

April 4, 1956

DOWN BEAT

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Vs. Petrillo

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Billie Holiday
Arrested

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Lucky Thompson's
Unlucky Saga

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DOWN BEAT

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Special Feature

An *Up Beat* section is again in its monthly *Down Beat* spot, featuring this time instrumental solos by Roy Eldridge, Matt Dennis, and Buddy DeFranco, and a new drum column by Remo Belli and Roy Harte. It starts on page 37.

On the Cover

Ted Heath and Stan Kenton, the first two bands in the exchange program between the British and American musicians unions are this issue's cover subjects. Heath opens a lengthy concert tour in April in a package made up also of Nat Cole, June Christy, and the Four Freshmen. See stories on pages 5 and 13.

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Strictly Ad Lib

NEW YORK

ONSTAGE: Ralph Burns is orchestrating *Strip for Action*. Capitol will cut the original cast album . . . Pianist Cy Coleman is due to have four of his songs in the upcoming *Ziegfeld Follies* . . . *New Faces of 1956* is scheduled for late May after 3½ weeks at the National theater in Washington beginning April 23 . . . Paramount Pictures is financing the stage and later film versions of *Lil Abner*. Book will be by Al Capp, Norman Panama, and Mel Frank, with music by Johnny Mercer and Gene DePaul . . . Hal March is due to star in *The Brass Section* as a former jazzman who wound up an ad agency executive on Madison Ave.

ENTERTAINMENT - IN - THE - ROUND: The AFM and night club owners hope that the 20 percent entertainment tax will be cut at least in half by Congress . . . Perry Como reportedly turned down a \$150,000 offer to play Ray Henderson in the film about DeSylva, Brown, and Henderson. *The Best Things in Life Are Free* . . . Billy Daniels was freed on \$2,500 bail on a shooting charge for which a New York county grand jury has indicted him . . . Julius Monk, longtime talent finder for Ruban Bleu, is in charge of *The Downstairs* and presents "integrated cabaret" there three times a night. Music for the little show is provided by the piano team of Murray Grand and Stan Keene . . . Bobby Short received another extension at the Beverly club . . . Longtime expatriate Charlie Beal is back in town at the Velvet club . . . Mel Torme went into the Cameo with Corky Hale on piano and harp.

Al Wilde, with the Gale agency for 19 years, has joined the operation of Birdland's Morris Levy . . . Cadence Records sponsored a Town Hall concert for Don Shirley, probably the first time a record company has done that for one of its artists . . . Vic Damone will make a film, *Dreams Come True*, in England . . . Tito Puente is the first attraction at the Malibu Shore club, Long Beach, Long Island, which opens May 30.

JAZZ: Benny Goodman has been held over at the Waldorf until March 31, a total of seven weeks. Several post-Waldorf projects are cooking, and he'll probably also do several college dates . . . There's a good chance the *Jazz Messengers* will record for Columbia. So will Chet Baker, eventually . . . The Tony Aless-Seldon Powell combo will be at Birdland from May 17 to 30 . . . Tenor Joe Alexander and trumpeter William Hartman have replaced J. R. Montrose and Jackie McLean in Charlie Mingus' *Jazz Workshop* . . . Simon and Schuster will publish a book by John Mehegan on the principles of jazz improvisation, probably in the fall. Mehegan has been extended at the Composer . . . The *Hi-Los* play Birdland May 17 opposite Herbie Mann's unit.

Bassist John Simmons is back in New York . . . Gunther Schuller will be in charge of a jazz program in David Broekman's *Music in the Making* series at Cooper Union April 8 . . . Duke Ellington has a week at Basin Street April 10 . . . Philadelphia modern jazz organist Jimmy Smith went into Cafe Bohemia opposite the *Jazz Messengers* . . . Snub Mosely is at the Frolic cafe in the Times Square area . . . Johnny Williams, formerly with Stan Getz has been working as assistant pianist to Vincent Lopez at the Taft . . . Erroll Garner's Town Hall concert is April 29 . . . Don Shirley is planning an April 23 Carnegie Hall concert at which he'll play works by Duke Ellington, Billy Strayhorn, Dave Brubeck, Marian McPartland, possibly John Lewis, and himself . . . Oscar Pettiford's orchestra has been added to the March 30 Town Hall concert featuring Thelonious Monk.

RECORDS, RADIO, TV: MGM pacted Red Skelton and has also released a 12" LP by the Notre Dame glee club . . . Bill Haley's records are doing as well rating-wise in England as they are here . . . Vanguard has begun a series of Add-A Soloist recordings with which you supply the piano or violin part in standard concertos. They supply the orchestra . . . Herbie Mann became the first jazz musician to conduct his own group and handle the writing for a major dramatic TV show on Playwrights '56, NBC.

(Turn to Page 26)



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Columbo Legal Hassel Continues

Hollywood—Projected filming of the story of Russ Columbo, singer who died in an extraordinary pistol accident more than 20 years ago, may be delayed by a legal hassel. Rights for the production were originally granted to producer Maurice Duke by the singer's brothers, John and Anthony Columbo, and his sister, Mrs. Carmela Tempest, who recently filed a court action asking that the contract be invalidated on grounds that the picture was not started within a specified time limit (July 31, 1953).

Duke and an associate, Al Lieberman, have answered with a countersuit which names as defendants not only the Columbo heirs but also Johnny Desmond and various John Does, with a long list of causes for action in which total damages asked exceed \$1,000,000. Desmond is one of several singers who have been named by Duke as his choice for the title role.

Fischer's 'Indian Suite' Recorded

Hollywood—The first recording of an orchestral suite, *Reflections of an Indian Boy*, by the late Carl Fischer, longtime accompanist-arranger to Frankie Laine, will be released shortly by Columbia, performed by an orchestra under the direction of Paul Weston.

At the time of Fischer's death, of a heart attack in March, 1954, the suite, on which he had been working for years, was in the form of sketches, and with some portions on tape. Victor Young orchestrated the work and conducted its premier, by the Cleveland Symphony in August of 1954.

Sidemen's Novel Aptly Named

New York—Further details have been received concerning the forthcoming novel, *Sideman*, by Osborn Duke, to be published in late April or early May by Criterion Books. The author, 32, is a professional trombonist who has played with Bobby Byrne, Denny Beckner, and, in the fall of 1955, with Sammy Kaye. Duke wrote the short story, *Struttin' with Some Barbecue* that was contained in Martha Foley's *Best American Short Stories of 1953* and was later adapted for CBS-TV's *Danger* under the title, *Road Happy*.

Duke has a B. A. in English from Texas Christian university and an M. A. in English and dramatic arts from Columbia university. He hopes now to devote full time to writing.

Sullivan Inks Teresa For 5 More

New York—Singer Teresa Brewer has been signed for five additional guest appearances on CBS-TV's *The Ed Sullivan Show*. The terms of the contract call for five appearances to be completed by Sept. 30. The first of the five appearances has been tentatively scheduled for sometime during the month of March, although a definite date has not been announced.

U. S. Orchestras To Tour World

New York—Three American orchestras will span the globe this year under the auspices of state department, with the co-operation of ANTA's international exchange program.

The Boston Symphony will cover much of Europe from Great Britain to Finland and possibly the Soviet Union starting in late summer and going into early fall. About Oct. 1, the Symphony of the Air will leave for appearances in Pakistan, India, Iran, Iraq, Syria, Lebanon, Egypt, Israel, Turkey, Greece, and Yugoslavia. The Far East, ranging from Japan to Burma and Indonesia, will play host to the Los Angeles Philharmonic this spring.

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DOLA Setting Dance Festival

New York—At a recent meeting of the Dance Orchestra Leaders of America, it was decided to go ahead with a plan to hold an annual DOLA dance festival the proceeds of which would provide funds for DOLA to set up a permanent organization and hire a general director who would be in charge of public relations and also would deal with the AFM for the leaders.

The idea of a dance festival was first proposed by Tom Archer former president of the National Ballroom Operators association. The festival, likely to take place in August, will see almost 40 ballroom owners offer their halls for one night free of charge. The leaders in turn will work without fee, but will pay their sidemen. All admissions on those nights will go to the DOLA fund. Next convention of DOLA is in September, at which time the general administrator is likely to be named.

Ex-Beneke Singer, 23, Found Dead In Home

Hollywood—Shirley Fields, 23, ex-Tex Beneke vocalist, was found dead by her husband, agent Sid Fields, 41, in her bedroom at their home here Feb. 23. Police said death was apparently caused by an overdose of barbiturates.

A native of Houston, Texas, she began her singing career there with Leo Peeper's band. After working with the Dave Lambert singers in New York she joined Buddy Rich's big band. Her biggest name job was with Tex Beneke with whom she stayed for 1½ years. In the last year she had worked with Charlie Spivak's orchestra.

Bands Across The Sea: Louis Follows Heath-Stan

New York — The next Anglo-American exchange, now that the bars have been let down for Ted Heath and Stan Kenton, will involve Louis Armstrong and Freddy Randall. According to Louis' manager, Joe Glaser, Louis will appear in England around May 5 for 14 or 18 days. The English band of Freddy Randall, Glaser predicts, may be here in September. Trumpeter Randall's small combo plays primarily in the Dixieland idiom.

Glaser cautioned, however, against expecting a large number of future exchange agreements. "To be thoroughly honest about the situation," said Glaser, "it's going to be very hard to arrange many exchanges. The exchanges just aren't practical, because it is very difficult to sell English bands over here."

There have been rumors, meanwhile, that a proposed future exchange involves the Commanders (the orchestra built by Toots Camarata and headed by Eddie Grady) and the English band of Eric Delaney. When contacted some weeks ago, Camarata said nothing definite had been decided upon.

English music observers feel, however, there is almost no chance of the British Musicians Union permitting a free exchange of instrumentalists and bands. The fear among English MU executives for 20 years has been that if an unlimited exchange were allowed, many English musicians would lose their jobs to an invading horde of Americans. Rebuttalists like Norman Granz have pointed out that the fear is largely unfounded, since American pay scales are so much larger than English fees that few if any topflight American musicians would be interested in playing in England even if there were a free exchange.

At any rate, despite many attempts by Granz and other interested parties to break the deadlock, nothing happened

until last year when Maurice Kinn, director of the English weekly, *New Musical Express*, during one of his visits to America, suggested to Stan Kenton that Kenton contact Petrillo personally with regard to a one-for-one exchange with Heath. Kenton did; Petrillo was interested if noncommittal; and Kenton continued to press the matter until Petrillo finally agreed.

The announcement in late October, 1955, electrified the English musical world. The only limiting clause placed on this first instrumental exchange in 21 years is that neither Kenton nor Heath can play any dates but concerts on their respective tours. Dances are out. The provision does Kenton no harm, since his audience in England is primarily interested in hearing the Kenton band in a concert context. But Heath's unit is just as much a crack dance band as it is a performing show unit. Heath's supporters contend that had Heath been allowed to play dance dates in this country, he might have been assured of even a larger financial return and greater individual audience impact than his role in the Heath-Cole-Christy-Four Freshmen tour will bring him.

In any case, said a spokesman for GAC, which is handling the package, Heath is expected to wind up his first American tour with considerably enhanced prestige. That he already has a strong audience potential in the States is indicated by the sales figures of his London LPs. If, then, all goes as well as expected, Heath may be brought back on his own in 1957—if another exchange can be arranged—and on this second tour, Heath would headline a package that would probably also extend to the west coast, an area not being reached during Heath's current American debut.

Schedule

New York — Since there have been some changes in itinerary for the Ted Heath-Nat Cole-June Christy-Four Freshmen package since the March 7 issue, this is the revised schedule as available at presstime (dates in parentheses are all in April):

San Antonio (1); Fort Worth (2); Houston (3); College Station, Texas (4); Wichita Falls, Texas (5); Dallas (6); New Orleans (7 & 8); Mobile (9); Birmingham (10); Greenville, S. C. (11); Charlotte, N. C. (12); Raleigh (13); Norfolk (14); Richmond, Va. (15); Winston-Salem, N. C. (16); Atlanta (17); Louisville, Ky. (18); Columbus, Ind. (19); Elkhart, Ind. (20); St. Louis, Mo. (21); Detroit (22); East Lansing, Mich. (23); Columbus, Ohio (24); Erie, Pa. (25); Rochester, N. Y. (26); Pittsburgh (27); Charleston, West Va. (28); Washington, D. C. (29); and Worcester, Mass. (30).



ROY ELDRIDGE, Dizzy Gillespie, Illinois Jacquet, Ella Fitzgerald, Herb Ellis, Gene Krupa, and other members of Norman Granz' Jazz At The Philharmonic took off last month for their fifth tour of Europe in the "JATP Viking," a Scandinavian airlines ship named in their honor.

Clockwatcher

Chicago—Erroll Garner recently was booked alongside an instrumental combo whose pianist is considerably influenced by Garner. Toward the close of one intermission, Erroll and his manager, Martha Glaser, returned from the street and began to walk upstairs to the club.

"You know," said Martha, listening to the pianist in the combo, "if you weren't here beside me, I'd be sure that was you on the stand."

Erroll looked at his watch. "Couldn't be me," he said with finality. "I'm not due on for another eight minutes."

Calloway Alumni Form New Band

New York—An organization consisting of former members of the Cab Calloway orchestra has formed a band, with Eddie Barefield as leader and chief writer. The organization will act as a pool of musicians, supplying the members of the band. The over-all membership, for example, is 30 and the band will have 15 pieces. With the pool available, there will be no problem caused by sudden personnel shifts and the men will also be able to play side dates without upsetting the band's balance. The organization is being run on a cooperative basis.

At presstime, membership consisted of Barefield, Andrew Brown, Walter Thomas, Chauncey Haughton, Hilton Jefferson, Garvin Bushell, Sam (The Man) Taylor, Lamarr Wright, Al (Doc) Cheatham, Irving Randolph, Paul Webster, Dupreist Wheeler, Tyree Glenn, and George Matthews, with more expected. There are other Calloway alumni like Cozy Cole, Milt Hinton, and Jonah Jones who are unable to give their full time to the band, but who belong to the association and plan to sit in whenever possible.

Meadowbrook Chief Frank Dailey Dead

New York—Frank Dailey, entrepreneur of the Meadowbrook, died of a heart attack Feb. 27 in Montclair, N. J. He was 55.

Dailey, as owner and manager of the Meadowbrook in Cedar Grove, N. J., since 1931, played a major part in creating public interest in the big dance band names during the late '30s and early '40s. During the slump in big band business, Dailey contrived to keep his ballroom open by presenting western music, catering for banquets, and presenting top bands on a weekend basis. He continued to work to bring back the big bands, and this year arranged for a television series over ABC titled, *Music from Meadowbrook*.

Prior to TV, Dailey launched nationwide radio broadcast of dance music from Meadowbrook. It was through the popularity of the remotes broadcast from his night spot that his name became so closely linked with the dance band era.

Local 47 Officials Were Petrillo's Puppets: Read

By John Tynan

Hollywood — "I have assumed power in Local 47."

This quiet statement from Cecil F. Read as he sat, lawyer-like, with the inevitable briefcase opened on the table before him, sums up the inexorable struggle for power over the last five months by himself and his anti-Petrillo followers for control of the nation's second largest musician's local union.

Read had just left the history-making membership meeting at the Hollywood Palladium which had, by voice vote, ousted from office Local 47 president John te Groen pending a "trial board" membership meeting. As local vice president, Read thus assumed the presidency.

"The action I took was by no means impulsive," said Read, "Johnny te Groen is an honorable man and a nice guy. But there was no choice left to me, for te Groen and his administration were weak stock and barrel under Petrillo's thumb. That's why they fought me on the proposed trust fund revisions. They were just puppets of the Petrillo dictatorship."

What about the consequences of this action?

"I feel that we will probably be expelled from the federation," said Read. "I had hoped that we would not have to go this way, but under Petrillo's immoral dictatorship, the local membership has an undoubted right to protect itself."

"However, in the event of expulsion this local is well able to work alone," he continued. "We will go before the national labor relations board and ask they certify this local as a separate bargaining agent. Under such conditions the federation would not be disavowed, but we would no longer be under Petrillo's thumb."

What about the alleged maladministration of the trust fund money?

"I want to see this type fund stopped because the federation is in the position of bargaining for the fund rather than the musicians," Read declared. "The AFM says, 'take it away from the musicians and give it to the trust fund;' I say this money should go to

Read Throws New Charge At Petrillo

Hollywood—In a new followup blast at the administration of AFM president James C. Petrillo the new acting president of Local 47, Cecil F. Read, has charged that coin paid into the union's theater defense fund is being diverted to provide pensions for federation officers including Petrillo.

Read declared he has affidavits showing that some \$275,000 of this fund was funneled off for pension purposes. Out of a total \$1,287,788 raised for the fund, he charged, only \$10,186 has thus far been paid out for strike benefits.

Theater defense fund is raised by a one percent tax levied on the membership.

the people who earned it, and Local 47 members have contributed more than 50 percent of the total money in the fund. Yet they get only 4 percent back."

Read said there was "no possibility of remaining within the AFM because the constitution of the federation (Article 1, Sec. 1) gives immoral powers to the president to do anything he wants."

"The original purpose of the music performance trust funds was laudable," maintained Read, "when they were earmarked to ease the burden of unemployed musicians. But now they have become a political slush fund designed to keep in office those now in power."

"I take the position that I am now legally the president of the local," concluded Read. "As soon as possible I plan to hold an election to decide the removal of officers who have not fulfilled their office."

Te Groen: 'I'm Still President'

Ousted Local 47 chief John te Groen announced immediately following his suspension by the membership that he still considered himself president of the local.

In a quick counterthrust at Cecil Read's successful coup which put the v.p. in charge of the local, te Groen lashed back with this statement:

"I feel that this was one of the most un-American and illegal meetings in the history of the AFM and AFL. The constitution requires that the removal from office of the president may be effected only by impeachment and a secret ballot. My suspension was accomplished by a simple voice vote on a motion. This is clearly unconstitutional and I am clearly still in charge of the local. Furthermore, I believe that Mr. Petrillo is one of the greatest union leaders in history."

Blue Note Lands Claude Thornhill

Chicago—Claude Thornhill will play his first location date here in many years when he opens with full orchestra for two weeks at the Blue Note March 28. And on the same bill will be Maxine Sullivan, for whom Thornhill was piano accompanist on some of her earliest records.

Preceding Claude will be the Dave Brubeck quartet for a week opening March 21. Succeeding bookings include Joe Marsala and Adele Girard, April 11-22; Shorty Rogers' Giants and the Modern Jazz Quartet, April 25-May 6; George Shearing, May 9; Count Basie, May 23; Sarah Vaughan and Johnny Smith, May 29.

Court Settlement 'Certain' In Uprising Vs. L. A. Union

By Charles Emge

Hollywood—The anti-Petrillo forces in AFM's Local 47, whose rumblings of discontent have been making news for months, seemed to be in full control at this writing, but for how long no one could say for certain. All indications are that the final settlement will almost certainly be made by court action.

The so-called "rebels," led by vice president Cecil F. Read, who by virtue of the "suspension" of President John te Groen was in the position of acting president at this deadline, say they want nothing better than to see their case tried in a court, or even investigated by congress.

Read became acting president following a dramatic meeting held at the Hollywood Palladium and attended by some 1,500 or more Local 47 members who voted orally to suspend te Groen following his assertion that he felt bound to follow any directive issued by Petrillo, international president (Canada and U. S.) of the American Federation of Musicians.

The legality of te Groen's suspension was open to challenge on the grounds that the full membership was not informed in advance that such a move was planned at the meeting. Read, flanked by an attorney, stated that California court decisions had upheld the right of labor unions to suspend officers by such means subject to approval of a subsequent meeting. Te Groen and his fellow officers, recording secretary Maury Paul, and financial secretary Bob Hennon, were scheduled to be "tried" at a general membership meeting scheduled to start at midnight March 12.

Meantime, te Groen had refused to recognize the suspension, but in order that affairs of the local could be carried on, agreed to an arrangement under which his routine duties were taken over by his first assistant, Eddie Pratt.

The immediate cause of the controversy grows out of alleged mishandling of the AFM's performance trust fund, and the theater defense fund. One of the chief complaints on the performance trust fund, originally set up for the collection of royalties on the sale of phonograph records, is that Petrillo has diverted large sums of money into it that should have been paid directly to the recording musicians who scored films released for television showings.

Read stated at the meeting that musicians who have been forced onto the unemployment relief rolls were sitting at home and seeing films on television for which they supplied the music, and for the reuse of which thousands of dollars had been paid into the trust fund. According to figures presented by Read, millions of dollars are going into the fund from the earnings of Los Angeles musicians, whereas only a very small percentage is returned for public concerts in this territory. The "anti-Petrillo" forces stoutly deny that they represent only the "rich and greedy Hollywood studio

musicians," as Petrillo has repeatedly labeled them.

The fact is that while film studio musicians do have comparatively high incomes while regularly employed, most face displacement sooner or later as younger and sometimes more able musicians edge them out. Also, the film studios have in their vaults a huge and constantly growing reservoir of films that are sure to be released for television sooner or later. The recording musicians contend they have certain vested rights in the soundtrack music they have recorded, and that any transfer of these rights without their permission is illegal.

But deeper than the TV and trust fund issue as basic cause for the "revolt" is a growing resentment against Petrillo's dictatorial powers and his manner of exercising them.

Read and his supporters, who during recent elections have gradually taken over a majority of the seats on Local 47's board of directors, have stated they are prepared to raise a fund of \$100,000 if necessary and are prepared to meet any of Petrillo's moves with immediate court action.

Billie Holiday Out On Bail

Philadelphia—Billie Holiday and her husband-manager, Louis McKay, were released in \$7,500 bail pending a possible grand jury trial after their arrest Feb. 23 on narcotics charge. Billie completed her engagement at the Showboat to large crowds, and then went into a sanitarium for a short time to take a cure. At presstime, she was due to continue fulfilling other engagements, including a March 21 week at the Orchid room in Kansas City and two weeks at Chicago's Birdland March 28. Billie's autobiography, *Lady Sings the Blues*, is due from Doubleday, at last reports, in late May or June.

Billie was arrested in 1947 in Philadelphia on a narcotics charge after which she spent a year and a day at the United States hospital in Lexington, Ky.

Savoy Signs Brock

Miami—Herbie Brock, local pianist recently the subject of a Barry Ulanov *Down Beat* column, has signed with Savoy records and has 14 tunes on tape and in the can. At a session in the Onyx room in Miami Beach, Herbie did seven solo tracks and seven with a bass and drums.

She Dug

New York—A press agent, wanting to call the *Down Beat* office, found he'd lost his address book, and dialed information. "I'd like," he told the operator, "the phone number of *Down Beat*. It's a publication."
"I'm hip," said she.

E. F. Goldman Dead At 78

New York—Edwin Franko Goldman, the successor to John Philip Sousa as America's outstanding bandmaster and composer of band music, died Feb. 21 a brief illness. He was 78.

