

June 13, 1956
30

DOWN BEAT

RECORDS
HIGH-FIDELITY
INSTRUMENTS
FILMLAND UP BEAT
RADIO • TV

Ted Heath Wins
Huge Ovation

(See Page 7)

Newport Lineup
Just About Set

(See Page 7)

Artists By:

Ralph J. Gleason
Leonard Feather

Nat Hentoff
George Hoefer
Barry Ulanov

35
CENTS

CANADA 35c
FOREIGN 50c



Mel Torme

See Page 11

at the top...



DIZZY GILLESPIE



CHET BAKER



SHORTY ROGERS



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Chords And Discords

Those Tristano Tapes . . .

New York City

To the Editor:

I have just listened to the Tristano LP on Atlantic. First, to clear away any mystery concerning this record: *Line Up* is *All of Me* in Ab; *East 32nd Street* I was not able to identify; however, I would guess it to be a standard major tune played on the harmonic minor scale, which is a favorite device with Lennie.

What was done on *Line Up* and *East 32nd Street* is as follows: Peter Ind and Jeff Morton were taped at normal, playing a rhythm section accompaniment of these tunes. Lennie then played a line with his right hand in the bass section of the piano at a slower tempo and in a lower key (probably a perfect 5th down). This tape was then speeded up until it matched the tape containing the rhythmic accompaniment.

There seems to be some confusion in some circles as to whether anything was

tampered with, and if so, what. There is plenty of tampering here, but it is not with the tapes containing the rhythmic accompaniment—they are normal. The tampering has occurred on the piano tapes; they have been increased, I would say, some 200 vibrations a second.

The aesthetic, psychological, and ethical problems here involved are not too complex. Most of the answer lies in a careful study of the sides made at the Confucious.

I suggest a little more restraint from Barry in these matters; some of his comments are so obviously ludicrous.

The point is that Lennie no longer enjoys an avant garde position in the art form. The west coast movement and recent trends apparent here in the east have little or nothing to do with the philosophy or the music of Lennie Tristano. Actually, jazz has bypassed Lennie and is ranging far and wide with a healthy vigor which has nothing to do with quiz tunes and multiple tapes.

John Mehegan

Old Bridge, N. J.

To the Editor:

Lennie Tristano's statements quoted in Nat Hentoff's excellent article on this pianist's experimental jazz deserve

to be placed in context with other forms of contemporary art.

Tristano rightly disclaims any right to being called a jazz messiah, and it is certainly still too early to say how important the contribution of any present-day artist will be to the music of 20 (or 50) years from now. But Tristano's ideas parallel surprisingly the ideas of artists who are making advances in other highly abstract forms of art—painting, sculpture, serious music, and dance.

Because Tristano's approach is so in tune with the approach of significant artists in other fields (few of whom probably have heard of Tristano), it is very likely that Tristano, of all jazz artists, represents the most important thread of development in jazz, since his ideas in jazz have been shaped by our culture in the same direction as important independent artists in other fields.

George Bright

Another Rebuttal . . .

Chicago, Ill.

To the Editor:

Surely you've received many rebuttals to Mr. Jacobs' dyspeptic jibe at Nat Hentoff (*Down Beat*, May 30).

What has attracted me to Hentoff's columns is not alone the scope of his musical know-how and know-why; there's a humanity to his writing; always a respect for the artist, even the one he may be adversely criticizing.

In Hentoff, a mature man is at work.

It may be worth noting that *Down Beat* itself, as a journal of fact and opinion, has found an over-all maturity through the years.

The development of *Down Beat* itself might make a fine supplementary story, some day, to the tale of jazz' growth.

Studs Terkel

Swingin' Frankly . . .

Washington, D. C.

To the Editor:

In your May 2 issue you reviewed, under *Packaged Goods*, an LP by Frank Sinatra titled *Songs for Swingin' Lovers*.

I don't want to appear too churlish or peyayunish, but during the past year you have reviewed in *Jazz Reviews* LPs by George Wein and Don Elliott (singing) on the male side. On the female side you have reviewed LPs by Jeri Southern, Helen Merrill, Teddi King, June Christy, Dinah Washington, Sarah Vaughan, Lurlean Hunter, and several others. Now do you perchance think that George Wein is a jazz singer and Frank Sinatra is a "pop" singer? The placement of your reviews would so indicate.

One loud (and perhaps middle-aged) voice for the greatest—Frank Sinatra. And a suggestion that you give a listen to the record about which this letter is written.

C. O. Rasmussen

(Ed. Note: Reader Rasmussen need have no doubts as to the unalloyed joy Sinatra's LP has brought to *Down Beat*'s ears. Our reviews have so indicated. A few issues ago, however, it was decided that because the distinction as to what is and what is not a jazz singer is so hazy in most minds, virtually all vocal records would be reviewed under *Packaged Goods*—a classification that embraces collections of interest to a broad segment of the music-buying public. Those vocal records which we feel are of principal interest only to jazz fans will be placed in the jazz category.)

(Turn to Page 34)



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DOWN BEAT

News and Features

- 7 McKinley Off and Running with Miller Ork
- 7 Newport Lineup Nearly Complete
- 7 Huge Ovation for Ted Heath at Carnegie
- 7 Britisher Randall Gets Fast Dixieland Shuffle
- 8 Berkshire Jazz Festival Planned
- 9 Manuti in Bitter Attack on Local 47 'Rebels'
- 9 Philadelphia Ork Again Tops Classics Critics Poll
- 10 Bethlehem Label Started with Pops, Found Jazz
- 11 Mel Torme: A Look at a Mature, Remarkable Singer
- 12 The Vibronics: A New Musical Instrument
- 13 Hank Jones: Applause Mounts for a Top Pianist
- 14 Music Educators Take a Look at Jazz
- 15 Dissonant Thirds: Three Critics Review a Duo
- 17 Gillespie Band Casts Spell Over Midwest
- 34 Clooney TV Show Gets Start
- 36 Local 47 Insurgents Map Fight in Courts, Convention
- 36 Basie at Work on Jazz History
- 41 Johnny Richards Organizing Ork

