marks him as one of the very best singers on the scene today. Notable here are such things as *My Baby Just Cares for Me*, *Give Me the Simple Life*, and *They Can't Take That Away from Me*. Accompaniment comes via Ruddy's musicianly piano and the expert bass work of John Frigo.

**BILL HALEY**

*Rock Around the Clock* is the title song of Haley's new LP (Decca 12" DL-8225), one which also includes slambang efforts like *Shake, Rattle, and Roll*; *Dim, Dim, the Lights*; *Burn That Candle*, and others. Should be a natural for rock and roll fans.

**FRANK HUNTER**

A beautifully recorded 12" LP called *Sounds of the Hunter* (Jubilee 1020) marks the record bow of Philadelphia's Frank Hunter as a leader. A freelance arranger-conductor, he directs a crisp, full-sounding band through some standard fare like *I'll Never Smile Again* and *My Heart Tells Me*, plus jumping originals like *Dixie—And How*. Vocals are by Joe Foley and Dotti Malone.

**LURLEAN HUNTER**

Miss Hunter is one of those singers who for several years has created a stir among other performers and has won a small but devoted following in her home town (in this case Chicago), but couldn't quite get over that last hurdle on the track to success. Perhaps it will happen now, however, with the release of her first album, *Lonesome Gal* (Victor 12" LP LPM-1151). With a voice that flows like honey and a phrasing born of long acquaintance with jazz, she is a talent deserving of wide hearing. Especially when she does such comparative rarities as *Stranger in Town*, *Green Dolphin Street*, and *You Don't Know What Love Is*.

**BOB MANNING**

*Lonely Spells* is a 12" collection by Bob (Capitol T-682) that at once reveals both the talents and faults of the young singer. His voice is warm and resonant, his delivery almost effortless, yet he at times affects a cooing sugariness that detracts measurably from the performance. Some good tunes are included, among them *Time Was, You've Changed*, and *Alone Together*.

**SARAH VAUGHAN**

*Sarah Vaughan in the Land of Hi-Fi* socks home forcefully the gorgeous sound Sarah produces and the complete confidence with which she sings. Her backing comes from a big, swinging studio band, with an unbilled alto saxist chipping in some commendable solos, and those who prefer Miss Vaughan on a jazz kick will want this one. She scat sings on *How High the Moon*, swings through *Cherokee* and *Sometimes I'm Happy*, and lends distinction to *Why Can't I?*, among others. (EmArcy)

## Oops

The name of Ray Heindorf, was unintentionally omitted from the story in the Feb. 22 *Down Beat* which announced the winners of this magazine's second annual movie music awards. The poll was conducted among some 500 musicians, composers, and directors, and *Pete Kelly's Blues* was selected as the film in which music was best used to enhance the narrative value. Heindorf was musical director.

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