Dr. Goldman was founder and honorary life president of the American Bandmasters Association and in this capacity he traveled cross country lecturing on band technique and leading student bands. In fact, just a few weeks before his death, Dr. Goldman (at that time in failing health) held a four-day "clinic" for school bands and bandmasters in the neighborhood of Morehead, Minn.

Artists Realigned On Mercury, Wing

Chicago—After the success of its EmArcy line, Mercury Records has realigned its subsidiary Wing label to specialize in rhythm & blues. Accordingly, there has been a shifting of artists in the Mercury and Wing folds.

Pop artists like Nick Noble, Lola Dee, the Gadabouts, and Frankie Castro will record on the parent label, while the Buddy Johnson ork, Ella Johnson, Red Prysock, the Penguins and other r&b artists shift to Wing. Artists like Dinah Washington, who work in all the idioms, will record at separate times for Mercury, Wing, and EmArcy.

Wing will continue to release 12" packages in all categories. Jazz singers Jackie Paris, Thelma Gracen, and Morgana King all have forthcoming albums on the label, as will continental pianist Emil Stern. Wing now will be distributed nationally through Mercury distributors.

Both Columbia, Decca Plan Duchin Packages

New York—Columbia and Decca will be chief competitors on the LP market for *The Eddy Duchin Story*. Decca is coming out with the soundtrack set, while Columbia has dusted off its old Duchin masters. While both packages will be called *The Eddy Duchin Story*, Decca will exploit the soundtrack angle and Columbia will emphasize its possession of the original Duchin records.

As yet Columbia Pictures has made no comment concerning restriction of the picture title to any particular company.

Perspectives

By Ralph J. Gleason

THIS IS TRULY the electronic age (and where would Helen Merrill and Julie London be without it?), and it is nowhere better demonstrated than in recording technique.

The first Chris Connor LPs were something of a surprise. The recording was good, the accompaniment was often magnificent, and Chris sounded much better than you would have ever hoped she might from her days with Kenton.

This is the reason that her in-person appearances in San Francisco, at any rate, have been the biggest disappointment I have ever experienced in two decades of night clubbing. There is just no comparison between the performance on records and the performance in person. Last summer Chris worked the Black Hawk and the reaction from many of the patrons was that there was something wrong. True, she was working with a local group, not of the highest caliber, and she came on without rehearsal to any extent.

SO SHE WAS forgiven for this. She did excellent business during that engagement, but her lack of co-operation with the disc jockeys (in at least one instance she agreed to make a show and then blew it) and her performance on the stand at night sowed the seeds of the bad business she did at the Macumba this winter when she returned. And at the latter club she was accompanied by Ralph Sharon, Max Bennett, and Gene Gainmage. It was no improvement.

People just don't go for it. True, some of them can be led by propaganda. Some go just because they have heard the records and are dazzled by the glamour (?) and never know the difference. But the average customer is better than this, particularly in the days when he can hear the best on record and in person or on TV. So you can't get by with anything less.

Miss Connor's performances leave more than a little to be desired. To begin with, it may be old-fashioned, but a surprising number of people want their love songs, when sung by women, to be sung romantically, with softness, even in volume, and with tenderness. It's hard enough to get this with a flat tone and rasping voice, but it is even more difficult to overcome the visual effect of obviously contrived posturing, tense, tight gestures, and awkward movement. Tenseness and tightness can impart drama on occasion, but it's how you do it, and she does it wrong.

I BEG YOU to believe I have nothing personal against this girl. I have barely met her. This is just the reaction I have had to her two appearances here, each of which I attended on two separate nights. And it is the reaction a surprisingly large group of musicians and music fans have also had.

I have no suggestion to offer to her. Perhaps nothing can be done about it. But I do think that she should not be surprised to find herself less in demand at clubs than she should logically expect from her recording activity and her name. It might even be that she will ultimately be happier just making

Caught In The Act

Dave Brubeck Quartet:
John Hancock Hall, Boston

From the softly stated opening notes of *Out of Nowhere* to the final strident chorus of *Trolley Song*, the Dave Brubeck quartet once again demonstrated the musical kinship if its members.

Here is a group whose members listen to what the others are doing and mutter an appreciative "yeah" over some phrase or idea. New to the group since its last appearance in Boston is bass player Norman Bates, who was with Brubeck in '48 and rejoined when his brother, Bob, left recently.

Norman adds, in effect, a third melodic voice to combine with Brubeck's piano and Paul Desmond's alto. He demonstrated a clean, singing tone and considerable imagination in solo work.

Desmond was, as usual, lyrical, fluid, and highly inventive. He tended to squeak a bit on upper-register passages, but his solo efforts built well and ended after the climax.

Brubeck was excellent in his solos, breaking into a galloping style on *Sometimes I'm Happy*, playing out of time with the rhythm and somehow getting back in several numbers, and trickling lightly through a charming piece called *The Duke*.

Drummer Joe Dodge showed remarkable restraint and perhaps respect for the hall's excellent acoustics. Behind soloists, Dodge subdued his work and occasionally kept the beat moving by drumming with his forefinger or by tapping one brush against the other.

It is apparant that the members of this group enjoy listening to each other. They utilize what they hear in their own solo spots and create a satisty continuity of ideas in a piece.

However, their communication with an audience leaves much to be desired. The members of the group never were introduced to the audience, nor were the titles of the tunes they played ever announced. In fact, Brubeck spoke only seven words. Following the first half of the event, he said, "Thank you. There will be an intermission."

—dom cerulli

Luc Poret, Katie Lee;
The Gate of Horn, Chicago

A new bistro with a unique entertainment slant is attempting to woo a segment of the public here that normally does not frequent conventional night clubs. Of simple, modernish decor, with overtones of the Parisian basement boites, the Gate of Horn proposes to become a showcase for folk singers, European stylists, blues chanters, and other such fare. Judging from the opening night turnout, which was no less than spectacular in these Lenten times, the idea is going to click.

French singer Luc Poret, once the alter ego of the chanteuse Genevieve, is making his American debut here as a single, and he may have found himself a home. To his audience, he is

records, where, with the help of electronics, she can continue to manufacture the illusion of femininity, the aura of softness and of romance that is so pleasing. It is not present when she comes out on the stand to sing in a club.

Bregman In Unique Contract With RCA

Hollywood — Buddy Bregman, 25-year-old artist and repertoire chief for Norman Granz' new pop label, Verve, has been signed by RCA Victor to a hitherto-unprecedented, non-exclusive artists contract to record with his own orchestra.

The pact is unprecedented because Bregman will continue as a&R Verve chief besides recording for Decca, Capitol, and Era Records, as well as being freelance arranging.

Jazz Yearbook Next Project For Feather

New York—Horizon Press Inc. has announced that as a result of the success of *The Encyclopedia of Jazz*, released last November and already probably the biggest selling book in jazz history (priced at \$10, it grossed over \$100,000 in three months), plans have been completed for the publication of the first *Encyclopedia Yearbook Of Jazz*.

Leonard Feather, author of the *Encyclopedia*, will write the *Yearbook*, which will not merely supplement the original volume but will be an independent book in its own right, with several new features.

Among the latter will be an all-star poll in which the voters will not be fans or critics, but the musicians themselves. A panel of more than 50 jazz stars will select their favorite musicians.

Price of the book has not yet been set, but it will have exactly the same page size and format as the *Encyclopedia*. The latter is now in its second 10,000 copy printing, and has been set for publication in several jazz-conscious countries overseas.

Pacific Jazz Shanked

Hollywood—Altoist Bud Shank has been signed to a three-year contract with Pacific Jazz Records. Shank's new quartet, an indefinite holdover at the Haig, has recorded its first album for Pacific Jazz with Claude Williamson, piano; Chuck Flores, drums, and Don Prell, bass.

a virile French pastry. Earthy and unstudied suavity in the tradition of Jean Gabin, a rich polychromatic voice, and an intimate low-pressure presentation add up to make him one of the most arresting song sellers in town. Besides his own guitar, he gets tasty accompaniment from accordionist Wally Corvine.

Katie Lee, no less a performer, complements Poret splendidly as a singer of Americana. She's an attractive stack of woman whose femininity remarkably does not get in the way of her crusty frontier songs, salty border ballads, whimsical nonsense ditties, and spicy Calypsos. She gives them that touch of authenticity without compromising her night club savvy, and her repertoire is refreshingly free from the tired folks standards.

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Lucky Thompson

In Which An Underrated Musician Talks Strongly About Seamier Side Of Jazz

"Before then," he recalls, "I'd fool around with anything I could get hold of. I'd had eyes for a saxophone since I was 8, but my folks weren't very foresighted, and they thought I didn't know what I wanted. So, in effect, I learned how to play sax before I ever got one. I say 'I learned' but actually, I'm still learning."

AS FOR Parker whom he got to know during this period, Lucky says, "He was truly one of the warmest guys I ever met. There was no animosity in him. I never heard him say a harsh word about any musician or person. He always seemed sincerely to find out something good in everyone. The only person he ever did harm to was himself. The vultures, the cast-out gangsters, and second-rate fight managers, who run this game, exploit the weaknesses of people like Charlie. They used him so long as he was of use to them, but before Bird died, he had become an out-cast. He who was the greatest that ever lived in that style of music."

At the end of the year, he decided to try the eastern clubs again and went into the Three Deuces where George Shearing was playing as a single. "When I came back," Lucky recalls, "the club owners were hiring the leaders and picking all the men as well. I didn't go for that, but the majority of the musicians were catering to the owner's wishes. Anyway I worked with Shearing for a while and then both of us played with Oscar Pettiford and J. C. Heard."

IN 1948, LUCKY went to Europe to perform at the jazz festival in Nice along with Louis Armstrong, Earl Hines, Barney Bigard, Jack Teagarden, Arvell Shaw, Sid Catlett, and a Mezz Mezzrow unit with Baby Dodds. Lucky went alone because of a suddenly restricted budget, and he played with a Swiss and a Belgian band. "They were limited in the things they could play, but if I could get that kind of enthusiasm from American musicians, it would be a great thing," he said.

Landing in Nice, there occurred a dispute that illustrates Thompson's independence and his faculty thereby for setting influential men in the business end of music against him.

"There was a big broadcast," Thompson recalls, "and a reception committee waiting for the plane. When we landed, Joe Glaser blocked the door and said: 'Nobody is going to get off this plane ahead of Louis (Armstrong) and his whole band.' I thought he was kidding. When I saw he wasn't, I pushed him out of the way and started down the field. Everytime somebody put a microphone in front of me, Glaser would jump in between me and the mike."

"I thought having played in Europe would be an asset for me when I got back, but it wasn't. I jobbed around until the summer of 1948 when I got so tired of fighting, I went home to Detroit to rest. I came back to New York after a while and worked wherever I could at whatever I could."

In 1949, Lucky was asked to join an all-star band at a club then called the Clique, which is now the site of Birdland. Included were Fats Navarro, Miles Davis, Dexter Gordon, Kai Winding, Milt Jackson, Kenny Clarke, Bud Powell, and Oscar Pettiford.

"THERE WAS SUCH a clash of temperaments," Thompson remembers, "that there was no getting them to really build a unit. It was disorganized, there was very little good music, and each had his own private world of thought. We could have really developed an organization, but the idea of doing that seemed to be a joke to many of them. After a couple of weeks, I gave up the idea of writing for that band."

"Through 1949, I knocked around here and there, working with whom-ever I could wherever I could. As for records, a man would sometimes give me his card when he heard me at a gig but when I went to his office, he'd say: 'I liked what you were doing, but this is what I want you to do.' It seemed an insult, however, to make honking records just as it is for a musician to do a strip-tease on the stage. It came to the point that I didn't make any records from about 1948 to 1953."

"I went back to Detroit again and worked in the Chrysler plant for about four months in 1949. A verbal contract got me to return to New York for a date at the Royal Roost. The contract wasn't lived up to, and when I fought for my rights in the union, the union advised me to take a settlement."

"I lost all around, and as a result of my bucking the club owner, the word got around I was difficult, and from 1949 to 1954, I was never given a gig in a major jazz club in New York City. It wasn't until 1954 when Miles Davis had to have a tenor for a Birdland date that I played in one of those clubs. He called me, and I went on with him to Basin Street. But that was the first time in five years."

"THE NEXT COUPLE of years I worked with whomever I could whenever I could. Some of the bands I played in were the saddest I'd ever heard. Occasionally we'd have to back some of those lousy bird groups. You know what I mean, the Larks or the Blue-jays or whatever they're called. You couldn't call them singers or artists or musicians."

"Meanwhile, I decided to try to continue my writing. I had started writing seriously on the coast in '46 and once while working a couple of theaters out there with Sarah Vaughan and George Treadwell, they heard a couple of my songs and liked them. In fact, Sarah recorded my tune, *White You Are Gone*, for Columbia in 1949."

"I was supposed to have written the arrangement for that record date, but the disc was on the street before I knew anything about it. I put the song in with one of the publishers that Columbia suggested I deal with, but nothing happened after that record so I decided to open my own publishing firm."

(Ed. Note: First of two parts.)

Boyce Brown Takes Vows

By Cleon Walfoort

THE PRIESTS and brothers were clapping and clomping at a jam session in the unlikely setting of a monastery within a high note of Milwaukee's northern city limits.

Father Hugh Calkins' tinkling and rhythmic piano had set the style, but now all ears were tuned inescapably to the sonorous tone of the alto sax. All eyes were riveted on the tall, thin man who played it.

Even these men in cassocks and sandals, far out of touch with the world of jazz and mundane things generally, realized that he was no amateur musician and this no ordinary music. Brother Matthew admittedly was a bit rusty, but there was no mistaking the "voluminous sonority, trenchant attack and hot, mordant intonation" of his sax.

THOSE WERE, in fact, the very words used by Hugues Panassie, French author of *Le Jazz Hot* 15 years ago when he described Boyce Brown of Chicago as "the best white saxophonist."

It was at that time, too, in 1940, that Brown was ranked as No. 3 alto sax in *Down Beat's* reader's poll. The same year Decca issued a set of six 10-inch records featuring, besides Brown, Jess Stacy, Jimmy McPartland, Dave Tough, Eddie Condon, Bud Freeman, and Floyd O'Brien.

Now Boyce Brown, 46, is Brother Matthew, a convert to Catholicism and a lay brother in the Servite Roman Catholic order. Now, when he finishes a few licks of Dixieland, he returns to such menial work as helping out in the kitchen, the tailor shop, laundry, bakery or boiler room at Mount Saint Philip monastery.

THE PROSPECT satisfies Brother Matthew immensely.

"In a religious life, even the smallest job is offered as a prayer to God," he said simply as he put away his instrument and wiped his rimless glasses.

About the music he still loves, in a different way:

"Yes, I'm rusty now, but I'm not trying to impress anyone with my music anymore. I could go a month without playing, and it wouldn't bother me. But good, clean entertainment is worthwhile and can be used to serve God."

It was shortly after nine consecutive weeks with Benny Meroff at the Palace theater in New York that Brown discovered his desire for a religious life. He was working a long engagement in a Chicago night club. The raucous night club, with its sometimes rowdy shows, was beginning to depress him. He began taking long walks, alone, in the early morning after he had finished playing.

ONE MORNING HE was attracted by soft music from a Catholic church. He stopped to listen. Many mornings later he stepped inside. Finally he ap-

proached a priest and asked questions that had been troubling him deeply. Conversion followed, then dedication.

Brown entered the monastery in the fall of 1953 and began preliminary training at Our Lady of Sorrows church in Chicago. He came to the Milwaukee monastery late last year.

On Feb. 28 the man who was considered one of the hottest alto sax players in the country in the 1930s and 1940s will take religious vows of poverty, chastity, and obedience.

He regards trading his saxophone for a cassock as the best exchange of his life.

Graas Will Attend Stuttgart Premiere

Hollywood — French hornist John Graas will attend the European premiere of his *Jazz Symphony* in Stuttgart, Germany, this fall.

The composition, two movements of which have been recorded on Decca's *Jazz Studio 3* album, will be performed during the annual Week of Light Music festival sponsored by the Sueddeutscher Rundfunk radio network. Only new compositions are to be performed in the forthcoming event which will place emphasis on modern experimental works.

Mexico City Jazz Concerts Started By Record Dealer

By Don Freeman

Mexico City—Here in the land of manana, yesterday's music is strongly in vogue. However, an enterprising young Mexico City record dealer has just opened the first night club here devoted entirely to modern jazz.

He is Roberto Morales, and the name of his club is El Latino (the Latin One) on the city's main boulevard, El Paseo de Reforma.

At this writing, the first attraction is the Mexico All-Stars, comprising Mario Patron, piano; Tomas Meza, tenor saxophone; Refugio Valtierra, alto; Enrique Almanza, bass, and Antonio Munoz, drums.

MORALES, WHO is 30, runs the Discoteca Internacional, virtually the only record shop in Mexico's capital where you can buy modern jazz. He is also the distributor for many jazz labels on the West Coast. He is a kind of jazz crusader, too.

"It's not easy selling jazz to the Mexicans," Morales said. "They don't hear much jazz on the radio, and their tastes lean more to ranchero music—Mexican folk songs.

"They are just discovering jazz here, and now they're influenced greatly by

what's popular in the States. People will come in and ask for *Dave Brubeck Goes to College* — just because they know it's big in the States. That's the main criterion."

Morales is all for Brubeck, but he's also trying to expand his customers' tastes. To this end, he has promoted two modern jazz concerts within the last year and a half. The first, in July, 1954, featured Frank Rosolino. The second, last September, was sparked by Shorty Rogers.

BOTH WERE successful with prices ranging from 20 to 12 pesos (a peso is 8 cents in American money). Morales hopes more American jazzmen will be able to appear as soloists in his new club.

So far, Morales reports, jazz jargon has not taken hold in Spanish. Musicians, however, do have phrases that correspond roughly to ours. "Es un tiro," for example, is high praise indeed for one jazzman to give another. Literally, it means "he's a shot!"

The Mexican term for a "square" is "gallego." This refers to anyone from Galicia, a somewhat backward section of Spain. Morales admits there are many "gallegos" in Mexico City. But he is doing his best to convert them.



Roberto Morales, Mexico City's only jazz impresario, is flanked by drummer Ricardo Lemus, left, and Shorty Rogers. The occasion was a concert promoted by Morales with Rogers as headliner.

Janet Brace Set With ABC-Para

New York — ABC-Paramount has signed vocalist Janet Brace, formerly with Decca, to a five-year contract with options. She was backed on her first LP date by Don Elliott, Bob Corwin, Vinne Burke, and her husband, drummer Don McLean. Among the titles were Leonard Bernstein's *I'm a Person Too*, *Sposin'*, and *Skylark*. Miss Brace will also make pop singles for the label as well as albums.

ABC-Paramount's head of jazz a&r, Creed Taylor, has also recorded trumpeter Don Stratton, who has been working with Tex Beneke, in a jazz date with Dave McKenna, Karl Kiffe, Chuck Andres, and ex-Herman tenor Dick Hafer.

Toni Harper Singing New Song: 'I'm A Big Girl Now'

"HOW," ASKS Toni Harper, "can I convince people that I'm really a big girl now?"

Well, one way is to sing Cole Porter's ultrasophisticated *Love for Sale*, which only big girls dare sing. And that's precisely what Toni does in her first album for the new Verve label.

This is not altogether unreasonable, for Toni will be 19 on June 11.

STILL, GOING ON 19 or no, Toni has her problems. "I'm not a baby any more," she said. "But people refuse to believe that. They'll just have to accept it, though, now that I'm singing

'adult' songs instead of *Candy Store Blues*."

Remember *Candy Store Blues*? That was Toni's hit record when she was 8 years old. When Toni was 8 and a few years beyond, she had herself quite a career. There were records with Herb Jeffries, duets with Cab Calloway, appearances in the major theaters and even — praise be — a concert in Carnegie hall.

"Looking back, it's hard to believe it all happened," Toni said. "And while it was happening, I didn't realize what it meant. Like singing in Carnegie hall — today I'd be so thrilled I wouldn't know what to do."

ACTUALLY, TONI points out, this is one of the obstacles facing her career as a grownup: she must try to top herself.

"When you're a kid, you can get away with so much," Toni grinned. "But the pressure is on when you're grown up and there's much more competition.

"I guess being a 'star' when you're a kid has its advantages and its disadvantages, too. One thing, the people know who I am; it's not like I'm starting out cold on a career. But a lot of people who knew me then are so surprised when they hear me now that they don't really hear me."

Although there are no discernable "influences" on Toni's singing today — her voice is deeper and more mature, of course — it's evident that her roots lie deep in jazz.

HER FAVORITES are Sarah Vaughan and Ella Fitzgerald, along with Harry Belafonte and Perry Como, but her own style is independent of these. At this point, she considers herself neither a jazz singer nor a pop singer but, in her phrase, "something in between."

Today, Toni Harper's aim is that of all singers — a hit record and what follows. This would clinch the fact that *Candy Store Blues* did not occur the day before yesterday, but is really, for Toni, ancient history. *Love for Sale* should do the trick. —don freeman

Meet Teddi King, A Singer With Long List Of Hopes



Teddi King

By Dom Cerulli

THIS KING IS every inch a Queen.

She's Teddi King, a perky vocalist and a determined young woman who has her eye on "doing everything, eventually . . . Hitting it on records, making it on TV, working up a club act and some day doing a Broadway show."

But the 24-year-old Boston brunette says she's going to tackle her ambitions one at a time. "That way, I'll do the best I can for each medium I'm handling," she said.

TEDDI STARTED singing professionally while still in her teens. She worked with George Graham and local Boston bands and then made a few records with the budding Nat Pierce orchestra for the Motif label. One of the sides, *Goodby, Mr. Chops*, was favorably received by the reviewers and kept her going until she landed a spot with George Shearing.

Teddi toured and recorded with Shearing, all the while developing the style she has today.

One of her favorite recordings was made with Shearing, *Midnight Belongs to You*. Another recording with which she was satisfied was *It's All in the Mind*, cut with a small group, including

trumpeter Ruby Braff, for the Storyville label.

"ACTUALLY, THERE'S not much difference in doing a pop song or a jazz tune," she said. "A good meaty pop gives you the same satisfaction as a good jazz song.

"When I'm working with a small combo, I love it. Then along came my date with Hugo Winterhalter and the big band with the lush strings. That was a crazy feeling, too. If I'm doing a jazz tune, I'd rather work with a group. On a ballad, give me the strings."

Miss King relaxes between dates in Boston by cooking, reading or nodding at the piano. "I'd like to try painting," she said. "I don't know if I could do anything, but I'd certainly like to give it a try."

AMONG HER favorites are Frank Sinatra, Ella Fitzgerald ("just the best all-around singer"), Sarah Vaughan ("for her wonderful sound"), and Billie Holiday ("for that depth of feeling"). In bands, she likes the Herman Herds, Herb Pomeroy's big band, "and really the best of all, Count Basie."

In groups, "I like the happy, swinging things that Gerry Mulligan does." She also likes the offerings of the Modern Jazz quartet.