Departments

- 42 Band Routes
- 27 The Blindfold Test (Dick Hyman)
- 8 Caught in the Act
- 4 Chords and Discords
- 28 Classical Record Reviews
- 23 Counterpoint (Nat Hentoff)
- 28 The Devil's Advocate (Mason Sargent)
- 29 Feather's Nest (Leonard Feather)
- 41 The Hot Box (George Hooper)
- 20 Jazz Record Reviews
- 26 Jazz Reissues
- 19 Packaged Goods in Review
- 16 Perspectives (Ralph J. Gleason)
- 31 Popular Records Reviews
- 6 Strictly Ad Lib
- 25 Barry Ulanov

Special Feature

Another edition of *Up Beat* begins on page 37, with solos for instrumentalists including efforts by Bill Harris, George Shearing, Matt Dennis, and Dave Pell.

On the Cover

Critics have been turning handflips lately over the great record resurgence of Mel Torme, whose recent Bethlehem albums have done remarkably well. For an inside look at what makes this young oldtimer of show business click, see Leonard Feather's story which starts on page 11.

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The First Chorus

In the mail the other day came a clipping from the University of Detroit *Varsity News*, in which an editorial was circled in red. I'd like to quote from it.

"Benny Goodman, a man of tremendous ability and a great drawing power, was hired to play at this year's Carnival. When the people entered the dance area, they were pleasantly greeted by the strains of Benny's 'licorice stick' floating above the heads of the crowd gathered about the bandstand.

"This, they thought, was fine. Here was Benny and his aggregation giving dancers a few minutes to rest while the band did a few instrumental gymnastics.

". . . Then at midnight, the name who had drawn such a big crowd suddenly disappeared. What the latecomer didn't know was that Goodman had not shown up at the dance until 10 p.m., an hour after he was scheduled to appear.

"Two hours each of two nights for \$6,000. Not a bad way to make a living.

". . . We are quite certain that Goodman will not be asked again to play for a U-D function."

Sick? Maybe. Benny's health has allegedly been below par of late. But that's not the point.

Because most of you who have attended proms, ballrooms, and hotels where bands play know that this is not an isolated instance. It has become common practice for many leaders to come late and leave early.

And it carries the implication that the leader is doing the dancers an immense favor by showing up. And that once he has dropped in to play a couple of solos, or wave a baton and sign a few perfunctory autographs, the job is finished.

But it also carries the strong implication that the band doesn't need him to play well, and that a bandleader supplies only a name—a la no talent.

Granted, the leader has other responsibilities. There are people to meet, bookers to talk to, press agents to consult, friends to see. But his primary function lies in the title he carries—leader.

And it might be wise for many of the men to take a long, objective look at themselves to see just how much their attitude toward dancers has to do with the fact that there aren't many dancers anymore.

The Dance Orchestra Leaders of America have another national convention coming up in the fall to try to work out their problems. It might be wise if they would devote a portion of their time to defining just what responsibilities they have as leaders to the people who pay their salaries.

Couldn't hurt.

—jack Tracy



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NEW YORK

ONSTAGE: Mr. Wonderful, critics notwithstanding, is doing well, and may go into the fall . . . **Bob Merrill** wrote a score for *Anna Christie* for MGM, but the work will first be produced on Broadway because of the enthusiasm of producers **Robert Griffith** and **Harold Prince** and **George Abbott** . . . Columbia's recording of *The Most Happy Fella* will take two 12" LPs. Several disc jockeys and a couple of a&r men invested in the show . . . **Shirley Jones** stars in *The Beggar's Opera* at the Cambridge (Mass.) drama festival July 25-Aug. 11.

ENTERTAINMENT-IN-THE-ROUND: Tommy Small of WWRL has been elected the new Mayor of Harlem via the customary newspaper polls . . . **Louie Bellson** hopes to head a band this fall on a theater tour with **Pearl Bailey** . . . **Liberace** starts a series of British dates Oct. 15 and will probably also play Amsterdam and Paris before a probable Broadway show in November . . . **Jackie Gleason** is talking—but just talking so far—about touring with a 40-piece band . . . **Lonnie Donegan** is at the Town and Country in Brooklyn for two weeks after shots on the **Perry Como** show and **Bill Randle's** TV seminar in Cleveland. Lonnie may stay here throughout the summer if work holds up . . . Benefits for the injured **Arnett Cobb** are scheduled for the Apollo and the Savoy for mid-June . . . Negotiations are underway for a **Bill Haley** tour of England and Europe starting early in September . . . The **Cameo** returned to jazz with **Sylvia Syms** and **Billy Taylor** . . . **Caterina Valente** will play the Cotillion room of the Pierre Sept. 25 . . . **Eartha Kitt** opens at the Persian room Oct. 11. Fall season starts there Sept. 13 with **Lisa Kirk**.

JAZZ: When **Buddy Collette** had to miss most of the **Chico Hamilton** unit's New York debut due to studio commitments, **Jerome Richardson** did a most impressive job of assimilating the book quickly and well . . . **Phineas Newborn** cut an album for Atlantic. Unaccompanied on some tracks, he added **Kenny Clarke** and **Oscar Pettiford** on others, and his guitarist brother, **Calvin**, on the rest . . . **Jackie McLean** will probably replace **Hank Mobley** with the **Jazz Messengers**. Mobley wants to study in New York . . . **Morgan King** was brought back into Basin Street for her fourth booking in seven weeks . . . Savoy will issue a set of old **Joe Williams** sides on its Regent label . . . Blue Note recorded Chicago tenor **John Griffin**, well-regarded by traveling musicians, with **Max Roach**, **Curly Russell**, and **Wynton Kelly**.