Miss King numbers among her big thrills to date in her career her singing with Shearing, her RCA Victor contract, singing in Carnegie hall and Boston's Symphony hall, and her appearance at the Newport Jazz festival.

HER FORMAL vocal training consisted of three or four months with a private tutor. "I found I had a coloratura voice," she says, "completely new, different. But so many things were happening, I couldn't concentrate on developing a concert type of singing.

"Every now and then my teacher calls me and asks if I'm going to pick up where I left off."

Teddi may find that among her list of "things to look into . . . eventually."



Toni Harper

Counterpoint

By Nat Hentoff

Notes Between Sets: Having been brought up in Boston, I am not given to hyperbole. I understate the case, therefore, in pointing out that Columbia's Argentine pianist, Villegas, is the most appalling alleged "jazz" pianist I have ever heard or could have imagined up to now. Columbia is grooming him as "the Liberace of jazz." Be forewarned . . . Japanese pianist Toshiko Akiyoshi sat in one night recently at Cafe Bohemia in between Villegas' tortured acrobatics. Miss Akiyoshi has unusual potential, a stirring beat, and an evolving voice of her own, however touched by Bud Powell.

Two new, young classical pianists of rather startling capacity are 23-year-old Canadian Glen Gould (Bach *Goldberg Variations*, Columbia ML 5060) and the American Leon Fleisher (Schubert *Sonata for Piano in B-Flat Major*, Columbia ML 5061) . . . Not new but continually refreshing is Gina Bachauer (a program of Ravel, Debussy, Chopin, Victor LHMV-31) . . . Why does Victor so underpublicize its excellent LHMV series, which is made up generally of masters recorded in England?

THE FIRST choreographer and dancer I've yet seen who has been able to convert the linear excitement of jazz into dancing lines of swinging wit, warmth, and considerable accuracy is Lee Becker. She and two associates recently spun into happy excitement a capacity audience at the Henry St. Playhouse on the lower east side. Lee's dances were wailed to records by Mulligan, Dinah Washington, the Modern Jazz quartet, Bud Powell, and George Shearing. Lee deserves a place at Newport or Music Inn in Lenox or at Stratford, Ontario, let alone on TV . . . Lennie Niehaus indicates through his blowing in *Troubled Waters* on his newest I.P. (Contemporary C 3510) that he is growing freer and fuller in his ability to communicate emotion. His writing for strings, however, is dully bland . . . Bobby Troup and Joe Derise are singers of respectable musicianship, but Matt Dennis is easily the champ in that league . . . Now that I've finally seen Mabel Mercer work, I recognize that she is an occasionally able actress. A singer she is not.

Two absorbing new books on music are Joseph Kyagambiddwa's *African Music from the Source of the Nile* (Frederick A. Praeger, 255 pp., \$4.50) and Chemjo Vinaver's *Anthology of Jewish Music* (Edward B. Marks Music Corp., 292 pp., \$10). Both are attractive volumes with many musical examples that are very clearly notated and annotated. Lacking the space to describe them in detail, I can only recommend them unreservedly to those whose curiosity about music is insatiable. Both books are enjoyably accessible to the nonspecialist.

COLLECTORS OF jazz discographies ought to look into *Die Deutsche Jazz Discographie*, compiled by Horst H. Lange, and distributed in this country at \$5.25, postpaid, by Trans-Oceanic

Records, Inc., 401 W. 42nd St., New York City 36. The 652-page book contains only records that have been released in Germany, but these include many American jazz sides, as well as European discs, that our own out-of-date discographies do not include. The book is obviously not comprehensive but is a helpful supplement to whatever discographies you have. The best of all jazz discographies remains Albert J. McCarthy's and Dave Carey's *Jazz Directory*, now up to Volume 5 (J-K) and published by Cassell & Co., Ltd., in London.

Liz Mount of the *Kankakee Daily Journal* comes forth with an estimable suggestion I hope Ozzie Cadena of Savoy acts upon: why not record just Thad and Hank Jones together. "They both," says Liz, "have such an exquisite searching quality in their music." . . . Don Elliott, an engaging musician on all the instruments he plays, is at his best on trumpet. He might be wise to concentrate on that horn for a while and thereby gain more definitive public identification than he achieves via his presently multiple identity.

IT'S REVEALING that in all the naive writing by aficionados of "revivalist" pseudo-jazz from the dreary Lu Watters band to the current dusty examples of that unart, no supporter of these paralyzed neoclassicists has soundly answered this point made by André Hodeir in his book *Jazz: Its Evolution and Essence*: "A static kind of music would correspond to a static society. Can anyone seriously claim that this has been the case? Isn't it evident, on the contrary, that the . . . evolution of jazz can be explained only in terms of the . . . evolution of the Negro in America? Is there any point in once more observing that the 'New Orleans Revival' was the doing of a few very old Negroes and a majority of very young whites?" And I would add that almost invariably, the audience for these revivalists contains few or no Negroes.

A final diversity of recommendations: Laurindo Almeida (known to jazz listeners via his superb Pacific Jazz albums) in *Guitar Music of Latin America* (Capitol P8321) with compositions by Villa-Lobos, Barrios, Ponce, Barroso, and Almeida himself; one of the most important vocal records of this or any year—*Ethel Waters*, a set of 1939 reissues by the influential craftswoman who has influenced many from Billie Holiday to Joe Williams (Label "X" LVA-1009); *Sounds of Carnival*, which is just what it says even unto a walk on the midway and a program of merry-go-round music with an excellent set of illustrated notes by Charles Edward Smith, who is also a distinguished jazz historian (Folkways LP FPX 126), and Bartok's striking *Cantata Profana*, recorded for the first time, in a beautiful performance with excellent engineering by the composer's son, Peter (Bartok Records LP 312).

I DON'T HAVE the space to deal in as much detail as I'd like with another new book, *No Cover Charge* (the Dial Press, 301 pp., \$3.95) by Robert Sylvester. The author is a novelist, syndicated columnist (*Dream Street*), and, as he might put it, a "jazz buff"

Joe Mooney Opens New Club In Miami

Miami—Joe Mooney formed a quartet and a business partnership at the same time here recently. He and Ted Goldstein, formerly with the Birdland and New York Embers operations, have opened a restaurant-lounge called the Grate in midtown Miami Beach.

The new Mooney quartet includes the best local men available. Buddy Lewis, vibist-trumpeter and longtime Mooney admirer; guitarist Lee Robinson, and Herb Knapp's bass round out the group which had a two week break-in date at the Bamboo room of the Roney Plaza hotel.

who votes annually in our critics' poll. His dossier is an informed, clear-eyed, often witty, and vigorously unselfish account of the night club in New York in the past 30 years. Jazz partisans will be particularly interested in the chapters on Harlem in the '30s with quotations from Duke Ellington, Sonny Greer, and Connie Immerman; the early days of Swing Street and how the Famous Door was raised along with stories about Condon, Pee Wee, and Wingy Manone on The Street; jazz in the Village at Nick's and Condon's; the stories of how The Roost, Bop City, Birdland and the Embers came into being.

You're likely to be nearly as absorbed by the other parts of the book from the opening murders at the Hotay Totsy club to a devastating portrait of Sherman Billingsley (who said of the Maharajah of Jaipur's prospective arrival at the Stork club: "I don't want none of those colored men in here"); a deserved tribute to Max Gordon of the Village Vanguard; a blueprint of how press agents work. My only major objection to the book is that Sylvester doesn't particularly understand much of modern jazz and subscribes to the false oversimplification that "bop . . . strives to stimulate you mentally rather than to tickle your toes or cause emotional excitement." He could well have omitted the bop "jokes" in the book and instead could profitably have told in some detail (eerie and otherwise) of what happened on swing street after Condon and Manone left.

But this is essentially a valuable and honest recital. Sylvester makes clear, for example, that in any part of town, when the hoods started taking over the clubs overtly, the people soon stopped coming. The hoods still have many of the rooms, however. They're just more polite—to customers. The book could have used an index and some pictures, but there's nothing else like it available, and it's more fun than going to most night clubs.

I'll also always be grateful to Sylvester for his long-due measuring of the headwaiter: "It was a nightly commonplace to watch some such glossed-over thug snottily tell bank presidents, learned educators, and noted scientists that they could not be admitted because they had no reservations and, worse, weren't anybody of importance anyway."

Here's How Heath Ork Lines Up For Tour

TED HEATH'S position in British dance music has been accurately summarized by England's *Musical Mirror*: "Undisputed leader of the field, there remains little for him to achieve. He has topped the bill at the Palladium, played at the royal command performance, packed every large dance hall in the land, held over a hundred concerts at the Palladium, broadcast with grim regularity and cut countless records. He has won every poll and had more written about him than any other band leader in the short history of popular dance music."

In this country, however, little has been written about the men in the Heath band. Here, on the basis of information supplied by Mike Butcher of the *New Musical Express*, is an introduction to the Heathmen who begin their American tour April 1 with Nat Cole, June Christy, and the Four Freshmen.

MOST OF THE TRUMPET solos come from Bobby Pratt, Duncan Campbell, and Eddie Blair. Pratt, who blows mostly lead, is the orchestra's high-note climber and also often plays close-to-the-melody take-offs, frequently with plunger in the Cootie Williams manner. Among his representative records with Heath are *Birth of the Blues* and *Do Nothin' Till You Hear From Me*.

Campbell, besides occasional solos, also does falsetto vocal comedy routines. Blair is more of a jazzman, and a recorded example of his work is Heath's *Nice Work If You Can Get It*. The fourth member of the trumpet section is Bert Ezzard.

Chief soloist among the trombones is poll-winner Don Lusher, a multi-noted virtuoso. His *Lush Slide* has been released in the U. S. on the London label. The rest of the section is composed of Jimmy Coombes, Wally Smith, and Ric Kennedy.

Tenor Henry McKenzie doubles on clarinet and is frequently featured on the latter instrument. He has been markedly influenced by Benny Goodman, and a representative record of his is *Henry IX*. The altos are Les Gilbert and Ronnie Chambers. Chambers just left the Vic Lewis orchestra to join Heath, replacing Don Savage. Baritone saxist in the section is Ken Kiddier. New tenor man is Red Price, replacing Don Rendell.

Pianist Frank Horrox is a studio type of musician who has recorded several solo vehicles with the orchestra. *Our Waltz* is an example. Bassist Johnny Hawksworth is a regular poll winner in England. He also does comedy bits. Among his featured solos on Heath records are *Fascinating Rhythm* and *Pick Yourself Up*.

Drummer Ronnie Verrell is also given to solo displays such as *Viva Verrell*. All the recordings thus far cited are from Heath's London Palladium concert LPs released here on London. The exception is the Blair solo from *Gershwin for Moderns*.

CURRENT CHIEF arranger is Johnny Keating, who scored the entire *Gershwin for Moderns* LP as well as *Kern for Moderns* (London 12" LPs LL-1217,

LL-1279). Previous staff arranger was Reg Owen, who left about a year ago. He did most of the writing on Heath's first two London Palladium Concert LPs. The band still uses some of his material. Among other material in the band's large library are Kenny Graham's *Australian Suite* and Bill Russo's *English Suite*.

Though the band has a number of jazz numbers in its books and sometimes plays jazz, it is primarily a crack dance and show band whose numbers can cut most scores at sight.

"Technically," observes critic Butcher, "it rivals the precision and all-around efficiency of a good American studio band."

Heath has told the *Melody Maker* that on the forthcoming American tour, the band will open each show and will be back on stage again in the second half. "We will keep off the jazz," he said. "The Americans do that so much better. Basically, we will stick to material associated with the band. We want to give audiences something a bit different." —*nat*

World's Prettiest Drummer? This Jill Claims Title, Jack

"LOCAL TUBMEN are trekking out of their way to dig the exciting work of gorgeous blond Jill Swartz, drummer with Bob Brownfield's quintet," said an item in the Dec. 14 *Down Beat*.

Arriving in Los Angeles in January, I trekked out of my way, too—only by this time Jill was working in Gerry Wiggins' trio.

Gerry was playing Hammond organ (a pretty beat organ, too, but Wiggins was still wailing) with Harold Land on tenor, at a place called Marty's on 58th St. in Los Angeles. And there she was, just as gorgeous, blond and exciting as *Down Beat* had said.

"She's been here with me close to three months," said Gerry. "A very promising musician."

"I'VE ONLY BEEN in Los Angeles about nine months," said Jill, who's petite, personable and refreshingly unspoiled and naive and looks like a young Lana Turner.

She's 21, comes from Dodge City, Kan., and during the months in Los Angeles has learned most of her percussion from study with Chico Hamilton and Stan Levey.



Jill Swartz

Jill has ambitions to stay with jazz. Inevitably, she's been given offers to go on the road or play cocktail lounges with the kind of bands and combos in which you might expect to find a girl drummer; but that brand of music is not for her.

BEING AROUND persons such as Wiggins and Hamilton and learning so much from them in so short a time, has fired her enthusiasm for a future with jazz.

She's now busy lining up her own combo, and since she sounds good even if you don't know how she looks, it's being predicated that she will soon make her record debut. She sings pleasantly, too, but for the time being it might be wise for her to stay with the snares.

The title of *World's Prettiest Drummer* is not one for which contestants are rioting; not one to which Buddy Rich or Max Roach would care to lay claim; and to judge by all the evidence at hand to date I'd say Jill Swartz has it made, by a mile.

—*leonard feather*

Des Moines Op, DJ Sponsor Teen Hops

Des Moines, Iowa—Veteran ballroom operator and ex-president of the National Ballroom Operator's association, Tom Archer, and Des Moines disc jockey Don Bell have combined forces to put on a rock & roll teen hop which promises to provide a regular Sunday matinee deal.

With gang fights between the various high school groups giving the city fathers no end of trouble, Archer and Bell came up with one answer to the juvenile problem with the Sunday matinee dance at Val-Air.

Over 1100 paid 50 cents each at the first hop, and the affair is expected to gain additional momentum as it continues.

Bell has a natural in plugging the dance since he has a TV teenage dance on Saturdays over KRNT and can also plug the event on his daily KRNT radio shows.

Feather's Nest

By Leonard Feather

Let's Play 20 Questions

A year or two ago (gad, can it be that long?) this department turned itself into an inquiring reporter column by picking its readers' brains on a variety of subjects concerned with the jazz record market.

Many LPs have rolled under the stylus since then; many tastes have changed; many old ideas have gone and new trends sprung up. This seems as good a time as any to conduct a second survey along similar lines.

This time I'm retaining a few of the original questions, just for kicks of observing how the ratios change in the responses, but most of the queries are newly geared to the record scene of 1956.

Since most of you who answered last time took the trouble to do so at some length and with great care, I'll award half a dozen LPs to the reader whose overall coverage seems the most worthy of extended quotation. All right, let's play 20 questions:—

1. How old are you? (Keep this answer brief.)
2. How many hours do you spend listening to jazz in an average week?
3. How many hours do you spend listening to classical music in an average week?
4. How much money do you spend on records in an average week?
5. Do you think there are too many jazz records coming out?
6. Do your jazz interests tend to be (a) mainly traditionalist, (b) mainly modern jazz, (c) both?
7. How do you feel about rock 'n' roll, or rhythm and blues? Do you attend events, or buy records, devoted to this brand of music?
8. How about mambo and related Latin-American forms?
9. Do you have any special feeling for or against West Coast jazz?
10. How about your interest in dancing? (a) Expert dancer, (b) only dance occasionally, or (c) don't dance at all?
11. Do you miss the dying 10 inch LP, or do you like to buy a whole 12 inch LP by one artist?
12. Do you believe you tend to buy an LP with an attractive cover, or don't you care?
13. Do you believe you tend to buy an LP with detailed liner notes, or don't you care?
14. Which record labels do you find easiest to get in your vicinity?
15. Which records are hardest to find in your vicinity?
16. Do you subscribe to a jazz mail order record company?
17. Do you concern yourself much with hi-fi recording qualities, or do you tend to buy strictly for the musical values?
18. To what extent do disc jockeys influence your purchase of records—(a) very much, (b) slightly, (c) not at all?
19. Which disc jockey do you think has done the most for jazz in the past

Barry Ulanov

LISTENING TO Dave Brubeck play *The Duke* the other night reminded me of something I've been meaning to write about for quite a long time. Not the Duke exactly, although he is very much a part of this screed. No, not Ellington so much as what I'm very much concerned about in jazz, the jazz of right now and just the minute before: color, the absence thereof.

Why is Duke involved at all? Because more than anything else, I think, it's color that Ellington contributed to jazz, the huge chunk of the spectrum covered by his own massive, multi-faceted, splendidly hued personality, and all the colors represented by those remarkable men and women who have, over the years, expressed his ideas and their own in his organization.

THINK OF THE number of colors in which his titles are arrayed. *Black, Brown and Beige, Mood Indigo* and every possible gradation of mood and atmosphere and background and foreground, fancy and ordinary, in which the color blue could figure:

Blue Serge, Azure, Crescendo and Diminuendo in Blue, Blue Mood, Blue Ramble, etc., etc. And the others: *Magenta Haze* and *Golden Feather* and *Black Beauty* and *Black Butterfly* and *Black and Tan Fantasy*. It's a long and distinguished list. But it only suggests the kind of color of which I am speaking.

Bubber Miley contributed the color I mean, human color, savage cries and soft tears, moans and groans and tosses and turns of sound. And then Cootie Williams, who made the trumpet into a vehicle of personal feeling unmatched in jazz or any other music. And Joe Nanton, Tricky Sam, who had so much personality to express no ordinary set of mutes could possibly satisfy and not even trombone attachments would work and so he moved across the stand and picked up trumpet accessories and stuffed the bell of his horn with them and cupped it with a plumber's plunger and pumped and pushed and thought and blew. And he managed, at least some of the time, to find the right sounds to go with the rambling ideas that rumbled round his rich mind in those moments when he wasn't reading the *World Almanac* or *Time* or drinking or playing.

THAT'S THE KIND of color I mean. Anybody who has ever listened to Tricky Sam—and who hasn't?—complain or chortle or gurgle or just plain bounce his growls across the band knows what I mean and must miss that kind of color.

It isn't jazz when it is all sorted out into sweetness and light and conservatory sounds. It's all well and good to

year?

20. Which record company do you think has done the most for jazz in the past year?

I'll be watching the mailbox at *Down Beat*, 370 Lexington Ave., New York 17, N. Y. And please, please, PLEASE write in large, clear letters—my microscope was swiped last week.

develop a deeper understanding of counterpoint and a binful of harmonic resources, but it's downright criminal if in the doing those colors have to go.

It's not throwing out the baby with the bath, but the whole of the ancient and honorable art of plumbing, and worst of all, the plunger, without which not only would we miss all the considerable achievement of sanitation and indoor comforts but Cootie and Tricky and Bubber as well.

Me, I'd rather go back to the great outdoors than give up the growls and the wah-wahs, the gargles and the grunts which, if the truth be told, first attracted me to jazz in general and Ellington in particular.

I GUESS IT'S clear what I'm getting at. If it isn't, it's the curse of an aching metaphorical heart, one that just naturally admires a certain amount of indirection and tangent, that prefers to agonize by the figure than to indicate by the letter or the number. What I mean, in other words, is that the human element is, more and more, missing. And the human element is expressed, when it is best expressed, by indirection, by simile and metaphor and allegory and parable, even in music, especially in jazz. That's where the growlers come charging in. Or used to anyway.

Of course, it doesn't have to be done Duke's way. There must be others. But it has to come in and go out color. It must be a music sunk deep in the depond or delight of being human.

It must cry out or laugh out with misery or happiness or any of the hundreds of emotional ways stops in between, but it cannot be so kittenish, so coy and contrived about emotions, about admitting to them—musically I mean, not on an analyst's couch or behind the doors of the army psychiatrist's office.

MAYBE IF SOME of these boys would let the feelings rip across and through and around their instruments a little more, they wouldn't have to spend so much time and money with the sweethearts of Sigmund Freud.

That missing color is what makes something like *Dave's Duke* so hard for me to sit through. Call it something else, maybe, and I can pay attention. Call it *The Duke* and all I can hear is what it isn't—how far from the crazy-quilt colors and sane humanity of the best of Ellington it is, whatever else its virtue might be.

That missing color is what makes the longer works that you sometimes hear in a club or a concert hall—and that every once in a while sneak across a record—so difficult to put up with.

THEY DON'T QUITE solve their formal problems because they never quite come to grips with their content. Or rather, their content is all on the cutting-room floor, stomped-on emotion, discarded feeling, colors erased because they might betray naïveté perhaps, sound more like the wrong McCoy (Clyde—remember?) than the right Duke.

I wouldn't even mind a few *Sugar Blues* if that's what we must have in order to get jazz back into the color range again. It would be corn all right, but sweet corn, with the meat just around the corner.

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. LP's and EP's received for reviews are discussed at length.

Five-Star Discs

- Harry Belafonte—The Blues Is a Man** (Part 1, 11) (Victor 47-6458)
David Carroll—The Beautiful Girls of Vienna (Little Ballerina) (Mercury 70822)
June Christy—Look Out Up There! (I Never Wanna Look Into Those Eyes Again) (Capitol F3375)
Perry Como—Hot Diggity! (Juke Box Baby) (Victor 47-6427)
King Crosby—In a Little Spanish Town (Old Man River) (Decca 9-29850)
Four Freshmen—Angel Eyes/Love Is Just Around the Corner (Capitol F3359)
Patti Page—Too Young To Go Steady/My First Formal Gown (Mercury 70820 X45)
Nelson Riddle—Fort Au Prince/Midnite Blues (Capitol 3374)
Hugo Winterhalter—Little Muslinna/Flaherty's Requiem (Victor 47-6459)

Four-Star Discs

- Sammy Davis Jr.—Too Close for Comfort/Jacques D'Arque** (Decca 9-29861)
Dick Dunne—Blue Prelude/To Make a Mistake (ABC-Paramount 45-9677)
Glaude Gordon—Who's Sorry Now? (Columbia L4881 1029)
Helen Merrill—Too Young for the Blues/The Birth of the Blues (Starlite 1375-45)
Dick Natiman—Love Me As Though There Were No Tomorrow/End of a Love Affair (Decca 9-29843)
Richard Maltby Ork—The Man With The Golden Arm/Hear of Paris (Vik 4N0196)
Buddy Morrow—The Man With The Golden Arm/I Should Care (Wink 90063)
The Platters—Magic Touch/Winner Take All (Mercury 70819X45)
Jerry Southern—Kiss and Run/A Lot of Livin' Outa Life (Decca 9-29856)

Packaged Goods

MARY MARTIN

Columbia's Goddard Lieberson has produced a charming recreation of the

high points of Cole Porter's 1934 show, *Anything Goes*. Miss Martin is complemented by a chorus and orchestra conducted by Lehman Engel. Among the perennials from that production included here are *You're the Top*, *Anything Goes*, *I Get a Kick Out of You*, and *Blow, Gabriel, Blow*. Miss Martin, as usual, is a unique combination of Peter Pan and Colette (Columbia 10" LP CL 2582).

BILL MCGUFFIE

The Scotch-born pianist (who has become highly popular in England via the BBC and other media as musician, conductor, and composer) makes a capable American debut with a trio. Combining standards and originals, McGuffie is a pianist of fluent technique and agreeable if eclectic ideas. He tends toward rhythmic heaviness, but as a pop LP, this is better than average. He is certainly a better pianist than the collection's unfortunate title, *Poodle Parade*, would indicate (MGM 12" LP E3291).

HELEN MERRILL

Miss Merrill, whose EmArcy debut was as a jazz singer, is showcased for a larger market here in a string orchestra setting with arrangements by Richard Hayman, who also conducts. To lend subtle but firm rhythmic support, jazzmen Hank Jones, Milt Hinton, Sol Gubin, and Barry Galbraith were enlisted to provide the rhythm section. Dick Hayman's arrangements are gently discreet. Judged for what it is, a pop package made up of well selected standards, this is a superior vocal set and, in fact, contains some of Miss Merrill's best singing yet on record. Among the highlights are *Lilac Wine* and *Mountain High, Valley Low* (EmArcy 12" LP MG-36507).

PORTIA NELSON

Miss Nelson, a vintage mesmerist at supper clubs in New York and London, is heard to crystalline advantage

in a collection of love songs titled *Autumn Leaves*. Her knowledgeable accompaniment is supplied by pianist Norman Paris and his trio, long resident at Ruban Bleu. The songs are all standards, ranging from the relatively unfamiliar *By Strauss* by the Gershwins to Cole Porter's *It's All Right with Me*. There are also three songs by the remarkable chronicler of urban love, Bart Howard. Miss Nelson's primary assets are a voice of immaculate clarity and a proprietary interest in each song's lyrics (Dolphin 12" LP 4).

ELAINE STRITCH

The ebullient Miss Stritch, famed both as a straight actress and a musical comedienne, surprises now as a lusty, gusty singer of rhythmic authority and emotional strength. The orchestra is conducted by Dean Kincaide, an alumnus of the swing band era and a former arranger for Benny Goodman, among others. The astutely apt arrangements for this date, however, are by singer Portia Nelson. The choice of repertoire is excellently unexpected from *And the Angels Sing* through *Too Many Rings Around Rosie*, *The Object of My Affection*, and *Easy Street*. Miss Stritch, incidentally, has a muscular, tasteful approach to ballads as well as to rollicking up-tempo challenges (Dolphin 12" LP 3).

MAXINE SULLIVAN

A delightful session, produced by Leonard Feather, on which the former John Kirby vocalist is backed—in various combinations—by Charlie Shavers, Dick Hyman, Buster Bailey, Hilton Jefferson, Oscar Pettiford, Milt Hinton, Osie Johnson, Louie Bellson, and Wanda Feather. The first side is made up of folk songs and quasi-folk material, which comes off pretty well and warmly unpretentious. The second side, however, is the better since it deals with popular standards which are more natural to Miss Sullivan and the musical (Turn to Page 35)

Thanks DOWN BEAT readers for third year in a row for selecting us the No. 1 Vocal Group in America. Will see you with NAT KING COLE, JUNE CHRISTY AND TED HEATH'S ORCHESTRA at:—

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High Fidelity

DOWN BEAT

By Robert Oakes Jordan and James Cunningham

THE DESIGN of a certain speaker may be governed by the enclosure (baffle) into which it will be installed. There are as many variations of speaker enclosures as there are speakers, and testing the merits of each is as complex as evaluating the speakers themselves. The main concern is the choice of the speaker for your own application.

In general, these types of speakers are available:

● **The general purpose loudspeaker.** This unit is available in all price ranges and is designed to produce a range of frequencies from the low range—about 40 cycles a second—to the high range—about 15,000 cycles a second. It has a single-voice coil winding and one cone. The larger the cone diameter and the permanent magnet, the lower its bass frequencies will go, undistorted. These speakers must be baffled correctly to gain the rated efficiency.

● **The coaxial loudspeaker.** This unit is a combination of two speaker units. There are two separate voice coils and essentially two cones, each concentric to the other. The large paper cone is only slightly different in appearance from the general purpose speaker, but is designed to reproduce the lower frequencies only.

The second and smaller voice coil and cone are employed in reproducing the higher frequencies. Together, the two pairs give a greater frequency of reproduction for the music being played through the system.

The lower range may go as low as 25 cycles a second, the higher up to 20,000 cycles a second. In most speakers of this type, the high frequency speaker (tweeter) is at the back of the speaker magnet. Sound comes through the hollow core of the magnet. In some combined, or coaxial, speakers a multicellular, high-frequency horn is used to disperse the "highs" equally throughout the room.

This horn is recognized by its rectangular shape at the front of the speaker, which is divided into smaller squares decreasing in size and leading back to the center of the hollow core magnet and the high frequency speaker.

● **The triaxial loudspeaker.** This unit contains a third speaker designed to handle the middle-range frequencies, thus releasing the other two units to perform in the high or low ranges with greater efficiency.

● **The separate low-frequency loudspeaker.**

This unit is designed for system operation where other separate speaker units are used for other frequency ranges. It has the same general appearance as the general purpose loudspeaker. In the term of the trade, it is a woofer.

There are also separate middle and high-frequency loudspeakers for combined use in the same baffle or enclosure.

Hi-Fi Shows Multiply In New York Hassel

New York—The Institute of High Fidelity Manufacturers, composed largely of manufacturers of hi-fi component parts, will stage its own New York Audio show Sept. 27-30. This new venture will be in competition with the 1956 Audio fair, promoted the last seven years by Harry Reizes.

The Institute of High Fidelity Manufacturers has a membership of 55 companies. The president is George Silber of Rek-O-Kut. No official word has been released by either side as to whether the component parts manufacturers also will exhibit at the fair.

In recent years, the fair has admitted a larger number of packaged hi-fi phonographs, and there is a split in the industry between some manufacturers of component parts and some of those producers who package entire units.

'55 Tape Recorder Sales Increase 50%

New York—The Magnetic Recording Industry association recently reported that about 50 percent more tape recorders were sold in 1955 than in the previous year. The prediction for 1956 was for a still greater increase.

There were 360,000 recorders manufactured in 1955, according to John Skinner, chairman of MRIA's marketing and research committee. Some 300,000 were home units which sold at less than \$300. Approximately 50,000 machines listed up to \$600, and about half the final 10,000 were in the \$1,000 or more bracket.

The 1954 recorder production figure was 235,000. The higher 1955 total shows its greatest percentage increase was grossed by the more expensive units.

Divine Candor

New York — The following communique is quoted exactly as received from Sarah Vaughan's press agent, Mike Hall:

"It is difficult to believe that the brilliant singing stylist Sarah Vaughan has yet to make her debut in Las Vegas. Her belated premiere in the glitter gulch finally eventuates Feb. 28 at the Sahara. She will NOT purchase a special wardrobe of costly diaphanous creations for the occasion. It is also refreshing to note that the Divine Sarah will NEITHER get the highest salary in her career NOR the highest salary any performer ever received in Las Vegas."

Reynolds Is Named RCA Jazz Head

New York—George R. Marek, manager of the record albums department for RCA Victor Records, has announced the appointment of Fred Reynolds as manager of jazz artists and repertoire for the company.

At the same time, Marek announced that Shorty Rogers, whose contract with Atlantic recently expired has been retained by Victor in an advisory capacity to scout new talent and supervise and produce jazz albums on the west coast. Rogers will also again make albums with his own group for Victor.

Reynolds resigned as music editor of *Hi-Fi Music at Home* to accept the Victor post. Before coming east a year ago, he was with station WGN in Chicago as a writer, producer, and disc jockey. He also has conducted a record review column for the *Chicago Tribune* for the last four years. Reynolds succeeds Jack Lewis, who has been transferred to the popular single record department as assistant to Joe Carlton.

High Fidelity Buyers' Aid

No. 85

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine

WINTER 1955
File: Controls (Volume)
Type: High Fidelity
Size: 1" dia. 3" long
Weight: 1 ounce

UNIT: Model C2-100 Senior Compentrol
Manufacturer: Centralab Controls Inc.
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TEST DATA

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Centralab

Robert Oakes Jordan

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

Australian Jazz Quartet

Spring Is Here; Autumn Leaves; Thou Swell; Nostalgia; Platypus; Tune for Jiminy; April in Paris; These Foolish Things; Saxophone Pads; Have You Met Miss Jones?

Rating: ★★

The regular AJQ is augmented from time to time here by bassist Jimmy Gannon and drummer Nick Stabulas, who do the best they can, but not even Max Roach or Oscar Pettiford could make this group really move. The multi-instrumentalists that make up the AJQ are Dick Healey, flute, alto, clarinet, bass; Errol Buddle, tenor and bassoon; Bryce Rhode, piano; and John Brokenha, vibes and drums. I may have omitted some doublings, but what counts is that none of the four is a superior jazzman.

Rhode's fluent piano has potential, but he'll have to play with better jazzmen than these to grow. Buddle's bassoon is beguilingly humorous but hardly wails. Brokenha's vibes are generally unfortunate, particularly in such Muzakian solos as *Nostalgia*. Healey so far is largely derivative. The arrangements are generally static, cute and/or unoriginal. I recognize the popularity of this unit in clubs and on the concert circuit, but musically, they strike me as too often dull. (Bethlehem 12" LCP BCP-39)

Jim Chapin

In a Little Spanish Town; Sonny's Tune; The Goof and I; Cherokee

Rating: ★★★★★

A virile, somewhat experimental date originally recorded by drummer-teacher Chapin on his own and later sold to Prestige. The intriguing, time-shifting writing on the first is by Phil Woods; Chapin, Billy Byers and Art Harris are responsible for the crisply episodic, ambitious *Cherokee*. Billy Byers scored the Al Cohn modern jazz standard; and the largely underappreciated Sonny Truitt wrote the gracefully swinging original. There is directly individual soloing by Woods, Byers, trumpeter Don Stratton (who has recently recorded a session for ABC-Paramount) and pianist Truitt (who is better known on trombone). Drummer Chapin and bassist Chuck Andrus keep steady time. Good notes by Chapin. As he says, "There is a richness and variety in the writing that suggests many more than three horns." Recommended. Good to see a 10" LP again. (Prestige LP 213)

Nat Cole

Penthouse Serenade; Somebody Loves Me; Laura; Once in a Blue Moon; Don't Blame Me; Little Girl; Polka Dots and Moonbeams; Down by the Old Mill Stream; If I Should Lose You; Rose Room; I Surrender Dear; It Could Happen to You

Rating: ★★★★★

This is an extension via the 5th, 6th,

11th and 12th tracks of an earlier 10" LP that never received the hearing it deserved. Capitol unfortunately gives no dates nor personnel, but the original eight were cut in 1951 with John Collins, guitar; Charlie Harris, bass; Bunny Shawker, drums. The playing is in excellent taste, swings constantly, and is marked by the rare Cole touch, which is both light and firm. Nat's piano is self-limited to the middle of the mainstream road with modern overtones and is never less than thoroughly enjoyable.

The set is much superior to Nat's more recent album of piano with strings. The latter collection is little different from his unchallenging lush life in the pop song brigade, but this LP, *Penthouse Serenade*, is Cole the musician. An unusually durable piano set, one I've dug steadily in its shorter form for some years. (Capitol 12" LP T332)

Duke Ellington

Harlem Air Shaft; Serious Serenade; Clarinet Melodrama; Blossom; Theme for Trambeam; Gonna Tan Your Hide; Falling Like a Raindrop; La Virgen de la Macarena; Don't Ever Say Goodbye; Big Drag

Rating: ★★★★★

Ellington Showcase encompasses sessions made between 1953-'55. Dave Black unfortunately is on drums on all but two tracks. Several of the numbers are individual display pieces for the band's soloists. *Air Shaft* is not nearly as cohesive and strong as the Victor original, but it does have good, whimsical Clark Terry trumpet. Harry Carney is large and warm on *Serenade*. Jimmy Hamilton's *Melodrama* is meticulously played by Jimmy, but the piece is factitious and inorganic.

Blossom, Raindrop, and Goodbye are slight but lovely ballad themes. Britt Woodman plays well on *Trambeam* but the piece is designed more as an exhibition than a meaningful emotional statement. *Hide* is a literally awful six-minute drum solo by Black, as unmusical a drum solo as has ever been recorded. *Virgin* is a surprisingly tasteless mishmash of bull fight music and freilach that wastes Cat Anderson. *Drag* is a pleasant riff exercise with Paul Gonsalves, Hamilton, and Willie Cook. Very well recorded. Not the highest quality Duke by any means, however. (Capitol 12" LP T679)

Maynard Ferguson

Finger-Snappin'; My New Flame; Autumn Leaves; Inter-Space; 20. Rue de Madrid; Super-G; What Was Her Name?; Yeah

Rating: ★★★★★

The Ferguson octet for this April, 1955, session was composed of Georgie Auld, Conte Candoli, Milt Bernhart, Bob Gordon, Herb Geller, pianist Ian Bernard, Shelly Manne, and Red Callender. Bill Holman did all the arranging and wrote the originals. The scoring for and playing by the ensemble are clean and swinging, and give the impression of a larger band. None of the writing is unusually imaginative but it's all unpretentious and knowledgeable.

Geller is the best soloist on the date, with bracing solo performances also by Gordon and Bernhart. Auld ranges

from adequate to good, and the rhythm section is strong, though Shelly could have swung more. Ferguson is much more restrained than is his wont, but his conception remains mediocre. Because, however, of the blowing of the others and the general feeling of vitality on the session, the added star is present. Very well recorded. (EmArcy 12" LP MG 36021)

Erroll Garner

Afternoon of an Elf; Don't Be That Way; St. James Infirmary; A Smooth One; Is You Is Or Is You Ain't My Baby?; All My Loves Are You; Fandango

Rating: ★★★★★

This is one of the best collections yet by Mr. Garner, my own choice for the man to play the soundtrack for *Solo* (who else, after all, is more thoroughly original?) Erroll did this session without a rhythm section and with only nine fingers (the index finger of his left hand was in a splint). Besides, the notes say, Erroll hadn't touched the piano in several weeks when he came to the studio.

Anyway, there is an enormous amount of vitality in Erroll's work here, even more than his usual gargantuan supply. He is easily and unflaggingly his own rhythm section; in several places, his orchestral conception almost conveys a big band feeling to the date.

The only doubtful track is the too cute *Elf*. The rest are richly Garner from the unusual, explosive *St. James* to the lushly lyrical *Loves*. I only have the reservation that Erroll has yet to really extend himself. He has come to rely occasionally on rhetorical patterns rather than really pushing himself to say something new in a different way, and he sometimes doesn't penetrate as deeply in terms of emotions and imagination as I think he could if he were to challenge himself more intensively more often. But the man is one of the delights of our era, and none of his performances is disappointing. (Mercury 12" LP MG20090)

Sanford Gold

In a Sentimental Mood; Out of Nowhere; I'll Remember April; Penthouse Serenade; Wait 'Til You See Her; Autumn in New York; The Ladies; Maxine; Pretty Bird; One Minute of Music; Number 13; Midtown

Rating: ★★★★★

Piano D'Or is not an easy album to categorize. The soloist, pianist Sanford Gold, has had extensive studio and modern jazz experience and most recently, has been Eartha Kitt's accompanist. Strongly influenced by Tatum, he is often, like his master too arpeggioprone. His harmonic sense is particularly tasteful and he has a good beat; although for jazz purposes, he would have done better to use a rhythm section on the date. There are times in the album when his work is close to cocktail piano (of a superior kind), and in other places, the jazz feel is ascendant.

The last six originals, composing the second side, are all by trombonist-composer Paul Seldon. All six are small-scaled, melodically charming, and well constructed with the reflective ballads quite lovely. I'd be curious to hear

whether Seldon has done any more ambitious writing.

In summary, labels aside, this is a very good piano set. It may not fully satisfy those of you who require all-out jazz, but others are likely to return often to this modest, skillful, and warmly personal recital. (Prestige 12" LP 7019)

Lionel Hampton

Mister Fedor; Sweet Lorraine; Blues for the Hot Club of France; Wailin' Panassie; Crazy Hamp; Mezz and the Hamp; Serenade to Nicole's Mink Coat; Elmar the Stock Broker

Rating: ★★

Red Ribbon; A La French; Crazy Rhythm; Night and Day

Rating: ★★★

The first and earlier LP, *Hamp in Paris*, is a combination of two previous 10" sets (EmArcy MG 26037, 26038). Lionel's aids are clarinetist Mezz Mezzrow, bassist Buddy Banks, pianist Andre Persiani, and drummers Curley Hamner and Kansas Fields (1). Hamp has several good moments on vibes, though as usual, he tends to be lengthily repetitive. His piano solo is less attractive and his drum-pounding on a couple of tracks is wholly tasteless. Persiani is attractive in the few moments he's allowed. Mezzro is as tonally sour, technically amateurish, and conceptionally embarrassing as ever. He is at his wobbly best on the blues but he knows only a very few blues choruses. The cover is incredibly tasteless. (EmArcy 12" LP MG-36032)

Crazy Rhythm was also cut in Paris (March, 1955) and is better. For one thing, Mezz is absent. On two numbers, Hamp blows with guitarist Sascha Distel, pianist Rene Urtreger, bassist Guy Pederson, and drummer MacKac. Wandering through the other two are trumpeters Bernard Hullin, Benny Bailey, and Nat Aderley; clarinet and tenor Maurice Meunier; baritone saxist William Moucaya; French hornist Dave Amram. Hamp is in warming form but goes on for too long with too little to say in the hornless tracks. On the others, the solos are generally acceptable, with particularly fluent trumpet from Hullin. Throughout, guitarist Distel is able and pianist Urtreger indicates an unusually vibrant Bud Powell-influenced talent. The drums are overrecorded. An enterprising American company should release one of Urtreger's solo LPs. (EmArcy 12" LP MG36034)

Neal Hefti

Buttercup; You Do Something to Me; Plymouth Rock; Chug-a-Lug; Ready Rudy; Ev'rything I've Got; Scuttlebutt; Two for the Blues; Perdido; Jumpin' Jack; Lucky Duck; Little Pony

Rating: ★★★

Swinging big band records are scarce these years, and so this set is all the more welcome aside from its intrinsic merit. Epic annoyingly gives no personnel at all, but Neal fortunately has filled in the gaps for this review. Among the rhythm section men present on the various sessions are drummers Gus Johnson, Ted Sommer, Osie Johnson, and Sol Gubin. Bassists included Chet Amsterdam and John Drew. Guitars were Art Ryerson, Ralph Patt, Billy Mure, and Barry Galbraith. On piano were Billy Taylor, Neal, Lou

Stein, and Nat Pierce. The swinging horn soloists include Bobby Hackett, Billy Byers, Ernie Royal, Seldon Powell, Phil Woods, Billy Butterfield, Sonny Russo, Kai Winding, Jerome Richardson, and Hal McKusick.

Neal's originals and arrangements are clean, unpretentious, and have a lot of strength. Several of those here are also staples in the Basie book, and while these Hefti units don't play those scores with all of the charging joy the Basiemens do, they acquit themselves very well for units that are not regularly together. Highlights are *Plymouth Rock* (Royal, Powell, Pierce); *Ready Rudy* (Woods); and *Little Pony* (Woods). Title of the set is *Hefti Hot 'N Hearty*. Recommended. (Epic 12" LP LN 3187)

Illinois Jacquet

Honeysuckle Rose; Cool Bill; Learnin' the Blues; Stardust; Love Is Here to Stay; Empathy; East of the Sun; Sophia

Rating: ★★★

Illinois' personnel here comprises Harry Edison, Gerald Wiggins (organ), Carl Perkins (piano), Curtis Counce, Al Barte (drums), and Irving Ashby. The set is one of Jacquet's better albums because of the generally high caliber of his associates and because of his own diminished use of exhibitionism. Illinois, however, still has limited imagination and since he has a lot of solo space, the rating is middling. The album should be heard, though, for Edison's excellent playing and the swinging rhythm section. Wiggins makes the organ move but the sound is still rather unpleasant. It's good to hear ex-Nat-Cole-Sideman-Ashley again (*Honeysuckle*). Recommended especially for Edison. (Clef 12" LP MG C-676)

Al Klink—Bob Alexander

Carioca; Everything Happens to Me; She Didn't Say; Strike Up the Band; The Nearness of You; Spectacular; Mambo; Rush Hour; A Waltz; Chloe; Miss Print; Surrey with the Fringe on Top

Rating: ★★★

Title of this collection is *Progressive Jazz*, whatever that means. On the first side, tenor Al Klink, a Glenn Miller alumnus, leads fellow studiomen Dick Hyman, Trigger Alpert, Eddie Shaughnessy, and Mundell Lowe in six slick, bland Hyman arrangements. Klink blows quite competently, although his ballad playing lacks muscles. His work has evolved through the years, but ideally, he is still no Lester or Getz or Lucky Thompson, etc. The rhythm section is skilled but Hyman's piano is largely on the surface.

On the other side, former Jimmy Dorsey trombonist and studio musician Bob Alexander is in charge of a unit containing bassist Bob Carter, Joe Morello, Bernie Leighton, and Peanuts Hucko on tenor. The rather mechanical originals and arrangements are by Carter. Alexander plays good warm trombone that isn't particularly distinctive. Bassist Carter is first-rate, as is Morello. Leighton is characteristically professional, and Peanuts blows hard-swinging tenor that cuts the also swinging Klink on the other side. All in all, two acceptable sessions, but nothing worth stretching a budget for. (Grand Award 12" LP 33-325)

George Lewis

In the Sweet Bye and Bye; The Old Rugged Cross; Bye and Bye; Just a Little While to Stay Here; Sometimes My Burden Is Hard to Bear; Take My Hand, Precious Lord; Lord, You're Been Good to Me.