Benny Goodman plays Mozart's clarinet quintet at the Berkshire Festival July 11 . . . **John Mehegan** still at The Composer . . . **Hear Me Talkin' to Ya** will be published in Denmark . . . The Nut Club in the Village, a strip joint, may switch to jazz under a new name, The Pad . . . **Marian McPartland** and **Tal Farlow** share the bill at The Composer starting June 21 . . . **Conte Candoli** quartet followed by **Kenny Dorham** quintet at Cafe Bohemia, with Blue Note to record the latter combo at the club. **Hal Schaefer** goes into the room June 8 for two weeks . . . **Terry Gibbs** at Birdland June 2-20 . . . **Teddy Wilson** trio at the Embury June 18-Aug. 5 . . . **Al Bandini** at Cafe Rivera in the Village with pianist **Ed Wilcox** . . . **J. R. Monterose** says *that's* how it's spelled . . . **Elvin Jones** back on drums with **Bud Powell** . . . **Rose Murphy** at the Embury opposite **Hampton Hawes**, used **Slam Stewart**, **Jimmy Shirley**, and **Bobby Donaldson** as backing . . . **Gerry Mulligan** swung back into action in May at Olivia's Patio lounge in Washington . . . **Louis Armstrong** will not play Latin America for the state department this summer as reported elsewhere.

RECORDS, RADIO, TV: Before **Elvis Presley's** new single, *My Baby Left Me* and *I Want You, I Need You*, was even shipped, Victor had advance orders of 400,000. His album has broken all Victor pop album records, sailing past 300,000, which is 100,000 more than *The Glenn Miller Story* and *Mario Lanza's The Student Prince* . . . **Bill Haley's See You Later, Alligator** is his fourth million-selling disc . . . Disc jockey **Bill Randle** recording for Coral as *Swingin' Sam* . . . RCA Victor signed 27-year-old classical pianist **Gary Graffman** . . . **Person-to-Person** interested in **Duke Ellington** as a guest. Also **Dizzy Gillespie**, although **Sid**

(Turn to Page 32)

Splendid!!

Chicago—From *Music Makers*, Harold T. Flarty's column in the *Morris-town, N. J., Daily Record*.

Willie (Restum) blows honking riffs on a baritone sax and demonstrates a bit of tricky footwork. His Bermuda shorts and oversize canvas shoes add to the informal atmosphere. Such zany bits as blowing *I'm Forever Blowing Bubbles* on his sax while bubbles streamed from the top of his hat and parading around the gym playing *When the Saints Go Marching In*, with the trombonist perched on his shoulders, had the crowd screaming. It was a splendid evening of entertainment. The Lions club is to be congratulated for sponsoring the high caliber show." Real lions?

Huge Ovation For Ted Heath

New York—Ted Heath closed his 7,000-mile tour of America with an enthusiastically successful sellout Carnegie Hall Concert May 1. June Christy ended the first half of the concert and the Four Freshmen closed the second. The rest of the program was played by the Heath band.

Booking agency executives and trade paper reporters in the audience agreed that the audience response to the Heath band exceeded in intensity and volume any reaction to an American band at Carnegie Hall in recent years. Reason was that few American bands pay as much care as Heath to precision section work and showmanship (including the high polish on all the instruments). Also, since most of the members of the Heath band have been together a long time, there's an infectious band spirit in the unit that's rare in American bands.

In any case, the audience stamped and cheered for more Heath at the end of the concert until Nat Cole came out from the wings to deliver a tribute to Heath and his men. If another exchange agreement can be worked out next year, Heath will return, probably as the head of his own package. He indicated before sailing back to England that he had taken a loss of \$79 on the tour. "But we had to come," he pointed out, "even though it cost \$9,000 alone in transporting the band." Heath figures it was a sound investment in view of the added prestige his orchestra gained and the increased sale of his London Records.

London recorded 1½ hours of Heath at the concert and hasn't decided yet whether to release a two-12" set or separate L.P.s. Album is likely to be released in September.

Gary Crosby In Army

Hollywood — Gary Crosby was inducted into the U. S. army here May 2 and reported for basic training at Fort Ord, Calif.

McKinley, Off And Running With Miller Ork, Is Booked Into August

New York—Even before personnel or arrangers had been set up for the Glenn Miller Orchestra under the Direction of and Featuring Ray McKinley, the band had been booked into August by Willard Alexander, who is credited with the idea for re-forming the orchestra.

The orchestra will be run by McKinley in partnership with Helen Miller and the Miller estate represented by attorney David McKay. McKay has set up Glenn Miller Productions, and he will act as one of its directors.

Contacted at prestime, McKinley stated, "I'm auditioning arrangers much more seriously than musicians, because we require people who can write the Miller sound. We're using Glenn's old book to the hilt, selecting its highlights, and we'll also include some of the songs that have been identified with me on records.

We will, of course, include the most popular current songs, but as written in the Miller style. The important thing in the Miller band is not so much the personnel as the book.

"It's not like the Goodman band, where you need a clarinetist and somebody to take the Harry James parts. This band is featured collectively; the soloists are not the primary factor."

The reorganized Miller band is not expected to record for six months, but eventually will cut for RCA Victor. Although there may be one or two try-out dates, the official opening for the band is June 8 at the University of Maine in Orono. The band then moves on to:

Harshy, Penn. (9), Philadelphia (11), Lawlertown (13), Pittsburgh (14), Youngstown, Ohio (16), Celina, Ohio (17), Lexington (20), Columbus, Ohio (22), Norfolk (28), Carrolltown, Penn. (29), Langley Air Force Base (July 1), Buckeye Lake, Ohio (6), Wallad Lake, Mich (7), Traverso City, Mich. (11), Muskegon, Mich (13), Spring Valley, Ill. (14), Cedar Lake, Ind. (16), Rochester, Ind. (18), Des Moines (20), Marion, Iowa (21), Sioux City (22), Waterloo, Iowa (23), Sioux Falls, S. D. (26), St. Paul (28), Austin, Minn. (29), Dubuque, Iowa (Aug. 1), Sandusky, Ohio (9), Flint, Mich. (11), Endicott, N. Y. (25), and Ephrata, Penn. (26).

Mercer Named Academy Pres

Hollywood—Johnny Mercer has been elected president of the Hollywood chapter of the Academy of TV Arts and Sciences.

He was voted into office by the local board of governors over his protestations that he did not feel he could give the office the attention it warranted, as he has a possible Broadway show upcoming and may not be able to devote fulltime efforts to the job. Mercer was first vice-president last year.

Grove Signs Cole

Hollywood — Nat Cole has been signed for his first appearance at the swank Coconut Grove, the supper club management has announced. The singer-pianist will open a three-week engagement sometime this summer, definite date to be announced shortly.

Newport Lineup Practically Set

New York—Except for last-minute additions and a few possible changes, this year's American Jazz Festival at Newport (July 5, 6, 7) shapes up this way:

Thursday — Count Basie, Sarah Vaughan, George Shearing, Toshiko Akiyoshi, Jutta Hipp, Charlie Mingus, and a Dixieland group not yet set;

Friday—Louis Armstrong, Dave Brubeck, Kai Winding and J. J. Johnson, Miles Davis, the Eddie Condon All-Stars, Jimmy Rushing-Buck Clayton, and possibly the Jazz Messengers;

Saturday—Duke Ellington, Art Tatum, Chico Hamilton, Gerry Mulligan, Anita O'Day, and Friedrich Gulda.

The fees of the Friday night artists are being paid for by Columbia Records, who will record the night for a future album.

On Friday afternoon there will be a panel discussion on the evolution of jazz by several writer-historians not yet selected. Saturday afternoon will feature a concert of relatively new and in some cases experimental units. Set thus far are the Bud Shank quartet and Phineas Newborn's quartet, with probably three more combos to be added.

Randall Gets Fast Dixieland Shuffle

New York—Almost ignored in the trade press play on Louis Armstrong's exchange visit to England was the disposal of his British opposite number, Freddie Randall, in this country.

Trumpeter Randall and his Dixieland band finally were slipped inconspicuously into Irv and Is Feld's *Biggest Rock 'n Roll Show of '56*.

The tour, a big money-maker, will have played 45 dates by June 3, and Randall was to join the troupe in New Orleans May 19 for its last 16 dates. Heading the package are Bill Haley and His Comets, and the roster includes the Platters, Clyde McPhatter, Lavern Baker, Big Joe Turner, Frankie Lyman and His Teenagers, Teen Queens, Bo Diddley, the Drifters, the Flamingos, the Colts, and Red Prysock's orchestra.

The show was made up of acts from five agencies and since Joe Glaser, Armstrong's manager, controlled several of the important acts, Randall's inclusion was arranged.

Caught In The Act

Tal Farlow Trio; Composer, New York

One of the most gratifying trios to play New York in the past three years was first assembled several months ago by Composer co-owners Cy Baron and Willie Shores to fit the calming specifications of their room. Headed by guitarist Farlow, the unit includes Eddie Costa on vibes and piano, and bassist Vinnie Burke.

The continually inventive interplay of the trio is formed of the kind of mutual pleasure in and respect for each other's musicianship that makes for a constant, spontaneous exchange of mid-chorus smiles. Farlow idea-wise is like a swinging waterfall with a rare resourcefulness of fresh conception. He gets a warm, full, single-string tone with a minimum of the neon-like sound glare too many electrified guitarists radiate. When the others solo, Tal turns off the juice and comps with un-failing unamplified time. (Few aural experiences are as cleanly welcome these days as the sound of an unamplified guitar.)

Costa, certain to be an important force in modern jazz, plays both his instruments with spare, heated imagination and one of the deepest feelings for swing among the newer jazzmen. Vinnie Burke, a distinguished craftsman, is a rhythmic bulwark as well as a consistently stimulating soloist.

Most of the trio's tasty book is made up of heads. Tal has written down some themes and the combo also plays several titles from Tal's albums. A characteristic casual set might include an up-tempo *Yesterdays* with Costa wailing incisively on vibes; Tal's *And She Remembers Me*; Duke Jordan's tensile, melodically attractive *Jordan*; a lyrically virile *They Can't Take That Away from Me*; an extended treatment of their signature, *I Bring You Finjians for Your Zarf*, titled by Sol Weiss, the Jean Cocteau of Fantasy.

The trio unfortunately may not be together too much longer, since Farlow intends to settle on the west coast, while Burke and Costa have commitments here. Norman Granz, however, will record the combo for Norgren and they'll be back at the Composer June 21 on the same bill as the Marian McPartland trio. It's worth traveling some distance to expose yourself to the relaxing airiness and wit of this post-graduate discussion group.

—nat

**Duke Ellington, Hazel Scott;
Fleming, Los Vegas**

Although Duke Ellington and the type of presentation given him at the *Fleming* are not in close harmony, he and his orchestra are bringing some fresh musical air to this overly-commercialized gambling rampart. Hazel Scott, too, has her inning in which she adds to the smarter side of the production.

Duke, whenever away from jazz lairs, usually relaxes to the point where he will voice no opinion on the proper showcasing of his prodigious talent. There is a willy-nilly quality about this particular show which finds everything Ellington-wise weighting the forepart and no representation — other than

backing the dance line, comedian Archie Robbins, or Hazel Scott — thereafter. The audience fairly begs for more of the Duke, but has to be content with the tasty sampling up front.

If other emcees along the Vegas Strip would assemble ringside at the *Fleming* to learn from this masterful verbal pilot, all production IQs would immediately rise. As for the style of music purveyed, Ellington has few peers. A getaway with *VIP Boogie* and *Jam with Sam* brings many soloists forward — Harry Carney, Jimmy Hamilton, Nelson Williams, Paul Gonsalves, Britt Woodman, Russell Procope, Willie Anderson, Quentin Jackson, and Clark Terry — for brief solos. Johnny Hodges sounds his scooping, liquid alto in *I've Got It Bad*, and vocalist Jimmy Grissom receives warm reception in *Everything But You*. Duke delights with his monologue, *Pretty and the Wolf*, with assist from Hamilton, Carney, and Procope, moving aside from some puckish antics from Ray Nance in *Hey, Mon Cherie*. There remains the lengthy but outstanding medley of Ellingtonia, comprising the bulk of his pop tunes to bring the segment to a strong finish.