Rating: ★★★

Spirituals in Ragtime is a record of a somewhat muted and thoroughly engaging session played by the Lewis band as a vesper service at the Holy Trinity Episcopal church in Oxford, Ohio, of which church the Rev. Alvin Kershaw is rector. Lewis often takes the lead, and the band plays throughout with the collective interdependence and mutual warmth that few congregations can achieve. In the band are Lewis, Avery Howard, Jim Robinson, Lawrence Marrero, Alton Purnell, Alcide Pavageau, and Joe Watkins. There are several hoarsely joyful vocals. The service took place Feb. 21, 1954. (Empirical 10" LP EM-107, P.O. Box No. 52, Yellow Springs, Ohio)

Lizzie Miles

Alexander's Ragtime Band; How Could I Feel Blue; I Ain't Got Nobody; Darktown Strutter's Ball; Melancholy Baby; The One I Love Belongs to Somebody Else; Somebody Loves Me; Baby, Lemme Bring My Clothes Back Home; Lonesome Gal in Town; Strut It, Babe; Mammy's Little Coal Black Rose; Wish I Could Shimmy Like My Sister Kate; Dinah; Let the Rest of the World Go By

Rating: ★★★

The honest, ungimmicked artistry of Lizzie Miles (now with the Bob Scobey band) in a mellow recital, *Torchy Lullabies My Mother Sang Me*. Except for two full-throated up-tempo romps with Tony Almerico's rough but ready band, the LP is devoted to the soft, tender, nostalgically dramatic side of Lizzie's amply warm musical personality. Her accompanist on these musings (often half-sung in what could be termed early New Orleans sprechstimme) is Texas pianist, Red Camp. Mr. Camp's solos rarely have moved me, but he accompanies Lizzie here with an oddly personal grace and sympathetic taste. (Cook 12" LP 1184)

Gerry Mulligan

Mud Bug; Sweet and Lovely; Apple Core; Nights of the Turntable; Broadway; Everything Happens to Me; The Lady Is a Tramp; Bernie's Tune

Rating: ★★★

Gerry's first LP for EmArcy and his first with his current band. In the front line, Gerry, Zoot Sims, Bob Brookmeyer, and Jon Eardley interweave stimulatingly and with assurance in the flowing ensemble passages and behind each other's solos. All also solo well, although Eardley's thinnish tone and flow of ideas isn't up to the major quality of the other three. Listen, incidentally, to Brookmeyer's intriguingly chorded piano behind Gerry on the eloquent *Everything Happens*, largely a solo statement by Mulligan. The arrangements are loosely swinging with the accent characteristically on lean linearity rather than lush massed harmonies. There is a rocking ease and yet an almost airy feel to this expert collective interplay. Dave Bailey is on drums, Peck Morrison on bass. (EmArcy 12" LP MG-36056)

Joe Newman

Top Hat, White Tie, and Tails; You Can Depend on Me; We'll Be Together Again; It's Bad for Me; Exactly Like You; Shameful Roger; The Daughter of Miss Thing; Sometimes I'm Happy; Sweethearts on Parade; Slats; Lament for a Lost Love; Perfidia

Rating: ★★

An admirable series of conversations by the Joe Newman octet under the accurate title, *I'm Still Swinging*. Along with the excellent Newman trumpet there are trombonist Urbie Green, altoist Gene Quill, tenor Al Cohn, and a superb rhythm section of Freddie Greene, Eddie Jones, Shadow Wilson, and the increasingly authoritative (rhythmically) and always imaginative Dick Katz on piano. Manny Albam, Ernie Wilkins, and Al Cohn contributed four arrangements each. Only Ernie's tepid version of *Together Again* misses appreciably.

All the horns solo well, as does Katz. Dig, too, Newman's flavorful plunger work on Albam's *Shameful Roger*. A lyrical highlight on the second side is Cohn's arrangement and everyone's execution of the not-well-known Ellington *Lament for a Lost Love*. For the rest, this is a sharply swinging, energizing affair sparked by the never-failing Newman. (Victor 12" LP LPM 1198)

Knocky Parker

Boogie Woogie Maxixe; Pleasant Moments; Poor Butterfly; E Flat Blues; Stars and Stripes Forever; Sophisticated Lady; How Long, How Long; Gin Mill Blues; Ragtime Feeling; Ecstasy; Heliotrope Bouquet; Improvisations on Frankie and Johnny

Rating: ★★

Traditionalist Parker, who is also professor of English at Kentucky Wesleyan, is heard in a uniquely eclectic, oddly soothing collection of piano pieces ranging through Scott Joplin (a ragtime waltz), Louis Chauvin, Fats Waller, Jess Stacy, Duke Ellington, Leroy Carr (*How Long*), Joe Sullivan, Jelly Roll Morton, Sousa, James Europe, and even *Poor Butterfly* (anybody remember *Myrt and Marge*?).

Except for the fact that he doesn't swing very much, Knocky adapts himself to the different requirements of these works rather well, and many of these compositions are so seldom played, it's warming to hear them again. Knocky, however, is no "genius" (as the notes claim) since he reflects others but has very little of his own to say. And whoever is responsible in the notes for calling Duke's *Sophisticated Lady* "effete, trite in both music and subject" is hereon called on to send his seconds.

Quibblings aside, this is a good album to own for sheer relaxation. The recorded sound is fine, as can be expected of E. D. Nunn. Who's on drums? (Audiophile 12" LP AP 28, Saukville, Wis.)

Lennie Niehaus

All the Things You Are; My Heart Stood Still; Easy Living; If I Should Lose You; More Than the Blues; Full House; Rondo; Star Eyes; Lens; Cros; Walk; Troubled Waters; Just One of Those Things

Rating: ★★

Lennie gives ample demonstration of

why he was selected as a New Star in the '55 Jazz Critics poll in his fourth Contemporary album, *The Quintet and Strings*, which to these ears is easily the best yet.

Sides 1, 3, and 7 have Lennie, three violas, a cello, Monte Budwig, bass, and Shelly Manne. Tenor Bill Perkins and baritone Bob Gordon are added for 4, 6, 8, 10, 11. Quintets comprise Niehaus, Stu Williamson, trumpet and valve trombone; Hamp Hawes, piano; Budwig, and Manne.

Lennie is among the most technically gifted alto men around today, and he steadily is showing ability to make use of that finesse in constructing long-lined, well-conceived solos. There have been some objections voiced as to his "lack of emotion." It is something I fail to detect. Lennie's fire does not lie openly on the surface, but it does evince itself in his obvious desire to play well and play communicatively. Listen to *Rondo*, for example, on which he weaves sinuously through his own excellent composition, and to *Just One of Those Things*, best described by annotator Barry Ulanov as "exhilarating."

Niehaus' sound blends well with the strings on the chamber jazz tracks, although the violas and cello still do not provide the free-flowing grace one would like to hear from strings in jazz. (J.T.) (Contemporary 12" LP, C-3510)

Santo Pecora

When the Saints Come Marching In; Fidgety Feet; Bucket Has a Hole in It; Someday You'll Be Sorry; Bourbon Street; Rose Room; Bill Bailey; Breeze

Rating: ★★

On the first four, trombonist Pecora leads clarinetist Harry Shields, bass saxist Lester Bouchon, trumpeter Thomas Jefferson, pianist Roy Zimmerman, bassist Phil Darois, and drummer Johnny Edwards. On the second four, Shields is out and Bouchon doubles on clarinet and tenor. The playing is agreeably extrovertish in the Dixieland idiom, with particular kicks from Jefferson and the reeds. The rhythm sections tend to be rather heavy. The leader plays forthright horn that makes its point as a tailgate-waver in ensemble, but is rather unimaginative in solos. Jefferson sings in quasi-Louis style on *Bucket*.

The record is marred—and the rating lowered—through several vocals by Miss Jo Linn, who is no jazz singer. The notes contain some of the most maliciously myopic writing on jazz I've read in some time. If Joe Mares can't get better annotators than this, he ought to use pictures on the back. (Southland 12" S-LP 213)

Carl Perkins

Way Cross Town; You Don't Know What Love Is; The Lady Is a Tramp; Marblehead; Woody'n You; Westside; Just Friends; It Could Happen to You; Why Do I Care?; Lilacs in the Rain; Carl's Blues

Rating: ★★

In his first full-scale LP recital the Los Angeles pianist is backed ably by bassist Leroy Vinnegar and drummer Lawrence Marable. Perkins himself is well thought of by several prominent jazzmen like Miles Davis, and is best known by his unique use of the left



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hand "in a backward position while playing the piano, suspending his left arm over the keys and using his elbow to play additional bass notes."

His chief assets are a fine beat and an emotional strength that includes a deep feeling for the blues. His conception, however, is at present more eclectic than individual, and although he swings, he hasn't much unmistakably his own to say. He also lacks breadth of imagination. His ballad playing tends to be overdecorative but can be quite pleasant as on *Love*. There is much forceful potential in Perkins once he finds his own voice. Almost four. (Dootone 12" LP DL 211)

Rampart Street Paraders

I'm Gonna Sit Right Down and Write Myself a Letter; Lazy Mood; Dixieland Shuffle; After You've Gone; Oh, Baby!; When It's Sleepy Time Down South; My Monday Date; Chinatown, My Chinatown

Rating: ★★★

The Paraders, once active jazzmen and now comfortable Hollywood studio-men, are Matty Matlock, the ensemble Eddie Miller, Clyde Hurley, Abe Lincoln, Joe Rushton, Stan Wrightsman, Nick Fatool, George Van Eps, and Phil Stephens. This is professionally played Dixieland that lacks the fire and urgency these men displayed in their traveling days. You might call it Dixieland by men in gray flannel suits who have loosened their ties after hours.

It is a particular pleasure as always to hear the unamplified guitar of Mr. Van Eps (listen to *Baby and Date*). The set is arranged in large part as a series of solo vehicles. (Columbia 12" LP CL 785)

Dave Remington

Royal Garden Blues; How Come You Do Me?; At the Jazzband Ball; Love Is Just Around the Corner; Jeepers Creepers; Sleepy Time Down South; Honey-suckle Rose; China Bay; Mandy; Sunday; There'll Be Some Changes Made; The Lady Is a Tramp

Rating: ★★★

Chicago Jazz Reborn is a surprisingly (to me) successful attempt to "revive" what is generally regarded as "Chicago-style" jazz. The musicians are Dave Remington, piano; Jim Cunningham, cornet; Marty Grosz, guitar; Johnny Frigo, bass and violin; Sid Dawson, trombone; Frank Chase, clarinet; Robert V. M. Cousins, drums. On one track, *Jeepers Creepers*, Remington plays his tasty swinging brand of piano with just rhythm section. Frigo's vibrant violin can be heard on *Honey-suckle Rose*. For the rest, everybody blows excitingly with emotional conviction.

The only reason I can't give this a higher rating, even though I dig it, is that the two principal hornmen—Cunningham and Chase—are so derivative. Cunningham is more than strongly influenced by Wild Bill Davison and Chase's clarinet is a constant tribute to Pee Wee Russell. If these two were to get high ratings, what would their models deserve? The LP is nonetheless recommended, but I hope that since Cunningham and Chase are good enough musicians to have been able to reproduce part of the quality of Wild Bill and Pee Wee, they'll go on to develop their own sound and style. (Jubilee 12" LP 1017)

Buddy Rich-Harry Edison

Yellow Rose of Brooklyn; Easy Does It; All Sweets; Nice Work If You Can Get It; Barney's Bugle; Now's the Time; You're Getting to Be a Habit With Me

Rating: ★★★★★

If it weren't for two long, crushingly dull Buddy Rich solo (tracks 1 and 5), this would be one of the best jazz sets in recent months. There is wonderfully swinging and melodically tasteful trumpet by Harry Edison; fine piano by the underappreciated Jimmy Rowles; and characteristically superior work by Barney Kessel and John Simmons.

I'm surprised, incidentally, to see Harry Edison listed as composer for *All Sweets*, which is, after all, *Lester Leaps In*. It's interesting to hear Bird's *Now's the Time* played in a basically swing era style. Returning to Rich, the notes speak strangely of "his subtlety on the drums" and call his *Yellow Rose* solo "gentle and persuasive."

I know that several musicians and Norman Granz regard Rich as the paragon of jazz drummers. I side with the several musicians who do not, and I agree that while Rich drives hard, Whitney Balliett was right when he wrote in a recent *Saturday Review* that Rich "as a drummer endowed with an apparently limitless technique . . . has surprisingly little taste, no conception of good sound, and only occasionally the artistic ability to create a solo with a beginning, middle, and end."

The album is strongly recommended for Sweets, Kessel, Rowles, and Simmons, but you will have to bear with some boilermaking. (Norgran 12" LP MG N-1038)

Jimmy Rowles

The Day You Came Along; So Far So Good; I Wouldn't Change You for the World; You Are Too Beautiful; Serenade in Blue; Let's Fall in Love; Remember Me; There Goes My Heart; Lady Be Good; Chloe; Topsy

Rating: ★★★★★

Rare — But Well Done is one of the most satisfying piano recitals in many months. Jimmy Rowles is tastefully supported by Red Mitchell and Art Mardigan in a sensitively selected program. Rowles is invigoratingly functional. He generally eschews superfluous decoration, particularly on the wonderfully relaxed easy jumpers that are his particular forte. And he really digs in rhythmically on those jumpers with a light richness that few besides Basie are able to accomplish. He also can be lyrically fresh on ballads, and he swings no matter what he does.

There are also several excellent Red Mitchell solos. First-rate John Neal engineering, and good notes by Miss Fran Kelley, the only pretty jazz critic in the field. Highly recommended. (Liberty 12" LP LRP 3003)

Ernie Royal

It's a Grand Night for Swinging; What Is There to Say?; Taking a Chance on Love; Stardust; Flowin'; Handful of Stars; Fascinating Rhythm; Stompin' at the Savoy

Rating: ★★★★★

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has his first LP. The result is an album of good, tasty if not startlingly memorable, jazz. Best soloists are bassist Oscar Pettiford and pianist Billy Taylor.

Ernie is always very competent and warm but he is not a strikingly individual soloist. Also present are the excellent Osie Johnson; Urania's jazz a&r head, Sidney Gross, on rhythm guitar; and guitarist George Barnes. Barnes fits not at all well here. For one thing, his conception is rhetorical and too often concerned with technique as an end rather than as a means. Barnes' playing is also often emotionally shallow, and his sound is too gawdy for my taste. But there are a lot of kicks in the session, and the LP is worth auditioning. Pettiford is really one of the great bassists in jazz history. (Urania 12" UJLP-1203)

Rumsey-Hawes

Witch Doctor No. 2; 'Round About Midnight; Mood for Lighthouse; Walkin'; Blind Man's Buff; Lady Jean; The Champ; Casa de Lus

Rating: ★★ ★★

A concert recorded at Laguna Beach, Calif., last June. Tracks 1, 3, 5, and 7 are played by Rumsey's All-Stars with Bud Shank, Bob Cooper, Frank Rosolino, Claude Williamson, and Stan Levey. *Midnight* is a Barney Kessel solo backed by the All-Stars, while *Lady Jean* is a Rosolino excursion on his own tune with All-Stars backing. *Walkin'* and *The Champ* are performed by the Hampton Hawes trio with Red Mitchell and Shelly Manne. The playing is proficient throughout with chief kicks from the trio tracks, Kessel's well conceived variations on the Monk melody, Williamson's work on all tracks he appears, and Shank's flute on *Witch Doctor*. The cover can best be described as the most nonabstract of the year. (Contemporary 12" LP C3509)

Cy Touff

Keester Parade; TNT; What Am I Here For?; Groover Wailin'; Presence; Half Past Jumping Time; A Smooth One; Primitive Cats

Rating: ★★ ★★

Cy Touff's initial LP provides him with a most auspicious bow as a recorded leader. The octet on side 1 comprises Touff, bass trumpet; Richie Kamuca, tenor sax; Harry Edison and Conrad Gozzo, trumpets; Matt Utal, alto and baritone; Russ Freeman, piano; Leroy Vinegar, bass; Chuck Flores, drums.

Other side is played by a quintet made up of Touff, Kamuca, Vinegar, Flores, and Pete Jolly, piano.

Cy is unabashedly a disciple of the Count Basie-Lester Young jazz school, and the John Mandel charts for *Parade, Wailin'*, and *TNT* provide ample opportunity for the group to get a walking, pulsing, Basie-ish beat going behind the excellent solos from Touff, Kamuca, Edison, and Freeman. Ernie Wilkins arranged *What Am I Here For?*, on which Kamuca offers one of his best solos yet, though he is no Al Cohn.

The quintet sides are marked by lengthier solos from Cy and Richie, some delightful humor in *A Smooth One*, and a line that lays just right in *Presence*.

This is all high caliber fare, and in many places achieves a compulsive

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swing and joy which is practically guaranteed to make you pat a hole in the floor with your foot. Great recording job by Dick Bock. (J.T.) (Pacific Jazz 12" LP PJ-1211)

Dick Wellstood

Old-Fashioned Love; Mule Walk; Closed Mouth Blues; The Shout; Toddlin' Home; Alligator Crawl; Oh Baby; Watcha Doing to Me; Lisa

Rating: ★★★

Neoclassical pianist Wellstood is ably accompanied on this looking backward excursion by Tommy Benford, who once played for Jelly Roll Morton. Wellstood is technically very proficient,

an essential requirement for this kind of piano, which is highly demanding digitally. He also has some of the requisite elan, but he is basically so derivative, however well he had learned his lessons, that the over-all result is rather wearying.

What is essentially missing is the imaginative freshness, the surprise of self-recognition that made the original stride pianists like James P., the Lion, Fats Waller, etc., so vital as people and as musical influences. Why a musician of Wellstood's potential chooses to limit himself to what others have done first and better is inexplicable. (Riverside 10" RLP 2506)

Wess-Jackson-H. Jones-E. Jones-Clarke

Opus De Funk; Opus Pocus; You Leave Me Breathless; Opus and Interlude

Rating: ★★★★★

Opus De Jazz, as this conversation is called, is one of the most relaxed and relaxing records of the year. This is free, funky (in the current favorable connotation of that much traveled term) jazz that swings deeply in the mainstream tradition of jazz rhythmic usage. Frank Wess' flute (3) and tenor (1) is at strong, flowing ease. The same is true of Hank Jones, Eddie Jones, the nonpareil Milt Jackson, and Kenny Clarke. Note, too, how superbly Hank comps as well as solos. All five fuse together like old friends recalling their better communal memories over a bottle of wine. The recorded sound is up to Rudy Van Gelder's high standard.

The LP would have received a full rating except for the fact that since this is a 12" session, there should have been more variety of material like the movingly gentle *Breathless* for the five to explore, but anyway, I strongly recommend you add this to your collection. (Savoy 12" LP MG-12036)

Ernie Wilkins

58 Market St.; Trick or Treat; Speedway; Dot's What; Top Brass; Willow; Weep for Me; Imagination; It Might as Well Be Spring; The Nearness of You; Taking a Chance on Love

Rating: ★★★★★

Top Brass is a modern and expanded reincarnation of several of the Key-note sessions in the '40s when a pride of several lions on one particular instrument was assembled to exchange ideas and styles. In this case, five trumpeters (Ernie Royal, Idress Sulliaman, Joe Wilder, Ray Copeland, and Donald Byrd) blow in various Ernie Wilkins' settings backed without flaw by Hank Jones, Kenny Clarke, and Wendell Marshall. Three of the originals are by Ernie; one he co-wrote with Earl Van Ripper, and *Dot's What* is by Johnny Mandel. The lines are sprightly and Ernie, who arranged all, is his usual spare, swinging, estimable self.

On the first five, the hornmen alternate in the various chairs from lead on. The complete notes identify all positions and solos, and provide good, concise biographical backgrounds (and some spelling mistakes). Most of the second side is devoted to ballad explorations by each trumpeter, and the comparison of approaches is illuminating and enjoyable all down the line. Note particularly Joe Wilder's *Willow*, one of the most movingly lyrical solos ever recorded. On the up-tempo, everybody swings and each has several individual statements of worth to make. The recorded sound is appropriately bright. All hail to Savoy and Ozzie Cadena for thinking this one up, and to Mr. Wilkins and his friends for making it work so excitingly. (Savoy 12" LP MG-12044)

(Turn to Page 36)

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BERKLEE NEWS ITEMS

Former Berklee student **Quincy Jones**, with over 300 jazz sides to his credit, an assignment to re-write the entire book for the Dizzy Gillespie band, and a new position as staff arranger for ABC-Paramount Records, is probably the country's busiest arranger. . . . Berklee student **Bill Courtney**, vocalist-arranger, and the Four Esquires recently signed to a long term contract by Cadence Records. . . . **Charlie Mariano**, one of Berklee's outstanding alumni, being featured with his own group on Bethlehem Records. Charlie's fine jazz alto work may also be heard with the Stan Kenton band. . . . **Toshiko Akiyoshi**, sensational young Japanese pianist, is showing wonderful progress in her first few weeks at Berklee School. Look for Toshiko to be turning out some great arrangements in the near future. . . . April 28 date definitely set for this year's Berklee School concert, which promises to be one of the greatest yet. Concert will highlight diversified phases of music from classical saxophone quartets under Joe Viola, to modern big band jazz under the direction of Herb Pomeroy. . . .

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Hackett Stresses The Interpretation

By Leonard Feather

MOST RECORDING artists choose their material with careful discrimination. They will record a song because they are impressed by the music or the lyrics or both, or because they like the chord changes, or because the a&r man thinks it suits the particular artist's personality.

Bearing this in mind, I felt it might be significant to confront an artist with other versions of tunes he himself had selected to record. Using Bobby Hackett's beautiful Capitol LP *In a Mellow Mood* as a basis, I played for Hackett a set of performances by other artists of eight tunes he included in that album.

His reactions showed, as you might have expected, that Hackett is one artist who takes into serious consideration the correct interpretation of the material at hand. He was given no information of any kind, before or during the test, about the records played for him. His comments were tape-recorded.

The Records

1. Art Tatum-Roy Eldridge. *In a Sentimental Mood* (Clef).

Well, I'll give that five stars right away. I don't know who it is; at first I thought of Tatum, but he hasn't recorded with a group like this. It's Ruby Braff and maybe Ellis Larkins, I guess. Whoever it is, it's great! I think it's a nice interpretation and a wonderful tune.

2. Oscar Pettiford. *Mood Indigo* (Bethlehem).

I've never heard this record before. I can only guess that it's one of Duke Ellington's versions, with Oscar Pettiford on bass and Jimmy Hamilton on clarinet. Anything connected with Duke is always great with me, of course, and I'd give this four stars.

3. Julian (Cannonball) Adderley. *Flamingo* (Sevoy). Adderley, alto; Hank Jones, piano.

I don't know what to say about this one. First of all I'd give it three stars for the piano solo—the piano is lovely. As for the alto, the man who plays it is very good, but the tune is badly misinterpreted. *Flamingo* was meant to be a pretty tune, and it's nice if you play it just the way it's written, which, of course, is the hardest thing to do.

I think he's just a little overambitious with it and tried to do too much, but on some other tune I'm sure he'd sound very good. I'm afraid it was very badly recorded, too; and he just ran away with the tune.

4. Basin Street Six. *Lazy River* (Em-Arcy). George Girard, trumpet.

I'm afraid I don't know who it is, but I'd have to give it two stars for the effort. The trumpet player handles his horn very well. *Lazy River*'s not a jazz band tune; I think it calls for a



Bobby Hackett

little more delicacy. I guess they just shouldn't have played that one. They probably sound very good on *Muskrat Ramble*, but I'm afraid I didn't like this record.

5. Bud Powell. *Deep Night* (Norgran).

I hope this isn't anyone I know, 'cause I can't give this any stars. They sound like they don't know the tune, and it's just a little too wild for me. I hope I don't offend anybody there, but I just can't help it—it's too far out. I think they should have learned the song, anyway; somebody should have looked up the copy. It's wonderful to admit, but it should bear some resemblance to the song that's being offered.