Miss Scott's sophistication is evident in her French version of *Autumn Leaves*, not altogether a wise linguistic foray for this room. She strives for earthiness in the Neal Hefti arrangement of *St. Louis Blues*, and in *Come By Sunday* zips up her skirt to romp in a display of legs for insurance of further rapport with the Vegas dice set. Not until the finale, a mad *One O'Clock Jump*, with the Scott piano outlined against the Ellington sound, and the dance line prancing in all directions, do the restrictions seem to vanish. When the curtain falls upon Duke and Hazel in a casual version of the jitterbug, the table-sitters are quite carried away by the scene, however cliché.

—bill willard

Teddy Charles Concert; New York

More than 300 quietly intent high school and college students attended a recent Teddy Charles tent concert in the Joan of Arc junior high school auditorium, sponsored by the Two Jazz clubs of City College of New York. Musically and programatically, the concert was one of the best modern jazz evenings held in New York in the last few years.

The musicians were Charles, Art Farmer, Gigi Gryce, Hal Stein, Teo Macero, Don Butterfield, Jimmy Raney, Hall Overton, Charlie Mingus, and Rudy Nichols. A large percentage of the concert consisted of numbers from Charles' recent Atlantic LP for the same instrumentation and with five of the same men.

Among the more immediately effective performances were Mal Waldron's *Vibrations*, Jimmy Giuffie's *The Quiet Time*, Charles' arrangement of *Nature Boy* and his own *The Emperor*, Bobby Brookmeyer's *Show Time* (not on the LP), George Russell's *Lydian M-1*, improvisations on *Night in Tunisia*, and Butterfield's surprisingly flexible tube performance on *Sunday Kind of Love*.

Charles proved to be a lucid, slightly barbed, and always helpful commentator. The concert as a whole was distinctly superior to the under-rehearsed modern jazz evening in Cooper Union several weeks before.

—nat

Berkshire Sets Jazz Festival

Lenox, Mass.—The Berkshire Music Barn, a mile from the Boston Symphony orchestra's "shed," will offer a summer-long jazz festival starting July 1 with Louis Armstrong and culminating Sept. 2 with the Modern Jazz Quartet.

In between these dates will be some 20 other concerts covering a wide range of jazz and folk music. Phil and Stephanie Barber administer the Barn.

Climax of the festival will be the 7th annual jazz and folk round table starting Aug. 12 and continuing for three weeks, during which the Modern Jazz quartet will be in residence at Music inn for a workshop period of experimentation. Other musicians may be invited by the MJQ to participate.

In addition to the concerts mentioned, bookings include Count Basie (July 4), Dave Brubeck (8), Duke Ellington (15), Sarah Vaughan (Aug. 5), the MJQ and Chris Connor (12). Richard Dyer-Bennett, Carlos Montoya, and Josh White are planned for a Saturday afternoon series of concerts in late July and early August.

The Barn also is continuing this year its modern jazz series, on four Thursdays starting July 12. The four groups will be announced at a later date. These evenings will be advertised as "Concerts for Connoisseurs."

The open court of the Barn will have a weather-tight canvas roof this year, and seats are being added to bring capacity to 800.

Daddy-O Loses Suit Vs. MGM

Chicago — A federal district court jury early this month found MGM pictures not guilty of violating any rights of the well-known, rhyming Chicago disc jockey, Daddy-O Daylie, in the film *Blackboard Jungle*.

Daddy-O claimed his professional career, name, and reputation were damaged by MGM's use of a character in the picture whose French name, Dadier, was distorted to Daddy-O by the juvenile delinquents he taught. The association of the name Daddy-O was alleged to be an invasion of Daylie's rights — \$700,000 worth, to be exact.

The trial lasted more than a week, with the long parade of witnesses for both sides including a number of Chicago radio and TV personalities, jazz club owner Frank Holzfeld, pianist Max Miller, Evan Hunter, author of *Blackboard Jungle*, Richard Waterman, anthropologist from the Northwestern university, Dan Burley, writer for *Jet* and *Ebony*, and poet Langston Hughes.

Even neutral *Down Beat* got into the act. Editor Jack Tracy testified as a witness on behalf of the plaintiff, and columnist Leonard Feather testified on behalf of the defendant, both on the basis of personal knowledge.

—I. I. Silverman

Manuti In Bitter Attack On Chicago Gets Read, Local 47 Associates New Jazz Room

New York—Al Manuti, President of Local 802, American Federation of Musicians, has attacked Cecil Read and the anti-Petrillo Local 47 (Los Angeles) forces in a bitter editorial in the April issue of *Allegro*, official publication of 802.

Excerpts from Manuti's long report to the membership contain these charges: "Stripped of all its camouflage and deliberately created fog and obscurity, the Local 47 story is that of a struggle between two political factions of a local labor union for internal control. As such, it is Local 47's own problem. We should not inject ourselves into this purely local matter. In fact, we have no right to inject ourselves into it, to endorse one faction or another, to take sides in any way.

"Mr. Read and his committee are engaged," Manuti said, "in a deliberate attempt to wreck the American Federation of Musicians, and consequently, every Local of the American Federation of Musicians. Mr. Read, and his committee are deliberately attempting to destroy the Music Performance Trust Funds and thereby deprive thousands of musicians of all locals of a source of musicians' employment, and one which has been the principal instrument for focusing attention on the battle for live music in America.

"Mr. Read and his committee," Manuti continued, "are deliberately planning to disenfranchise over 14,000 members of Local 47 and set up a tight little union consisting solely of select employees. In view of the foregoing, Mr. Read and his committee stand self-accused of irresponsibility, of recklessness, and as lacking in any of the fundamental qualities for trade-union leadership."

Manuti went on to say that he is opposed to Petrillo on the specific issue of the \$25 fee per musician for the re-run on TV of films they've made (the fee now goes into the Trust Fund), adding: "I feel that the Federation should forbid any reuse of films with the original music, so that those who want to use the films again on TV would have to employ musicians to score them and thereby create more jobs. But I part company with Mr. Read, and refuse to join him in a deliberate attempt to wreck the entire Trust Fund's setup, simply because I disagree with one of its provisions."

Chicago—The Randolph St. night spot, Mambo City, has been redesignated as the Modern Jazz room, with bookings set through mid-August on name jazz attractions. Proprietors Milt Schwartz and Ralph Mitchell probably were inspired to make the change by the growing interest in jazz in Chicago.

First attraction was the combo of J. J. Johnson and Kai Winding. Gerry Mulligan opened a two-week stand on May 30, Al Belletto follows for a lone week on June 13, Chet Baker takes over on June 20, Don Elliott on July 4, Chico Hamilton on July 18, and the Australian Jazz Quintet is set for Aug. 1.

The Modern Jazz room is located upstairs of the Preview lounge, which has been specializing in loud music to lure off-the-street trade. The Dukes of Dixieland currently are featured there.

Tape Recording Book Out

New York—A book designed for amateur and semiprofessional tape recordists, *Tape Recorders and Tape Recording* (192 pp., 100 illustrations, Radio Magazines, Inc.), has been published. School classroom techniques are given special emphasis in the book. The author is Harold D. Weiler.

Philadelphia Ork Again Tops Classics Poll

FOR THE FOURTH consecutive year *Down Beat* has polled the nation's music critics to determine their choices of the best in the classical field, and for the fourth consecutive year the Philadelphia orchestra has been resoundingly adjudged the world's premier music group.

The best conductor category was headed not by Philadelphia's Eugene Ormandy, however, who won last year, but by Fritz Reiner, who has had remarkable success with the Chicago Symphony orchestra the last three seasons.

The Budapest String quartet repeated as the best chamber music group, with the leading male singers lining up this way: Jussi Bjoerling, tenor; Leonard Warren, baritone, and Boris Christoff, basso.

Elisabeth Schwarzkopf was named to soprano; Blanche Thebom, mezzo, and Marian Anderson, contralto.

Complete results and best recorded efforts of the year follow:

- Best Orchestra**
 1. Philadelphia orchestra
 2. Concertgebouw
 3. Boston Symphony
- Best Conductor**
 1. Fritz Reiner (Chicago Symphony)
 2. Eugene Ormandy (Philadelphia orchestra)
 3. Charles Munch (Boston Symphony)
- Best Chamber Music Group**
 1. Budapest String Quartet
 2. I Musici
 3. Hungarian String Quartet

Best Male Tenor

1. Jussi Bjoerling
2. Richard Tucker
3. Jan Peerce

Best Baritone

1. Leonard Warren
2. Mattia Battistini
3. Robert Merrill

Best Basso

1. Boris Christoff
2. George London
3. Cesare Siepi

Best Soprano

1. Elisabeth Schwarzkopf
2. Renata Tebaldi
3. Zinka Milanov

Best Mezzo

1. Blanche Thebom
2. Nan Merriman
3. Rise Stevens

Best Contralto

1. Marian Anderson
2. Jean Madeira
3. Nan Merriman

Best Recorded Performances of 1955

Symphony

1. Shostakovich's 10th by Dimitri Mitropoulos and the New York Philharmonic (Columbia)
2. Tchaikovsky's *Fifth Symphony* by William Steinberg and the Pittsburgh Orchestra (Capitol)
3. Ravel's *Daphnes et Chloe* by Charles Munch and the Boston Symphony (Victor)

Opera

1. Mozart's *Così Fan Tutti* (Angel)
2. *Don Giovanni* (London)
3. Verdi's *Aida* by Milanov and Bjoerling. (Victor)

Chamber Music

1. Complete Brahms quartets by the Budapest quartet (Columbia)
2. Beethoven's quartets by the Hungarian quartet (Angel)
3. Quartetto Italiano-Malipiero and Prokofiev (Angel)

Vocal

1. Mozart Songs by Schwarzkopf & Giesecking (Angel)
2. Del Monaco & Tebaldi (London)
3. Russian Songs by Christoff (Victor)

Piano

1. Emil Gilel's Tchaikovsky Concerto with Fritz Reiner conducting (Victor)
2. Giesecking's Complete Mozart (Angel)
3. Beethoven Piano Sonatas by Bachaus (London)

Welk Orchestra Signs For Second Video Show

New York—Lawrence Welk and his orchestra have signed a contract for a second show on ABC-TV to start Sept. 3 (9:30 to 10:30 p. m., EDT).

The new program will be aimed at teenagers and will feature guest singers and instrumentalists in vogue with the youngsters, Welk said.

Bethlehem Started In Pops, Turned To Jazz

BETHLEHEM'S YOUNG PRESIDENT, Gus Wildi, stopped in midstatistic and asked, "Tell me, why do magazines use the term 'independent label' in writing about companies like ours? Is that a euphemism for 'small'?"

The answer given was that the "major" labels were often part of extended diversified domains like Victor-RCA, Columbia-CBS, Capitol-EMI, Decca-Universal-International, and ABC-Paramount. As it happens, the independents almost always are smaller than the majors.

"Well," Gus mused, "I guess I'd rather be called independent than small. But I think you'll find that Bethlehem has grown into one of the biggest independents in the field so we're not exactly small, in any case."

The size of Bethlehem's catalog and record sales backs up Gus' contention and indicates how quickly a relatively new label can rise in the current record market once it has determined on a direction and has then established a personality via a growing and fairly consistent catalog.

BETHLEHEM MUSIC CORP. BEGAN with ingenuous optimism in the fall of 1953 as a label doing battle in the fierce lists of pop singles. After a shaky year, Wildi decided in the fall of 1954 to switch to jazz LPs.