6. Ray Anthony. *Serenade in Blue* (Capitol).

Well, I made the original record with Glenn Miller, and I'm afraid this one suffers by comparison. Maybe we can give it two stars for the arranger's effort. For the trumpet player—no comment. It's Ray Anthony. I'm afraid the whole record is a bad imitation of the original.

7. Ben Webster. *You're My Thrill* (Em-Arcy). Maynard Ferguson, trumpet.

I don't know what to say about this one. I liked the trumpet player very much on the introduction. The saxophone was nice, but I thought the rhythm section sounded a little unsettled through the thing. I think I'd have to give it about two stars and let it go at that. I didn't recognize the tenor player — it wasn't Coleman Hawkins, was it? I hope not.

8. Les Brown. *Rain* (Coral). Dave Pell, tenor; Vernon Polk, guitar; Geoff Clarkson, piano; Don Fagerquist, trumpet; Frank Comstock, arranger.

I think it was Les Brown's band, huh? It's a wonderful arrangement and a wonderful performance, so I'd give it four stars for that. Everybody played wonderfully on it; the trumpet player was great, the rhythm section couldn't be better.

Again I'd like to say that I don't think that's the way the song should be played, the way it was meant to be played. They sound too happy; you're not supposed to be happy just because it's raining. It's supposed to be a little sad and melancholy. Although it was so wonderfully done and the band was so great.

Afterthoughts by Bobby

When you pick a tune, you try to interpret it lyrically; the lyrics are relevant to the tune. For instance, in *Serenade in Blue* and *Rain* there's a touch of melancholy, and they're not meant to be swung too much. It's a great advantage to know the lyrics when you're playing a song, because I think every song calls for a faithful interpretation.

And, oh, by the way—now that you tell me it was Bud Powell playing on that fifth record I'd like to apologize to him, because I've always been an admirer of his. I think the guy has a great talent and that he just had a bad day with that song.

Ringling Bros. To Use Loesser Tunes In Show

New York—The music for this year's edition of the Ringling Brothers circus will consist for the most part, of the songs of Frank Loesser. The composer has reportedly given full permission for the circus to pick any of his tunes desired, including numbers from *Guys and Dolls*.

The emphasis will be on popular music in production numbers and during acts. Some standard circus tunes will be used and there will be one new song, *Ringling Rock 'n Roll*, written by choreographer Richard Barstow for one of the production numbers.

DJ Starts New Series Of Philly Jazz Concerts

Philadelphia — Bill Mercer, WDAS disc jockey, has inaugurated a series of jazz concerts at Adelphi hall called *Night Sounds* (the title of his radio show). The opener is April 2 with the Modern Jazz Quartet, Sonny Stitt, and Sylvia Syms. The next two concerts are due April 28 and May 19.

Strictly Ad Lib

(Jumped from Page 3)

March 13. He used his regular unit, Whitey Mitchell, Joe Puma, and Herb Wasserman . . . Al Collins has a new, daily WRCA half-hour, 5:30 to 6 p.m., on which he plays middle-of-the-road big band jazz . . . Even WNEW's pop disc jockey, Jerry Marshall, now has a Jazz Corner in the evening . . . Benny Goodman is in line for a TV spectacular . . . An original musical by Ray Noble will be presented on the CBS Radio Workshop.

Chicago

ONSTAGE: Harry Belafonte himself will underwrite the one-day Chicago appearance of his show, *Sing Man Sing*, at the Opera House next month . . . Tony Martin follows Nick Noble into the Chez Paree on March 29. Danny Thomas has an April booking, and Nat Cole is slated for 30 days starting May 10 . . . Charley Chaney is at Linn Burton's Steak House currently, and Al Morgan has a return engagement set for May 1 . . . Luc Poret returns to the Gate of Horn early in April, after creating a cult following his solo week in the club . . . Hildegard having a very successful engagement at the Palmer House as a single again . . . The Chicago theater continues to operate sans stageshows and may be dropping them for good.

JAZZ, CHICAGO STYLE: Art Tatum has moved into the London House with a rhythm assist by Slam Stewart on

bass and Everett Barksdale on guitar. The Marian McPartland and Barbara Carroll trios are set to follow in that order . . . Herbie Mann and the Sam Most quintet are at the Stage lounge . . . Mr. Kelly's prepares to open early in April with the Buddy Greco trio . . . The Fred Kaz trio is playing off nights at the Gate of Horn . . . Lurlean Hunter's new Victor album, *Lonesome Gal*, is one of Chicago's hottest sellers, largely owing to her terrific following at the Cloister Inn . . . Leigh Travis and the Billy Wallace trio doing excellent business at Easy Street . . . Lester Young comes into the Beehive April 20.

OTHERWISE: Dan Belloc has signed a three-year pact with GAC, on the heels of his appointment as music director for Fraternity records . . . Two local TV variety shows, those conducted by Herb Lyon and the Lind Brothers, have lost their airtime, bringing an end to the variety show trend here.

Hollywood

JAZZNOTES: If you've got eyes for modern sounds on a lazy Sunday, dig deejay Don Clark's new *West Coast Jazz* record show on KPOP (dial 1020) Noon to 1 p. m. . . . Happiest club operators in town are Benny Arkin and Sam Donato whose new TVer, *Tonight at Zardi's*, is scoring heavily current Sarah Vaughan appearance at in local rating, further hyped by the spot alternating with the Pete Jolly trio . . . College Jazz Festival at Hermosa's Lighthouse now getting underway, with Bob Cooper, Frank Rosolino, Lou Levy, et al, acting as judges of the 13 school combos set at

presstime . . . Recent visitor to Happy Koomer's 400 club was an Indian maharajah who wants to remain anonymous despite interest by wire services and newspapers who were on top of Teddy Buckner's trumpet . . . Jazz City featuring Howard McGhee-Allen Eager quintet.

EASTNOTES: Shelly Manne and his Men now on the road, with a Birdland date in the offing . . . Hampton Hawes trio due to cut out soon for parts east before they continue at Jack Tucker's Tiffany, sharing stand with Chico Hamilton quintet, which also heads east next month.

ADDED NOTES: Some aspiring young bandleader in Oxnard, Calif., is now the proud (though guilty) possessor of Georgie Auld's library, which was swiped overnight recently during Georgie's date at Kolmar's. Tenor man, who had quintet with Harry Babasin, bass, and Bob Harrington, piano, has sold his house and is heading for Gotham to re-form big, Lunceford-type band . . . New home of Joyce Collins and her trio is ritzy Holiday room of Hotel Knickerbocker . . . Ralph Marterie west coasting again at Hollywood Palladium 'till April Fool's Day . . . Jack Montrose's group blowing Sundays at Johnny Caldwell's Club Moroccan, and waiting tenorman Steve White trio weeknights.

OOPS DEPT. We misspelled Don Friedman's name last issue in reporting his nightly 88-ing at the Big Top. He is backed more or less regularly by a belting young tubman, Don Joham, at the jam spot.

DOTTED NOTES: Herman Hover de-

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clares he'll close *Ciro's*, which is a pity if more acts of the caliber of the *Mary Kaye Trio* were programmed . . . Now it can be told: All royalties derived from sales of *Jack Webb's Victor Pete Kelly* album went to *Matty Matlock* and the rest of the cats . . . That symphonic bit *Sinatra* batoned for Capitol was baptism for new Tower studios . . . *Paul Nero* had mouths agape the other week at *Jazz City* when as guest on a *Jazz International* night he played a *Bach* partita fugue.

There's a lady trumpet player at *Glendale's Mel-o-dee* blowing with the *Bob Harvey* combo who could give a lot of cats more than somewhat to write home about . . . Final activity for the *George Shearing* quintet before returning east was a series of college concert dates in California and Arizona . . . *Jimmy Giuffre* is prepping a new quartet unlike his famous "Four" on Capitol . . . *Page Cavanaugh* trio, which has been getting excellent exposure via the *KNXT* teleshow, *Words About Music*, is on deck at the *Castle* restaurant.

TAILGATE: The West Coast welcomes alto-tenorman *Med Flory* (*Vanguard, EmArcy* records), who has eyes to buy a home and settle here.

—*tyran*

San Francisco

Rudy Salvini's big band switched from *Sweet's* to the *Sands* for its regular weekly sessions. *Jerry Coker*, former *Herman* tenor sax who is now living in the *Bay Area*, has joined the group . . . *Les Brown* played a one-nighter at the *Sands* March 14 . . . *Sarah*

Vaughan will play a concert in *Oakland* right before her *Macumba* engagement April 14 on a show with *Red Norvo, Buddy DeFranco, Shorty Rogers, and Dave Brubeck* . . . *George Andros*, operator of *Fack's*, has bought the old *Balalaika* club on *Bush Street* and plans a late April opening with name talent . . . *Johnny Maddox* played his first local engagement March 13 at the *Black Hawk*. *Erroll Garner* booked in June 1 at the spot.

Eddie Duran continuing to gas everyone with his guitar work at the *University Hideaway* with *Dick Saltzman's* trio . . . *Charlie Bratnaber*, long time local record man, now with *Eric Distributors* . . . *Bob Scobey* did a series of weekends at the *Macumba* in March . . . *Brew Moore* cut another *Fantasy* LP with a new local trumpet find, *Dick Mills*, featured . . . *Meade Lux Lewis* has replaced *Joe Sullivan* at the *Hangover*.

—*ralph j. gleason*

Boston

Duke Ellington due in the 26th, to follow *Carmen McRae, Lenny Tristano* and *Lee Konitz*, and the *Clifford Brown-Max Roach* group at *Storyville*. Following the *Duke's* week-long stand, *Shelly Manne's* group, featuring *Charlie Mariano* and *Stu Williamson*, is scheduled for a week starting April 2. Upcoming for full week stands: *Erroll Garner*, April 9; *Miles Davis*, April 16; *Hampton Hawes* trio, April 23; *Oscar Peterson* trio, April 30; *Stan Getz*, May 7, and *Chico Hamilton's* group May 10. Alternate group at *Storyville* features altoist *Bonita Mussulli*, tenor man *Jay*

Migliori, and on weekends, Japanese pianist *To-hiko*.

Herb Pomeroy lost trumpeter *Joe Gordon* to *Dizzy Gillespie's* band for nine weeks. *Serge Chaloff* left the *Pomeroy* band and was replaced on baritone by *Dene Haskins*. The big band still waiting in *Tuesday* night sessions at the *Stable* . . . *Joni James* followed *Gloria Mann* into *Blinstrub's* for a week. *Julius LaRosa* scheduled to follow *Joni* . . . The *Totem Pole* ballroom, under new management, presented the *Four Lads* for five days . . . *Billy May's* band with *Sam Donahue* followed *Bob Manning* into *Rhodes-on-the-Pawtuxet* at *Providence*. The ballroom scheduled *Richard Malby* and his band for a Saturday date in mid month.

—*dom cerulli*

Las Vegas

Phil Spitalny, who combined with *Jake Kozloff* in buying the recently closed *Royal Nevada*, will not disband his all-girl ork. While he takes care of booking shows into the hotel after April 1, the ork still fills previous engagements . . . *Jack Carson* and *Cass Dailey* co-star in a revusical at the *New Frontier*, *Hooray for Life*, with original score by *Livingston & Evans* . . . *Bill Norvas* with *ABC's & Dee*, held over from previous *Ken Murray Blackouts* for the new stanzas . . . *Betty Grable* and *Harry James* ork, with *Buddy Rich* and *Jack Costanza* featured, pulled in top traffic for *El Rancho Vegas*, and the *Eartha Kitt-Myron Cohen* bill following on March 14 keeps

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up the good work . . . **Sonny Knight** holds the record for longest run on the Strip—10 months at the Casbar lounge of the Sahara . . . And **Buddy Greco** at the Sands may be runner-up for that distinction. **Ben Blue**, **Patti Moore**, and **Ben Levy** hold the Riviera fort this month until the entrance of **Phil Silvers** first week in May . . . **Duke Ellington** to arrive at the Flamingo for a May month . . . **Alan Jones** is the Thunderbird headliner, with **Tom Ball's China Doll Revue** set for a three-weeker starting May 23 . . . During their three weeks at the Sahara, **Bob Crosby**, **Bob Cats**, **Modernaires** flew back and forth from Vegas to L.A., for the daily television show, in one of the most rigorous schedules ever maintained by Strip entertainers . . . **Roberta Linn** paged by the Sands' **Jack Entratter** to augment the **Martin & Lewis** opus.

—bill willard

Miami

Harry Belafonte was followed by **Robert Merrill** in the swank precincts of the Eden Roc hotel's Cafe Pompeii . . . **Tony Martin** drew the mink and gem set to the Fontainebleau . . . **Billy Daniels** back to the Ciro's stage, where **Morey Amsterdam** and the **Treniers** were also on tap . . . **Phil Brito**, **Pierre Page** and **Marge Hilton** are in a long run at the Mardi Gras lounge of the Palmer House in Fort Lauderdale.

Elaine Gordon was followed by **Eileen Barton** at the Monte Carlo hotel, where **Billy Eckstine** is due next . . . **Sallie Blair**, **Dolores Parker**, and the **Noro Morales** band at the Vanity Fair . . . **Johnny Long's** band was brought in for a week at the Interama ballroom.

—bob marshall

New Orleans

After a concertless winter, and comparatively little activity in town as far as modern sounds are concerned, things are beginning to look up with the advent of spring. **Dinah Washington** and the **Wynton Kelly** trio (**Keeter Betts**, bass, and **Jimmy Cobb**, drums) started the ball rolling at the Safari Lounge the last week of February. They were followed by the **Billy Williams** quartet, and future bookings for the season will include the **George Shearing** quintet—which will mark the ex-English gentleman's first visit to New Orleans . . . **Carl Diller's** lounge booked the **Crew-Cuts** against **Safari's Dinah**, and a high point of their appearance was the nightly presentation of their arranger, singer-pianist **Mal Stitch**, whose own renditions were devoid of r&b . . . **Paul Neighbors'** orchestra followed **Jan Garber** into the **Roosevelt's** Blue room for two weeks—with **Joe E. Lewis** the floor-show headliner. Then **Ted Lewis'** orchestra and show package for the customary four-week-hitch . . . Jazz lovers wreathed in smiles at the news that the **Ted Heath** package, with **Nat Cole**, **Four Freshmen**, and **June Christy** will be here April 7 and 8.

—dick martin

Philadelphia

Jazz in Jersey sessions resumed March 4 at the Red Hill Inn across the river. All-star quintet of **Mat Matthews**, **Herbie Mann**, **Joe Puma**, **Oscar Pettiford**, and **Kenny Clarke** were featured on the first of the weekly Sunday afternoon sessions . . . U. of Penn-

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sylvania interfraternity council sponsored Dave Brubeck in concert on the campus . . . Al Belletto group currently in at the Blue Note . . . Tuesday night Swing club sessions now featuring jazz panel discussions as well as top local musicians and name guests. Recent headliners have been Don Elliott, Art Blakey and Max Roach.

—harvey husten

Detroit

Dave Brubeck's big pull at the box office for his Masonic auditorium appearance March 2 and 3 made it a happy ending for promoter Ed Sarkesian. Earlier in the week Sarkesian stood a \$700 ticket loss when a music store handling the concession was broken into. Incidentally, Sarkesian's Rouge lounge recently celebrated its third year of presenting name jazz attractions with Carmen McRae kicking it off by jamming the place solidly during her two weeks, easily her most successful local appearance to date . . . Jeri Southern's one week at Baker's Keyboard lounge caused so many turn-aways at the door that Clar Baker has been talking about a quick return. Detroit's Alex Kallao followed for two weeks with much the same results. Barbara Carroll, Marian McPartland, and Erroll Garner round out the bill through April.

Mel Torme helped inaugurate the name policy at the newly-opened Cliche lounge with a week stay . . . Jeri Winters held forth for two weeks at the Metropole in Windsor . . . East siders are lamenting the apparent end of the name policy at the Rustic Cabin, which featured Don Shirley, George Shearing, and Marian McPartland in the past. Recent announcement of its sale made no mention of continuing the policy. Lots of aficionados are falling by the Garfield hotel Monday nights, mainly to hear pianist Hack Hannah, Wayne university student.

—jim dubar

Cincinnati

The Birdland Stars of '56 concert was a sellout at the Taft theater. The East-West Coast Jazz septet's portion was recorded by RCA Victor for future release . . . Red Rodney's Fantasy LP includes a tribute to a local disc jockey, Rex Dale. This is the fourth tune dedicated to him . . . Billy May's ork with Sam Donahue directing returned to Castle Farm.

The Cincinnati Symphony orchestra is due to premiere Gunther Schuller's jazz composition, A Tribute to Duke Ellington, next fall. The piece incorporates 17 well-known Ellington standards. Local musicians will be utilized as soloists . . . Muggsy Spanier closed out a limited engagement at Columbus' Grandview inn . . . Wilmington college presented Paul Barbarin's band as part of its International Folk festival . . . Lauritz Melchior was recently at the Beverly Hills for two weeks.

—dick schaffer

Cleveland

Following the provocative Greta Keller, Kornman's Back Room booked Laura Mitchell, Eve Roberts, Kornman's alum who made the Village Vanguard, is due back sometime in April . . . At the Loop lounge, Eddie Davis preceded Terry Gibbs . . . The Cotton club had the Australian Jazz Quintet, followed by

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Julian (Cannonball) Adderley, Hampton Hawes trio checks in on March 31. Wild Bill Davis provides the sound starting April 9, and it's the Bud Powell trio beginning April 20 . . . One of the most talented and versatile of local musicians checked into the Alcazar recently. He is Norm Celler, a young man who bears watching. He plays solid during the week, and brings his comba in for dancing during the weekends.

—m. k. mango

Montreal

Norman Brooks was brought back to town for a Casa Loma date in February. He had been at the Chez Paree here in January . . . Lonnie Satin: Fawzia, ex-King Farouk's alleged favorite dancer, and The Rhythmites comprised the recent El Morocco bill . . . Lori Taylor is at the Down Beat . . . Bob Lorraine's Millionaires vocal group have signed with the Apex label, a Canadian concern pressed by the Compo firm here . . . Constance Moore followed Connie Towers at the Ritz cafe . . . Eddie Gormé and Homer and Jethro both were recent guests on television shows.

There has been a vast improvement in the market for American talent up here in the last six or eight months.

—henry f. whiston

**Mussolini's Son
Heads Jazz Unit**

Rome—Joe Napoli, Chet Baker's manager, has signed 28-year-old Romano Mussolini and his jazz trio.

Mussolini is the son of the late dictator. His trio includes drummer Prince Pepito Pignatelli Cortez and bassist Carlo Loffredo. The unit has been signed by the Italian arm of RCA Victor and already has cut its first LP for that label. Napoli intends to have the Mussolini trio tour Europe and then he hopes to bring the combo to the United States.

Six Well-Beaten Years

New York—The International Association of Modern Drummers, founded by Louie Bellson, is now in its sixth year. The IAMD has 640 members in 15 countries. It costs \$1 to join, and members get a life membership and the IAMD Newsletter. All additional expenses are paid by the Fred Gretsch Manufacturing Co., maker of Gretsch drums.

Foul Ball

New York —A most distraught woman rushed up to a clerk at Sam Goody's record store, brandishing a copy of the Storyville Presents Jackie and Roy LP which she'd bought the day before. The lady demanded her money back. "I thought it was Jackie Robinson and Roy Campanella," said she.

The Devil's Advocate

By Mason Sargent

Folk Music Sampler: *Music of the Upper Amazon* is a fascinating record of the life-in-music of the Iawa and Bora Indians from the former's *Invocation of the Sorcerer* to the latter's *Song of the Woods*. It's the most unusual folk recording of the year, and contains sounds you probably never could have previously envisioned (Esoteric 10" LP ES-2004).

The same label has a gregarious *Swicareel* (Esoteric 12" LP ES-538) on records for the first time. This enthusiastic wedding ceremony ritual enlists the music of Jean Ritchie, Oscar Brund, Harry and Jeanie West, Tom Paiey, and others.

Also recommended are Jean Murai's *Mama, I Want a Husband: Folk Songs of Women the World Over* with heart-stirring accompaniments by accordion, drum, flute, mandolin, and guitar. Texts and translations are provided (Stinson 10" SLP 75); Peggy Seeger's tender, sometimes sad, and always caressing *Folk Songs of Courting and Complaint* (Folkways 10" LP FP 49); Milt Okun's recording for the first time in album form of *Adirondack Folk Songs and Ballads*, material of particular interest for its informal insights into several facets of American history (Stinson 10" LP SLP 82); Bob and Louise DeCormier's equally intriguing *Catskill Mountain Songs* (Stinson 10" SLP 72), and a charming program of Yiddish folk songs as well as melodies from other cultures as sung freshly by *The Jewish Young Folksingers* (Stinson 10" LP SLP 67). Stinson's recordings, incidentally, now have good recorded sound.

Contemporaries: A key voice in modern composition is Luigi Dallapiccola. His intensely moving *Canti di Prigionia (Songs of Prison)* is available in this country for the first time on a UNESCO-supported recording that also contains works by French composer Maurice Delage and Brazilian Camargo Guarnieri (Angel 12" LP 35228) . . . Much influenced by Stravinsky but increasingly personal is Alexei Haieff whose prize-winning *Concerto for Piano and Orchestra, Four Juke Box Pieces for Piano, and Five Piano Pieces* should be of controversial interest to readers of this magazine (MGM 12" LP E3243) . . . Spare and pungent are the works of Carlos Surinach, and a good representative collection is *Ritmo Jondo* (a flamenco ballet) together with *Three Berber Songs* and *Tientos* (for harp, English horn and tympani) (MGM 12" LP E3268).

A recording of unusual strength and emotional depth is the performance by cellist Janos Starker of Kodaly's *Sonata for Cello and Piano, Op. 4* and the same composer's *Duo for Violin and Cello, Op. 7*. Otto Herz is the pianist and Arnold Eidus the violinist (Period 12" SPL 720) . . . A compelling modern quartet coupling is Malipiero's *String Quartet No. 4* and Prokofiev's *String Quartet No. 2 in F Major* as interpreted by the young and dedicated *Quartetto Italiano* (Angel 12" LP 35296) . . . Mercury's val-

uable *Music from Modern Norway* makes available for the first time here works of such contemporaries as Eivind Groven and Klaus Egge. The latter's *Concerto No. 2 for Piano and Strings* is an agreeable, folk-based introduction to one aspect of current Norwegian writing. Also included is a Groven *Ballad for Chorus and Orchestra* (Mercury 12" LP MG90003).

Two charming and rarely heard works by the late Arthur Honegger, *Petite Suite for Two Instruments and Piano, plus Danse de la Eheure* for flute unaccompanied, are joined to a sonata for violin and piano by the Swiss contemporary Albert Moeschinger and a Bartokian string quartet by another Swiss, Constantin Regamey, that's worth studying. They're all on one LP (London 12" LL 893).

Searchers after symphonic band music should find of interest *British Band Classics* in an exceptionally well recorded set of performances by the Eastman Symphonic Wind ensemble conducted by Frederick Fennell. There are two suites by Gustav Holst in addition to Vaughan Williams' *Toccata Marziale* and *Folk Song Suite* (Mercury 12" LP MG 40015).

The Mainstream: Bach's *The Little Organ Book* has been handsomely recorded and packaged in a characteristically authoritative performance by E. Power Biggs (Columbia three 12" LPs, KSL-227). Included are extensive notes and a complete score. This is the kind of set that will provide inordinately interesting evenings as long as you live . . . A lovely matching of two remarkable vocal instruments is a recital of duets by Elisabeth Schwartzkopf and Irmgard Seefried accompanied by Gerald Moore in works by Monteverdi, Carissimi, and Dvorak (Angel 12" LP 35290).

Walter Gieseking and the Philharmonia Wind quartet play two quintets for piano and winds in E Flat by Mozart and Beethoven in performances marked by elegance and grace (Angel 12" LP 35303). Students of piano, oboe, clarinet, horn, and bassoon can study the recording with much profit . . . A sweepingly romantic, beautifully recorded performance of Anton Bruckner's massive *Symphony No. 8 in Minor* is provided by Edward Van Beinum conducting the Concertgebouw Orchestra of Amsterdam, one of the world's best ensembles. Also included is Schubert's *Symphony No. 3 in D Major* (Epic 12" LP SC 6011).

The Voice: Drama and Poetry: One of the most durable of soundtrack recordings is Victor's boxed set of Laurence Olivier's *Richard III* with John Gielgud, Claire Bloom, Ralph Richardson and music by William Walton. The score is as extraordinary an emotional experience as any major composition by Bach, Beethoven, or Bartok (Victor three 12" LPs, LM 6126) . . . One of the most pleasurable ways to improve your knowledge and command of the French language as well as its literature is *Period's An Anthology of French Poetry* (Volume I: from Charles D'Orleans to Tristan L'Hermitte; Volume II: from Pierre Corneille to Charles Baudelaire; Volume III: Verlaine, Rimbaud, Mallarme). Each LP contains complete French texts (Period 12" LPs FRL 1522, 1523, 1524).

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By Hal Holly

Jazz, a subject which, as readers of this department know, is catching the attention of more and more movie makers, hasn't escaped the interest of Universal-International's short subject producer Will Cowan, though until now Cowan has confined his products largely to bands and singers of the pop variety.

Cowan calls his recently completed featurette "the first major effort by a motion picture studio to feature what is termed progressive jazz." Among the six acts assembled for the short, are the Buddy DeFranco-Pete Jolly quartet, the Chico Hamilton quintet, and singer Anita O'Day. Also in the lineup of features in the same short are the Conley Graves trio, the Hi-Lo's, and the Tune Jesters.

There may be some question as to where the latter three fit into the progressive jazz (or any jazz) story. But enough for us that this sounds from here like a musical short of more than passing interest.

Solo story, contd.—Nothing new to report on the project since last issue, in which we brought you producer Buddy Adler's statement that, true to the story as told in the novel, he would use not one, but two top jazz pianists for the soundtracking assignments. Nobody's asked us, but if we had to make a movie with this slant, we'd personally pick two top pianists of widely varying vintage, say Art Tatum and Dave Brubeck. Otherwise, your average movie goer would never get the faintest clue to what the story was all about. We haven't heard from any of our readers since the necessity for picking two pianists was announced. But thank you, Mrs. Marshall Field III, in behalf of Mr. Adler for your wire, special delivery letter, and other communiques plugging for Lou Levy. This certainly establishes you as Lou's No. 1 fan.

ON AND OFF THE BEAT: The Helen Morgan Story, biofilm of late piano-sitting star of stage (*Show Boat*) and night clubs, long planned at Warner Brothers as a Doris Day starrer, was slated for a March 15 starting date—but no castings have been announced at this deadline. . . . Bonnie Baker (and is it really 16 years since her Oh, Johnny vocal with Orrin Tucker rocked the record world?) is a soundtrack voice in Walter Lantz cartoon *Hold That Rock*. . . . Jane Russell is looking for a jazz-slanted story in which to star as her next independent production. Any suggestions? Write her c/o this column.

Marty Melcher (that's Doris Day's Martv) is preparing his first independent production, *Julie*, for MGM release, and has signed Capitol's concert pianist Leonard Pennario for composing and soundtrack solo stint. . . . June Allyson has been signed by Universal-International to star opposite Italy's Rossano Brazzi in *Unfinished Symphony*, which will be Technicolored in Europe this summer. Screenplay is by Daniel (*Love Me or Leave Me*) Fuchs. . . . Harmonicat Leo Diamond is solo feature in Dimitri Tiomkin's score for upcoming William Wyler production (Allied Artists) *The Friendly Persuasion*.

Morrow Gets Close Shave

New York — Buddy Morrow and his band have just completed a tour which enabled the group to do a series of concerts at service camps, work weekends at private dates, and fulfill an obligation to a sponsor.

The Mennen Co. sponsored the band's trip from March 5 through March 20 at 10 army, navy, and marine bases in Virginia, Georgia, Ohio, New Mexico, Missouri, Illinois, Wyoming, Florida, and Kentucky.

Mennen paid for the band's expenses while the defense department provided the group's transportation to the camps and back to their commercial dates.

Singer Eugenie Baird joined the company for Mennen and was plugged to the servicemen as "Miss Skin-bracer."

By Jack Mabley

AN INDUSTRY POKING FUN AT ITSELF is evidence of maturity, so Max Liebman's spectacular on NBC a few Saturdays back may go down as a milestone of sorts for the television industry.

Liebman, his writers, Imogene Coco, Tony Randall, and others came through with a 90-minute satire on television programs. They weren't very mean because most of their targets were NBC programs.



Mabley

The show was seven minutes old before I realized the entertainment started, Art Linkletter owned the first face, and it said, "There's plenty of excitement around here tonight because we're about to welcome back the Star of Our Show, the One, the Only—IMOGENE COCA!!!"

While I was sitting in the dark pondering whether the effervescent Mr. Linkletter had commenced the joshing or whether this was a straight line, the screen credits started unwinding while 16 chorus boys and girls galloped through a regular Liebman intro.

IN THE SEVENTH MINUTE of this, one of the dancers fell over and laid on the floor, and I noticed they were giving credits for "Trenchcoats by" and "Attorneys" and "Doorman." I began paying attention.

I blame seven years of watching television for my becoming so mushheaded I am unaware when an entertainment crosses the line between serious effort and satire.

About 50 percent of the cliches you'll hear on one Sunday night of television were used in the Liebman ribbing. Miss Coca gave "a powerful scene from a powerful motion picture—the picture they dared Hollywood to make." We got demonstrations from Randall on TV show opening—the mystery trap, the shocker, the Ermine trap (stars direct from heaven) and the "how will they do it this week" trap (*Hit Parade*).

MISS COCA WAS IN VIRTUALLY everything and displayed the same flair she exhibited on the shows that made her and Sid Caesar and Liebman famous. She also stayed on just a little too long—a habit which contributed to the demise of the Caesar-Coca-Liebman partnership.

Her neatest trick—and one which has tickled me in the past—was sitting in with a jazz band, playing the trombone and somehow not spoiling the good music. This particular group was labeled the Lawson-Haggart band. I recognized Bob Haggart, presume the trumpeter was Yank Lawson, and it was a very happy five minutes.

The too-long windup had Miss Coca in a take-off on a Viennese operetta of the kind that Liebman used to put into every third or fourth show. The outlandish costumes, the comic counts, the struggle for high notes were comical the first few times around, but even Liebman must be weary of the plume on the hat that sweeps into the leading man's face.

EILEEN BARTON, ALAN DALE, Johnny Desmond, and Bill Hayes, with dancers Bambi Lynn and Rod Alexander, sparked the middle of the show with *A Salute to Forgotten Songs*. When we heard them, we knew why they were forgotten. *Lum Tee Deadle Dee Dum; Canoodle Ooodle Do; Don't Drop a Quarter in the Slot; The Cuddle Uddle of 1920; Boo Hoo Hoo, Ha Ha Ha,* and *Airy Mary*.

The four singers handled the songs beautifully, with just the proper proportions of respect and disrespect. It was a major job of arranging.

I should pay my respects to the color, as all the hip critics do. The usual fog prevailed. The panoramic scenes were especially drab, and Miss Coca's costume in the opening scene was particularly meaningless on our old-fashioned, black-and-white screen. Every time they inflict these color shows on us monocromatic peasants, I get madder and madder at color TV.

Pell Mell

By Dave Pell

ANDRE PREVIN told a story the other night, about a date he did for Leonard Feather. Feather had found a new instrument, made by Jack Harris of the Trikon Manufacturing firm, called Vibories.

It's an electrical device, a kind of piano keyboard on a stand, and the impulses from the keyboard are directed to mallets placed on a vibraphone. This enables the piano player to play vibraphone with the same facility as piano. The sounds from the instrument are tremendous, mainly because a pianist's conception is so very unlike a vibraphonist's, and the resulting blocked hands style of playing really swings.

PREVIN PLAYED ON one of the first dates with the instrument. As they were running through one of the tunes for balance, something happened to the electrical system, and suddenly clouds of smoke billowed from the instrument. They unplugged it immediately and tried to find the cause of the short circuit. Meanwhile, the minutes ticked away—valuable minutes in a recording session.

Finally, inventor Harris got the gadget working again but warned the fellows to unplug it as soon as the chorus was over.

Andre started the tune on piano, then slid over to play a fast chorus on Vibories, but halfway through his chorus, it started smoking again. Trumpeter Don Fagerquist had to fan the smoke away to catch an untainted breath—as well as to see his music—and try to play simultaneously.

THE NEXT DAY'S recording session, with Gerry Wiggins on piano, went much more smoothly and with no complications. Feather and Wiggins played a variation of musical chairs as they changed from piano to Vibories and back again. There were other changes during the date—between Red Mitchell and Bob Enevoldsen on bass; some path-crossing when Red played piano, Gerry the Vibories, and Bob tenor and valve trombone. It was, by far, the most interesting date from the viewer's standpoint. And even though it was so busy, the result swings.

Stan Kenton's band, at Zardi's, was just wonderful. Even with so much jazz in town, it was a pleasure to hear this great organization. Seems that only Stan can get such a band together. They play so many different sounds. Much of it is pretty far out, and yet it is such interesting listening for everyone.

THE TREND TO different instrumentation on jazz dates is really coming into its own. Jim Giffure's new album for Atlantic will be something a bit strange with the use of English horn, oboe, bassoon, clarinet and bass on one of its sides.

Then Johnny Holliday's new album for Kapp Records, has the wildest background for a singer: flute, bass clarinet, vibraphone, marimba, bass, conga drums, tymbalis and unamplified guitar. Sure were exciting things to play, and the finished product was very different. Russ Garcia, who did the writ-



ANITA O'DAY, making a comeback recently on records, also will show up in a movie soon—Universal-International's *Cool and Groovy* (see *Filmland Up Beat*, page 32). Shown with her here in a scene from the film are drummer Bobby White and bassist Jules Bertaux from the Buddy DeFranco quartet.

Book Review

GERMANY, A country that seemed until recently to be one of the last European areas to catch up on modern jazz, is compensating diligently for the delay.

A unique illustration is the *Jazz Calendar* for 1956 produced by Joachim-Ernst Berendt and Werner Goetze. This loose-leaf production consists of about 50 pages, 5½ inches wide and 8 inches deep.

Each page contains a large, well-reproduced photograph of a jazz musician, plus 10 days of calendar information together with corresponding dates of musicians' birthdays and other important jazz events.

ALL STYLES AND schools of jazz are covered. For instance, from Jan. 2-11 you will be gazing at Oscar Pettiford; Jan. 12-21, Dizzy Gillespie; 22-31, Hot Lips Page; Feb. 1-10, James P. Johnson, etc. Some of the pictures, including those of Dave Brubeck and Benny Goodman, are impressive studies that have never to my knowledge, been reproduced in this country.

The calendar, highly recommended to jazz fans, can be obtained by sending \$1.50 to Paul Schachtl Verlag, Hogenzollernstrasse 2, Munich 13, Germany.

Also new in German jazz literature is a remarkable piece of research by Horst H. Lange, *New German Jazz Discography*, described as "a history of jazz on records from 1902 to 1955."

ALTHOUGH LIMITED to records that have been released in Germany, this volume, comprising 650 small pages, does contain much information

ing for this album, appears to be one of the best orchestrators in town.

The recent releases of vocal group albums from some of the record companies are a step forward in good taste. The Hi-Los and the Freshmen, for instance, have come up with some wonderful things. Nice to hear groups that don't depend on so-called sure-fire gimmicks for popularity.

Marines Ask, Get Vaudeville Respite

Hollywood—Fed up with "the usual tired vaudeville acts" two marine corps bases in Southern California have requested, and are getting their first taste of modern jazz.

Authorities at camps Pendleton, near Oceanside, and desert-bound 29 Palms, responding to repeated requests of enlisted personnel to provide a change in entertainment fare from routine vaude-type shows, learned that the type of attraction most welcome to leather-necks was jazz with a modern flavor. Consequently, on March 27 and 28, the Dave Pell octet will fill gigs at the two bases.

In addition to Pell on tenor, the lineup comprises Don Fagerquist, trumpet; Ray Sims, trombone; Howard Roberts, guitar; Bob Bates, bass; Irv Kluger, drums, and probably Bill Duane, piano.

Bill's Perkin'

Hollywood—Bill Perkins, young tenor saxophonist in Europe with the Stan Kenton band, has re-signed with Pacific Jazz Records in an exclusive three-year contract.

Before leaving the coast with the Kenton aggregation, Perkins recorded a new album with a small group. It is due for release soon.

that cannot be found in Charles De-launay's *New Hot Discography* or other works of this kind. Too, it has the advantage of being about seven more years up to date.

As an example of the painstaking work Lange put into this volume, one might cite the details on Woody Herman, which include complete personnels of the band for many sides he cut between 1951-54 on MGM, Mars, and Capitol—information that in most cases was never published in this country. The *Discographie* is obtainable through inquiry at Trans-Oceanic Records, Inc., 401 W. 42nd St., New York City 36.

—Leonard Feather

Band Routes



Texas Greatest, Welk Declares

Hollywood—"If the reaction in Texas to our band was any indication, then I'm convinced the band business is definitely on the way back."

This statement from Lawrence Welk, recently returned from a tour of the Lone Star state he describes as "fantulous," is more than a tired-but-happy comment.

"I never experienced anything like it," he told *Down Beat*. "It was the best tour we have ever had. But the most encouraging and significant thing was the attitude of the teenagers wherever we played. They came up to the stand in droves asking where they could learn to dance smoothly. Teenagers want to dance cheek-to-cheek again."

The Welk band played the Houston auto show, drawing 85,000 persons for three performances. In Waco, said Welk, the band played "the biggest show I've ever had in my lifetime, to 7,000 paid admissions.

This, according to the leader, was the pattern of the entire tour.

"Teenagers were crazy about Buddy Merrill our vocalist," said Welk. "They would sit in front of the stand and watch him all night. When he walked down the street, they would follow him around. Why, we haven't had this kind of thing in 15 years."

Manager Sam Lutz, who accompanied the Welk band, said he found their disc business had picked up 100 percent in Texas alone, which he thought indicated tremendous interest in "smooth" dancing.

A major factor in the success of Welk's tour is considered to be his ABC network television show.

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club; NYC—New York City; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Ave., NYC; AP—Allbrook-Pumphrey, Richmond, Va.; AT—Abe Turchan, 309 W. 57th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kuritz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; McC—McConley Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 578 Madison Ave., NYC; GG—Gale-Gale Agency, 48 W. 48th St., NYC; OI—Orchestras, Inc., c/o Bill Black, 332 S. Michigan Ave., Chicago 4, Ill.; RMA—Reg Marshall Agency, 4671 Sunset Blvd., Hollywood, Calif.; SAC—Shaw Artists Corp., 565 Fifth Ave., NYC; UA—Universal Attractions, 2 Park Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC; NOS—National Orchestra Service, 1611 City National Bank Building, Omaha, Neb.

Alexander, Tommy (On Tour—California) GAC
Anthony, Ray (On Tour—West Coast) GAC
Autry, 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
Barris, Count (On Tour) WA
Borr, Miesha (Waldorf-Astoria) NYC, h
Boyd, Eddy (On Tour—Chicago Territory) SAC
Butterfield, Billy (On Tour—New York Territory) MCA
Carrroll, David (Aragon) Chicago, out 4/1/56, h
Carlyle, Rusa (Roosevelt) New Orleans, 4/26-5/3, h
Carter, Tony (Stardust) NYC, h
Chevalas, Los (Statler Hilton) Dallas, Texas, out 3/21, h; (Shamrock) Houston, Texas, 3/29-4/11, h
Coleman, Emil (Balmoral) Miami Beach, Fla., out 3/28, h
Commanders (On Tour—South) WA
Cugat, Xavier (On Tour—South) MCA
Davis, Johnny (Officers' Club) Chateau Lamothé, France, pc
Dorsey, Tommy & Jimmy (Statler) NYC, h
Ellington, Duke (On Tour—Southeast, Midwest) ABC
Ennis, Dave (Alpine Village) Cleveland, Ohio, nc
Faith, Larry (Melody Mill) Chicago, out 3/30, h; (New Horizon) Pittsburgh, Pa., cl
Featherstone, Jimmy (On Tour—Midwest) OI
Ferguson, Danny (Athletic Club) Dallas, Texas, pc
Fisk, Charlie (Palmer House) Chicago, h
Fitzpatrick, Eddie (Mapes) Reno, Nev., h
Flanagan, Ralph (On Tour—East, South) GAC
Foster, Chuck (Peabody) Memphis, Tenn., out 3/31, h; (Aragon) Chicago, 4/1-6/17, h
Garber, Jan (On Tour—Midwest) GAC
George, Chuck (Ace of Clubs) Odessa, Texas, cl
Glasser, Don (Peabody) Memphis, Tenn., 4/2-14, h
Goodman, Benny (Waldorf-Astoria) NYC, out 3/31, h
Hampton, Lionel (On Tour—Europe) ABC
Herman, Woody (On Tour—South) ABC
Howard, Eddy (On Tour—Chicago Territory) MCA
Jerome, Henry (Edison) NYC, h
Jones, Spike (On Tour—West Coast) MCA
Kaye, Sammy (On Tour—East Coast) MCA
Kenton, Stan (On Tour—England & Scandinavia) GAC
King, Wayne (On Tour—Texas Territory) MCA
Kirk, Bob (On Tour—Midwest) OI
Kisley, Steve (Statler) Washington, D. C., h
Laine, Buddy (On Tour—Midwest) MCA
La Salle, Dick (On Tour—West) MCA
Levant, Phil (On Tour—Midwest) OI
Lewis, Ted (Roosevelt) New Orleans, La., out 4/11, h
Lombardo, Guy (Roosevelt) NYC, h
Long, Johnny (On Tour—New York State) MCA
Lurie, Dick (Pin-Wheel) Cleveland, Ohio, cl
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
Marterle, Ralph (Palladium) Hollywood, Calif., out 4/1, h
Martin, Freddy (Boca Raton) Miami Fla., h
Maisters, Frankie (Conrad Hilton) Chicago, h
May Band, Billy, Sam Donahue, Director (On Tour—East, Midwest) GAC
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 (On Tour—West Coast) MCA
Newborn, Phineas (Flamingo) Memphis, Tenn., nc
Noble, Ray (England) MCA
Pastor, Tony (On Tour—South, Southwest) GAC
Pearl, Ray (On Henry) Chicago, h
Peepor, Leo (On Tour—Midwest) OI
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 (Mushlebach) Kansas City, Mo., h
Regis, Billy (On Tour—West Coast) MCA
Reichman, Joe (Rice) Houston, Texas, out 4/4, h
Rudy, Ernie (On Tour—Midwest) GAC
Sands, 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—Midwest) WA
Tucker, Tommy (On Tour—South) WA
Waples, Buddy (Tower) Hot Springs, Ark., r
Watkins, Sammy (Statler) Cleveland, Ohio, h
Wesma, Ted (On Tour—New York State) MCA
Williams, Billy (St. Anthony) San Antonio, Texas, h

Combos

Adderley, Julian "Cannonball" (Cotton Club) Cleveland, Ohio, out 3/25, nc
Airline Trio (Piccadilly) NYC, h
Albert, Bob (Tony Pastor's) NYC, r
Alfred, Chas (Terrace) East St. Louis, Ill., cl
Allen, Henry "Red" (Metropole) NYC, cl
Armstrong, Louis (On Tour—Midwest) ABC
Baker, Chet (On Tour—Europe) ABC
Bellefio, Al (Birdland) NYC, 3/29-4/18, nc
Blakey, Art (Band Box) Rochester, N. Y., out 3/25, nc
Brubeck, Dave (Blue Note) Chicago, out 3/27, nc
Campbell, Choker (On Tour—South) SAC
Carrroll, Barbara (Congress) St. Louis, Mo., out 3/30, h
Cavallaro, Carmen (Embers) NYC, 4/2-28, nc
Charles, Ray (On Tour—Midwest) SAC
Cole, Cozy (Metropole) NYC, cl
Condon, Eddie (Condon's) NYC, nc
Dane, Don (Cabin in the Sky) Atlantic Highlands, N. J., r
Diddley, Bo (Apollo) NYC, out 4/5, nc
Doggett, Bill (On Tour—Texas) SAC
Domino, Fats (On Tour—East) MCA
Ellis, Bob (Boro) Kew Gardens, N. Y., cl
Erwin, Pee Wee (Nick's) NYC, nc
Four Freshman (On Tour—Texas) GAC
Gardner, Lynn (Officers Club) Pensacola Naval Air Station, Fla., out 4/8, pc
Garner, Erroll (Peps) Philadelphia, Pa., out 3/31, nc
Gillespie, Dizzy (On Tour—Europe) SAC
Gordon, Stomp (The Glenn) Newark, N. J., out 3/25, nc
Grimm, Buddy (On Tour—California) SAC
Hawes, Hampton (Cotton Club) Cleveland, Ohio, out 4/5, nc
Herman, Lenny (On Tour—Midwest) ABC
Holmes, Alan (Village Barn) NYC, nc
Hunt, Pee Wee (On Tour—Southwest) GAC
Jaquet, Illinois (Patio) Washington, D. C., out 3/25, nc
Jaguars (Esquire Red Room) Dayton, Ohio, out 4/10, nc

Johnson, J. J. and **Kai Winding** (Boon Street) NYC, 3/30-4/8, nc; (Showboat) Philadelphia, Pa., 4/9-4/14, nc; (Jazz City) Los Angeles, 4/20-5/6, nc
Jordan, Louis (Peps) Philadelphia, Pa., out 3/25; (Howard) Washington, D. C., 3/30-4/5, t
Lane, Dick (Paddock) Rock Island, Ill., out 3/31, cl; (Tip's) Lafayette, Ind., 4/2-14, h
McCune, Bill (Ivanhoe) Miami Beach, Fla., h
Mason, Vivian (Why Not) San Francisco, Calif., cl
Modern Jazz Quartet (Basin Street) NYC, 3/30-4/8, nc
Monte, Mark (Plaza) NYC, h
Morris, Joe (On Tour—Midwest) SAC
Ory, Kid (Tin Angel) San Francisco, Calif., out 4/7, nc; (Tut's) Milwaukee, Wis., 4/13-19, cl
Powell, Bud (Stage) Chicago, 4/4-15, cl; (Cotton Club) Cleveland, Ohio, 4/20-29, nc
Powell, Chris (On Tour—East) SAC
Prvock, Red (Zanzibar) Buffalo, N. Y., 3/24-29, nc
Rico, George (Apple Valley Inn) Apple Valley, Calif., h
Roach, Max and **Clifford Brown** (Colonial Tavern) Toronto, Canada, out 3/24, nc
Rocco, Buddy (Neptune) Washington, D. C., rh
Salt Lake City Five (Caparella's) Buffalo, N. Y., 4/3-15, nc
Smith, Johnny (Blue Note) Philadelphia, Pa., out 3/24, nc
Snapshots (Esquire) Rapid City, S. D., out 4/2-nc; (Tina) Lafayette, Ind., 4/2-14, nc
Snyder, Benny (Andy Seminick's Home Place) Philadelphia, Pa., cl
Sparks, Mel (Club 104) Terre Haute, Ind., pc
Stewart, Gene (Kitty's) Columbus, Ohio, out 3/31, cl
Three Nuns (Henry Hudson) NYC, h
Tyrone and his **Royal Romanians** (Bal Tabarin) Quebec City, Canada, out 3/25, nc; (El Rancho) Chester, Pa., 3/28-4/1, nc
Walter, Cy (Weyllin) NYC, cl
Yaged, Sol (Metropole) NYC, cl

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Packaged Goods

(Jumped from Page 15)

cians. This side contains some of her best singing on record in a style that is still fresh, with tasty phrasing, a constantly pulsating warmth, and no gimmicks. The French on *Ah! Sweet Mystery* is needless. Some of the tunes are *When Your Lover Has Gone*, *A Brown Bird Singing*, and *Loch Lomond* (Period 12" LP RL 1909).