"We had to do something," he points out candidly, "or go out of business. So we reorganized the company and started more or less fresh."

Bethlehem's first LP, *Chris Connor Sings Lullabys of Birdland*, convinced the label it now knew where it wanted to go. The set went well from the beginning, and in fact, by the end of December, 1955, had sold some 18,000 copies. "In a previous story in your magazine," said Wildi, "a former spokesman for the company gave you some inflated figures on that Connor LP, but these are the accurate ones."

It was at this point that a hailstorm of Bethlehem jazz LPs began to hit the stores. One astonished shop owner said, "If this keeps up, in order to keep in stock on Bethlehems, I'll have to evict all the other labels." From the fall of 1954 to July, 1955, Bethlehem rushed six to seven LPs a month onto the market.

"The reason for that," says Wildi, "is that we had to establish a name for ourselves in the trade, and had to show that we weren't a fly-by-night outfit. Also, if we kept providing more LPs, our distributors were able to work better for us. In short, we needed a base from which to develop."

ANOTHER REORGANIZATION took place at Bethlehem in July, 1955, with Red Clyde replacing Creed Taylor as national a&r head and also assuming the sales manager's duties. It was announced at this point that Bethlehem was streamlining its operation, would be concentrating on its contracted artists and would do very few if any more one-shot sessions, was concerned essentially with quality not quantity, and was broadening its roster to include such singers as Mel Torme, Frances Faye, and Marilyn Maxwell.

The label has indeed increased its efficiency in the months since and is now working on a schedule that aims at releasing one album every Monday—with occasional exceptions because of unpredictable hassels inherent in the business-art of making records.

The Bethlehem hierarchy is young but trade-wise. President and sole owner Wildi, formerly engaged in Wall St.

activities, is 30. Joe Quinn, editor of the monthly newsletter, *Bethlehem Bandstand*, in charge of publicity, promotion and co-ordinating advertising with the label's agency, is 31. Gus defines Quinn's role as that of "the man who takes care of things other people forget." Joe Murawski, production manager, who co-ordinates the firm's activities so that the albums come out on time and who handles cost analysis, is 28. Also an integral part of the design are Merch Clyde, Red's wife, who is assistant sales manager; west coast sales manager Shelly Schneiderman; bookkeeper Larry Relkin, and the crisp but warm telephone voice of Bethlehem, Vera Stark.

Burt Goldblatt, though a free-lance artist, has been important to the Bethlehem scene, for he has done all Bethlehem's covers, several of which have been award-winners. Bethlehem is currently, however, searching for a wholly new way of packaging their albums, a way that thus far is secret.

OBVIOUSLY A KEY SPOKESMAN for Bethlehem is Red Clyde, since Red has the uniquely joined and often self-warring responsibilities of both a&r and sales direction.

Clyde was brought up in show business. His mother and father had a song and dance act, and Red began performing with them when he was about 5. He continued in the act until he was about 16 when he began to drum professionally, working with bands such as Van Alexander and Ted Fio Rito, among others.

Four army years included some playing in a service band, and after the war, Red worked for very short periods with Claude Thornhill and Bobby Sherwood. He gigged around with small groups until 1950.

Clyde has been with Bethlehem almost from its beginning. His first job was doing promotion in Washington, D. C., from the fall of 1953 to October, 1954. He was then promoted to west coast sales manager and also was in charge of a&r on the coast from October, 1954. James Henry A. Clyde cites as his primary credo:

"In jazz, so far as I'm concerned, there's really no need for an a&r man with regard to the music except to keep things within reason concerning the money spent on the date. But musically, I just let the guys play. I don't know how other companies feel about this, but my position is that if we sign, let's say, Howard McGhee, we don't sign him in order to tell him how to play or to change his style.

"I DO, OF COURSE, occasionally make some musical suggestions. I might like a given tune a little bit slower, for example. The guys try it that way, and if they don't feel it, they still do it their way. As for picking which take we'll use, we play the stuff back, and majority opinion usually rules. Once in a while, mine may be the minority opinion, but if it's strictly a jazz date, I still let them do what they want.

"Other suggestions I might make," said Red, "might concern the sequence in which the choruses are played. If there are trumpet, tenor, and trombone on the date, I'd probably put the tenor solo in the middle. As for selection of material, the artist and I go over material together. If we—the company—have done a tune a million times and others have, too, I may suggest we not do it. But if it's a jazz date and the musician still wants to do that tune, he does it. Same way if I suggest a song and he doesn't like

(Turn to Page 30)



Terry Morel



Claude Williamson



Max Bennett



Russ Garcia

mel torme

out of the fog

By Leonard Feather

MEL TORME recently made what the press agents would call a "triumphant return" to New York after a long absence.

The return was doubly triumphant in that it was not exactly, to quote another press agent cliché, "by popular demand." In fact, in view of some of his earlier experiences in the Apple, it was only with considerable misgivings that Mel was persuaded to return here at all.

The fact that he stayed on to deliver one of the most buoyantly dynamic night club acts ever seen around these parts, and that the business he did at the Cameo amply justified his decision to return here, made the whole episode especially heartwarming.

At 30, Melvin Howard Torme has more than 26 years of show business experience. Born Sept. 13, 1925, in Chicago, Mel had his musical education in infancy via radio. He recalls:

"MY PARENTS USED to listen all the time to the broadcasts by the old Coon-Sanders orchestra from the Blackhawk and I used to sing along with the band. Well, one night my father took me along to the Blackhawk and said to Joe Sanders: 'My boy here sings with you when you are on the air—he knows all your arrangements. Would you like to hear him?'"

One can imagine Sanders' reluctance at having a volunteer amateur wished on him; one can also picture the astonished reaction that led him to hire Mel and kept the 3-year-old prodigy on the bandstand every Monday night for the next six months. "I guess there were no child labor laws then," says Mel vaguely.