NANCY WALKER

One of Broadway's more illustrious comedienne, Miss Walker recently conquered the critics in Noel Coward's *Fallen Angels*. In this LP debut, she is heard in an uneven but occasionally risible collection of songs called *I Can Cook, Too*. The authors include such as Leonard Bernstein, Adolph Green and Betty Comden, Hugh Martin, and the Gershwins. The notes unfortunately omit details concerning the songs. Among the songs are *Irving* by Nat Hiken and Gordon Jenkins and *Some Other Time* by Bernstein, Comden, and Green (Dolphin 12" LP 2).

PAUL WESTON

In *Love Music from Hollywood: Background Themes from the Screen's Greatest Romances*, Paul Weston conducts a plush studio orchestra in music for those who like to recreate their cinematic day dreams. Among the films represented are *Spellbound*, *Odd Man Out*, *King's Row*, *Dark Victory*, and *Lost Horizon* (Columbia 12" LP CL 794).

MARGARET WHITING

Margaret *Sings for the Starry-Eyed*, with backing by Frank DeVol on this, her first 12" LP (Capitol T-685). It is the type of exposure she long has deserved, for she has the grace of phrasing and sensitivity to come over imposingly on tunes that are meaningful. Joe Myrow's *Love Can Happen Anytime* and Irving Berlin's *I Got Lost in His Arms* are among the off-the-beat-track items here, while *Sometimes I'm Happy* and *Let's Fall in Love* are among the evergreens. Very well done presentation.

J. J., Kai Dates

New York—J. J. Johnson and Kai Winding will appear on the Steve Allen show on March 29, and on March 30 through April 8 they will perform at Basin Street in New York. On April 9 through April 14, the combo will play at the Showboat in Philadelphia. The group will then hop cross-country to Jazz City in Los Angeles April 20 to May 6.

TD Waxes 36 Spirituals

New York—Tommy Dorsey recently recorded 36 band arrangements of spirituals which he hopes to sell to a record company. The scores were written by Dean Kincaid, Howard Gibeling, Ernie Wilkins, and Billy Jones.

Classified Section (Continued)

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Jazz Reviews

(Jumped from Page 24)

Charlie Ventura

Characteristically B. H.; Summertime; Sid Flips His Lid; Ralph Burns Up; I Don't Stand a Ghost of a Chance with You; Just You, Just Me

Rating: ★★

A 1947 Carnegie hall concert supervised by Leonard Feather whose issue now makes little contribution to recorded jazz lore. The basic band had Ventura, Bill Harris, and a very good rhythm section of Ralph Burns, the late Dave Tough, Bill De Arango, and Curly Russell. The first track has characteristically choppy Harris and a swinging Ventura whose taste is frequently dubious. *Summertime* is floridly performed by Charlie Shavers whose conception has rarely been as good as his technique. That track also has romantic Hank Jones piano and the late, great Sid Catlett on drums. *Sid* has some good jokes and humorous conversational effects between Sid and Shavers along with various exhibitionistic devices by Shavers that include a kasatzke played with authentic-sounding feeling.

But this track is mostly trickery, after all, and hardly warrants Feather's description as "truly one of the most unusual performances ever recorded." It does, though, add more valuable Catlett to the record.

Ralph Burns Up is a solo framework for Burns and is musically, the most cohesively tasteful track on the LP. *Ghost* has adequate but hardly memorable Ventura tenor, and the 12-minute *Just You* has loud, flashy Shavers; bad Ventura; capable Harris; good Mary Lou Williams and Margie Hyams, and a fine rhythm section.

There is, in short, too much mediocre playing by Ventura and Shavers to make this recommendable. And the quality of the recorded sound is low-fi. (Norgran 12" LP MG N-1041)

Julius Watkins

Garden Delights; Julie Ann; Sparkling Burgundy; B and B; Jor-Du

Rating: ★★★★★

French hornist Julius Watkins heads Hank Mobley, tenor; Perry Lopez, guitar; Art Blakey, drums; Duke Jordan, piano, and Oscar Pettiford, drums. Julius wrote the first three agreeable originals while *B and B* is by Benny Harris and Bud Powell while the excellent *Jor-Du*, which several modern jazzmen regard as a standard, is Jordan's.

Everyone solos well on this date, even Lopez who was handicapped on the session because of an injured hand. Mobley's full-toned horn has rarely sounded better on record, and Jordan indicates again how underrated a jazz artist he is. Pettiford and Blakey are forcefully solid in the rhythm section. Oscar also contributes some fine solo work. Julius plays with swinging flexibility and generally imaginative conception. The ensemble passages are well integrated. The set is recommended. Very well recorded. (Blue Note LP 5064)

Randy Weston

Get Happy; Fire Down There; Where Are You?; Under Blunder; Dark Eyes; Summertime; Bass Knows; C-Jam Blues; A Ballad; Twelfth Street Rag

Rating: ★★★

Randy Weston's colleagues on this session are bassist Sam Gill and drummer Wilbert Hogan. Now that he has three LPs out, Randy no longer qualifies for a rating break as a new artist of potential. The potential has to begin to be realized, and it isn't here. In general, there is too much emphasis on pianistic percussiveness that leads to little observable result except to limit the melodic conception and development of Weston's solos. Pounding, however incisive, is no substitute for invention.

Specifically, there are failures like a *Dark Eyes* that hardly amouder; a largely surface *Summertime*; a somewhat leaden *C-Jam Blues* that misses the lightly humorous point of the Ellington tune; and a *Twelfth Street Rag* that is largely dull. Better are the uniquely selected and well realized *Fire Down There*; the rugged lyricism of *Where Are You?*; the jumping *Under Blunder*; the blues-felt *Bass Knows*; and Sam Gill's simple *Ballad*.

Weston still has the potential the early reviews of his work spoke of, but he has to learn to build more and to realize that some songs resent being overpowered and are better wooed with fresh invention. (Riverside 12" LP 12-203)

Johnny Wiggs-Raymond Burke

Baby, Won't You Please Come Home?; Old Grey Bonnet; Black Snake Blues; Bucktown Bounce; How Come You Do Me Like You Do?; Harmonica Blues; Darktown Strutters Ball; Singin' the Blues

Rating: ★★★★★

Another warm, durable chamber recital in the New Orleans tradition by cornetist Wiggs, clarinetist Burke, bassist Sherwood Mangiapane, and guitarist Dr. Edmond Souchon. There are three casual vocals by Mangiapane and one by Souchon that I could do without, but the playing is open, relaxed, completely unpretentious, and communicated with moving conviction.

Burke is one of the finest New Orleans-style clarinetists now alive. Wiggs plays with taste and sensitivity; Mangiapane and Souchon lay down a solid foundation. Best track is *Harmonica Blues*, with particularly fine blowing by Wiggs and a good harmonica solo (by Burke?) that may not equal Thielemans but is unmistakably jazz. Thoroughly recommended as a fine example of an increasingly disappearing form of chamber jazz. (S/D Records 10" LP 1001, 1637 N. Ashland, Chicago, Ill.)

Coming Next
Down Beat's
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music

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Up beat

Trumpet
Piano
Clarinet

Dawn Beat

Part II

Chicago, Illinois

Roy Eldridge: If I Had You, Pt. 2

See Text
on Page 38

B7 (16) Emi Ami B7 Emi

B7 Emi (20)

Ami B7 Emi (24)

C C7 F

Fmi (28) C

Dmi7 G7 C Fmi C B7

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Beat

Dennis Career Includes Playing, Writing, Singing

By Sharon A. Pease

The work of Matt Dennis, talented pianist, vocalist, and composer, is well known within the profession and has been for more than a decade. During that time Matt's advice and guidance helped many now famous performers to achieve stardom. Now, as a result of his work on television and two albums for Victor, he, too, occupies a prominent spot in the musical limelight—and it just couldn't happen to a more sincere and deserving artist.

Dennis, who bears a marked resemblance to film actor James Cagney, was born in Seattle, Wash. His childhood was spent in San Rafael, Calif., where his formal musical training began when he was 9. "All of my family were musical so I had plenty of encouragement from the start," he recalls. "My grandfather on my mother's side headed the *Five Musical Lovelands*, an instrumental concert act. The other members were my grandmother, my mother, and two uncles. On one of their tours my mother met my father, an Irish tenor—later they were married between shows."

Matt began his professional career in the Los Angeles area, where he worked with various bands before catching on with Horace Heidt. Then he played with a jazz group in a small spot that was frequented by musicians. The musical greats who often sat in included Gene Krupa, Bobby Sherwood, the Dorseys, Fazola, Eddie Miller, Matty Matlock, Joe Sullivan, Bob Zurke, and others. "This is the gang I grew up with," Matt says, "and it was a wonderful experience."

Later he began accompanying different vocalists and vocal groups—Martha Tilton, Margaret Whiting, the Merry Macs, and Six Hits and a Miss. The latter unit used one of his compositions, *Relax*, as its theme on the Bob Hope show. Matt was accompanying the Pied Pipers when they joined the Tommy Dorsey orchestra in 1941. He continued as writer and accompanist for the group and also for soloists Frank Sinatra, Connie Haynes, and Jo Stafford. During that first year of association 14 of Matt's compositions were recorded by the Dorsey organization. Included were *Everything Happens to Me*, *Let's Get Away from It All*, *Will You Still Be Mine?* and *Violets for Your Furs*, all written in collaboration with lyricist Tom Adair.

Dennis joined the U. S. air force in 1942 and was assigned to a musical unit headed by Col. Eddie Dunstader, where he was associated with many top jazz and classical artists. Matt arranged for groups of all sizes, including a 54-piece orchestra, and wrote much special material. He concluded his service hitch with the famous Glenn Miller unit.

Back in Hollywood he resumed his career, singing and playing his own pi-



Matt Dennis

ano accompaniment. His big break came last year when he was selected as the summer replacement for both Tony

Martin and Eddie Fisher and appeared three times weekly on NBC-TV from New York. This, combined with the release of his Victor albums *She Dances Overhead* and *Dennis Anyone?*, skyrocketed Matt to the height of popularity.

The accompanying example of Matt's interesting piano styling is based on his rendition of his composition *Everything Happens to Me*, which has remained a musician's favorite throughout the years. Section ABD is the principal theme which, when combined with section C (the bridge) forms the complete 32-measure chorus. While the marking indicates *medium tempo* it should be taken considerably on the slow side of medium to assure the desired contrast of the double time passage in the sixth measure. Notice the liberty Matt has taken with his own melody in the second measure, where he changed the original A flat to A natural in order to follow through with the development of the harmonic pattern he had started. Matt purposely avoids displays of technique—instead his style is based on melodic and harmonic development, as illustrated in this excellent example.

Jazz Off The Record

By Bill Russo and Jerry Mulvihill

This is the second of three articles dealing with the Roy Eldridge solo on *If I Had You*. Reference will be made at times to the first 16 measures (*Down Beat*, March 7) as well as to the second 16 measures (printed on page 37). These divisions of the solo stem not from within the solo but from the necessities of periodical publishing.

In the first installment, several advantages of listening to this record were listed. These advantages must be kept in mind at all times, not only in reference to this solo, but in connection with all the solos of these columns.

Eldridge stays very close to the original melody during the beginning of the bridge (the third eight measures) as he did at the beginning of the chorus. Again, the interpretation, especially rhythmically, gives the solo a strong personal quality. Roy fills the gaps of the original melody with his own melodic ideas, which are extremely well-integrated within the original line. The improvised figure in measure 20 is a pertinent example of this integration.

The chromaticism in this solo is noteworthy. Chromatics occur in the first 16 measures as harmonic extensions (Eb in measure 4), harmonic alterations (D# in 16), neighboring tones (F# in 12), apoggiatures (G# in 3), and in connecting runs (C to Ab in 12). Measures 17-24 are less chromatic, staying closer to the melody. The last eight measures of the first chorus are more chromatic than the bridge. See measures 26 and 31, where the C to Ab run reappears.

One particular chromatic idea occurs frequently: Ab F# G. This is a fresh combination of tones in relationship to the chords against which it is used. It first appears in measure 8. (The 16th's on the third beat of this measure are an exact transposition of the 16th's on the second beat.) It occurs again in measures 12-13 and 24-

25, and in slightly elaborated form on the fourth beat of measure 26. These same tones are used to connect measures 28 and 29 and also between measures 31 and 32.

The section-to-section development may be examined by comparing measures 1, 9, and 25 to 2, 10, and 26, etc.—omitting the bridge (17-24), which is essentially contrasting material. The peak of the fourth 8-measure section is reached a little earlier than in the corresponding first and second 8-measure sections. This allows a longer tapering-off. Again the high note is C, and it is followed by a string of 16th's. The last section differs also in moving farther away from the original melody, which is hinted at in measure 29.

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

Key To Solo

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Other concert pitch instruments transpose down a major second.

Tempo: slow.

Record available: *Roy and Diz #2* MG C-671 Clef Records LP.

Coming Next
Down Beat's
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Matt Dennis Solos On Own Tune

Medium Tempo (A B D) 3

The musical score is written for piano in 4/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). It consists of six systems of music, each with a treble and bass staff. The score includes various musical notations such as triplets, slurs, and dynamic markings. The first system begins with a treble clef, a key signature of three flats, and a 4/4 time signature. The second system includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The third system contains the instruction 'To C | Fine' and a 'rit.' (ritardando) marking. The fourth system starts with a circled 'C' time signature. The fifth system concludes with the instruction 'D. S. al Fine'. The score is marked with 'Medium Tempo' and includes chord symbols (A, B, D) and triplet markings throughout.

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Transcribed and Arranged
by George Brackman

B♭ CLARINET

By LENNY LEWIS

Bright and fast (in 4)

Measures 1-16 of the B♭ Clarinet part. The score begins with a dynamic of *f* and includes performance instructions such as *bend* and *gliss*. Measure numbers 1 through 16 are indicated at the start of their respective staves.

Measures 17-32 of the B♭ Clarinet part. The score continues with dynamics ranging from *mp* to *ff* and includes performance instructions like *bend* and *gliss*. Measure numbers 17 through 32 are indicated at the start of their respective staves.

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CH 214-19

Down Beat

About Drums

By Remo Belli and Roy Harte

THIS ARTICLE will explain the purpose of subsequent columns and will outline some of the subjects to be touched upon.

We intend to cover the broad field of percussion instruments and their use, drawing from our knowledge of actual playing experience and from the experience of various percussionists we have met.

The field of percussion being such a diversified one, from time to time we will invite a guest to write an article concerning the field she or he is noted in.

FROM OUR experience, we have discovered that percussionists in other countries have problems entirely different from those encountered in the United States. We will try to point out some of these problems and compare the two situations.

From the experience we have had in repairing instruments, we will point out various ways in which the percussionist can save himself time and trouble simply by becoming acquainted with the mechanics involved in the upkeep of instruments.

We have discovered from our school of percussion in Hollywood, Calif., that the proper attitude toward one's instrument is as important as any amount of technical knowledge.

MANY STUDENTS have come to us with a fine technical knowledge of their instruments, but in some instances we have discovered that they cannot apply this technical knowledge because of bad attitudes they have formed. We will try to point out why forming a correct attitude is necessary to success.

We also have noticed and heard of many good percussionists who never have gained any amount of fame outside their own local area. We will cover some of them in various personality sketches and try to give them the recognition they deserve.

Some of our articles will concern the latest written matter published for study. There have been interesting works printed recently that supplement some of the standbys that some of you may not be familiar with.

We will endeavor to make this a general-information column on percussion rather than one confined to a single category.

(Ed. Note: If readers have a field of percussion they would like to read about, send mail to Remo Belli and Roy Harte, 6124 Santa Monica Blvd., Hollywood 38, Calif.)

DeFranco Solo

The Buddy DeFranco clarinet solo on the opposite page is from his MGM recording of *Rumpus Room*. Copyright by Hollis Music, Inc., it is used with their permission.

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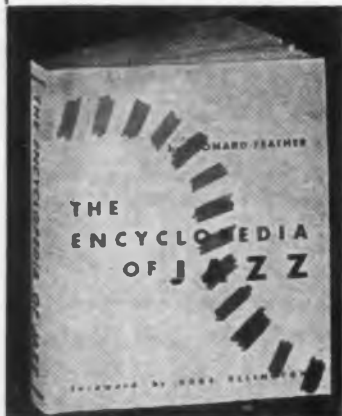
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Things To Come

BUDDY CHILDERS QUINTET (Liberty, December, 1955). Buddy Childers, trumpet; Herbie Steward, tenor; Bob Harrington, piano; Harry Babasin, bass; Milt Holland, drums.

Honeyuckle Sam; Sam Metrically; My Wild Irish Sam; Sentimental Sam; Ding Dong Sam Is Dead; Sam 'n' Eggs; Devilled Sam; Wham, Sam; Thank You, Sam; Sam's Serenade; Three Sams in a Fountain; Canned Sam.

PAUL SERVO'S HI-FIDDLES (Sunset 2-27-28-29-30). Paul Servo and Gerry Vinet, violins; Stan Harris, viola; Paul Bergstrom, cello; Rollie Bundock, bass; Bobby Gibbons, guitar; Irv Cottler and Milt Holland, drums.

Lullaby of the Leaves; Briday Murphy, Won't You Please Come Home?; I Cover the Waterfront; Just a Minute; Cooper's Tune; Midnight Sun; The Bad & The Beautiful; A Foggy Day; Yes, We Have No Fibrato; Street of Dreams; That's a Plenty; Schersp-Phrenia.

BUD SHANK QUINTET (Pacific Jazz, 1-19-56). Bud Shank, alto; Claude Williamson, piano; Bob Cooper, tenor & oboe; Don Prell, bass; Chuck Flores, drums. In concert at Caltech.

When Lights Are Low; That Old Devil Moon; The Nearness of You; How Long Has This Been Going On?; Tea for Two; The King; Lullaby of Birdland; Somebody Loves Me; Moonlight in Vermont.

BUD SHANK QUARTET (Pacific Jazz, 1-25-56). Bud Shank, alto & flute; Claude Williamson, piano; Don Prell, bass; Chuck Flores, drums.
Do Nothing Till You Hear from Me; Jubilation; Nature Boy; Nocturne for Flute; Caravan; Walkin'; My Shining Hour; All This and Heaven, Too; Bag of Blues.

CHICO HAMILTON TRIO (Pacific Jazz, 2-8-56). Chico Hamilton, drums; George Duvivier, bass; Jim Hall, guitar.

Autumn Landscape; Porch Light; Blues on the Rocks; Skinned Strings.

JOHN LEWIS QUINTET (Pacific Jazz, 2-10-56). John Lewis, piano; Bill Perkins, tenor; Chico Hamilton, drums; Percy Heath, bass; Jim Hall, guitar.

Love Me or Leave Me; 2nd East, 3rd West; Easy Living; Skylark; I Can't Get Started; Almost Like Being in Love.

SAL SALVADOR (Bethlehem, 2-13 & 2-14-56). Sal Salvador, guitar; Eddie Costa, piano and vibes; George Boumanis, bass; Jimmy Campbell, drums.

All the Things You Are; Frivolous Soul; Handful of Stars; I Cover the Waterfront; I Love You; I'll Remember April; Salamant; Tangerines; You Could Swing for That; You Stepped Out of a Dream.

FRANK HUNTER (Bethlehem, 2-14 & 2-15-56). Frank Hunter, arranger & conductor; Howard McGhee, trumpet; reeds—Herbie Mann, Danny Bank, Sid Brown, Phil Bodner, Leon Cohen; rhythm—Don Trenner, piano; Al Cofala, guitar; Arnold Fishkin, bass; Don Lamond and Osie Johnson alternating on drums.

The Best Things in Life Are Free; Broken-hearted; Come to Me; I'm a Dreamer; Just Imagine; Life Is Just a Bowl of Cherries; My Sin; My Song; So Blue; Sunny Boy; Thrill Is Gone; Together.

DUKE ELLINGTON ORK (Bethlehem, recorded in Chicago, 2-7 & 2-8-56). Trumpets—Clark Terry, Ray Nance, Cat Anderson, Willie Cook; trombones—Britt Woodman, Quentin Jackson; reeds—Russell Procope, Johnny Hodges, Paul Gonsalves, Harry Carney. Jimmy Hamilton; rhythm—Duke Ellington, piano; Jimmy Woode, bass; Sam Woodyard, drums.
Castanets; Creole Love Call; East St. Louis Toodle-Do; Jack the Bear; Ka-Ko; Stompy Jones, and others.

We Goofed

In the *Up Beat* section of the March 7 *Down Beat*, proper credit was inadvertently omitted from part one of the Roy Eldridge solo on *I/I Had You*. The tune is copyright by the Robbins Music Corp., New York, N. Y., and was reproduced with their permission.

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reveals secret of the*

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