After the experience with Sanders, Mel matured during the next few years with such crazy combinations of the day as Louis Panico's band at the Oriental Gardens, Frankie Masters at

the College Inn, and Buddy Rogers' band.

"I began studying drums when I was 7, at grammar school," Torme says, "but from the age of 8 until I was 15 all I did professionally was dramatic radio work—a million soap operas all out of Chicago.

"TOOK UP PIANO when I was 14 and never had a lesson; a year later I wrote *Lament to Love*. This was at the time of the ASCAP-BMI war on the radio networks, when no ASCAP tunes could be played on the air and everyone was screaming out for new material. I had an uncle who was acquainted with Barney Ross, and Barney knew Harry James. He took me to Harry, who liked the song and recorded it with a Dick Haymes vocal. Later on there were several other records on the tune, including one by Les Brown.

"James seemed to be quite impressed with my singing, too, and he had an idea to put me in the band. You can picture what a big man I was around Hyde Park High. Steve Allen and I were in the high school band together; he played piano, and I played drums.

"Then Harry James changed his mind and decided not to take me on the road. Well, you can hardly imagine what that did to my reputation among the kids. The whole bloody school turned against me. You know how mean kids can be. It was a very embarrassing period for me."

MEL'S FATHER knew Ben Pollack from earlier years when Torme Sr. was a dancer; when Pollack said that a youngster like Mel could be useful as vocal arranger and singer in a band that was just being formed under the nominal leadership of Chico Marx, Mel

quit school in August, 1942, and traveled with the band for a year.

Pollack was the manager, and George Wettling was the regular drummer, but Mel subbed for Wettling occasionally. The experience led to his first movie assignment, *Higher and Higher* at RKO, featuring another singer who was making his movie debut, Frank Sinatra.

By now Mel was beginning to earn a national name as a teen-aged wonder. When the Marx band broke up, he and Pollack stayed together while Ben acted as his personal manager. This was the era of the Mel-Tones, a swinging but ill-fated vocal group that stuck together for three or four years but never quite made the big time.

DURING THIS PHASE there was another film, *Pardon My Rhythm*, opposite Gloria Jean at Universal. Mel played some drum solo spots and featured the Mel-Tones in this one; Les Baxter, who did some of the arrangements for the picture, joined the group as the bottom voice, but it was Mel who wrote all the Mel-Tones' arrangements.

"I lost my shirt with the Mel-Tones," Mel recalls without bitterness. "But there were some good musical results. Musicraft teamed us with Artie Shaw's band, and we made an album of Cole Porter songs. Woody Herman happened to hear one of the numbers, *Get out of Town*. He called Carlos Gastel and told him he thought I could make it on my own as a singer. You know Carlos—he couldn't wait, he had to call up at 3 o'clock in the morning and wake up my mother, father and me and tell me to get down to see him right away!"

"The Mel-Tones played one final gig, at the Golden Gate theater in San Francisco—strangely enough that was exactly where the Marx band had



played its last date before breaking up."

EXCEPT FOR a period of army service in 1945-6, Mel has worked continuously as a single ever since. His first date, at the Bocado in Hollywood, was one of those opportunities usually described as a fine springboard for other jobs, and this is just the way it turned out. During the eight weeks for which he was held over there, Arthur Freed came in, was suitably impressed, and signed him for a role in MGM's *Good News*.

By now Mel was riding high. He even had a firm reputation as a composer of lyrics and music: *Stranger in Town*, which he had written in 1943, was recorded a couple of years later by Martha Tilton, and also by Mel himself. 1946 was the fruitful year in which three of his biggest hits were written and recorded—*County Fair*, *Born to Be Blue*, and *The Christmas Song*.

But then came 1947, which, in two senses at least for Mel, was the year of the big blizzard in New York. He shudders as he recalls what happened when he was booked into the Copacabana.

"I wasn't ready for it," he says now. "It was damn near disastrous. Outside of an appearance at the Roxy theater with Chico Marx, this was my eastern debut. Mitzi Green was the star of the Copa show, and with this damn perennial juvenile face of mine, I looked even younger than I was.

"THE CRITICS really murdered me. It made such an impression on me at the time that I can still remember almost exactly what most of them said. Dorothy Kilgallen called me an egotistic amateur. George Frazier wrote: 'Mel Torme is a young man whose only claim to fame appears to be that he has had occasional dates with Ava Gardner. Evidently her taste has not improved since Mickey Rooney.' And Earl Wilson summed it all up with: 'I'll take Mitzi, to hell with Mel!'

"Naturally an experience like this had a terrible effect on me. I became an obnoxious kid with a real chip on the shoulder. It took quite a while for that attitude to wear off."

The years rolled by, and Mel worked steadily, with moderate success but apparently without the streak of luck that it takes to bring a hit record to any popular singer. After Musiercraft and Decca, there was a period with Capitol that was no more productive in the commercial sense, though he made some excellent musical sides. Despite changes of record affiliation and of management, Mel still didn't quite make it to the degree that his more sanguine admirers felt he should.

WHAT FINALLY made it for Mel, it would seem, was the broadening of interest in jazz-grounded singers and their consequent acceptance on LP records. In 1954, working for Gene Norman at the Crescendo in Hollywood, Mel recorded a 12" LP one night in the club. At last the joyous personality, the fine musicianship, and at least the aural parts of Mel's showmanship were conveyed spontaneously on records as no studio recording to date had succeeded in preserving them.

If Mel's act had been too musical, too hip, or just too good for the public up to this time, apparently the public had

Vibories Invention Permits Pianist To Double In Wood

"HOT MALLETS" may be a forgotten phrase, and the vibraphone mallet may go the way of the gearshift car and the pre-electric guitar if Jack Harris has his way.

Harris is an amazing character. Once an actor in silent movies, then a drummer leading his own band in San Francisco for many years, he now works as an engineer at the Trikon Corp., in Los Angeles.

A year or so ago, when Harris and his vibraphonist parted company, he decided that in the vibes department a good man was hard to find. So—why not find a way to enable every pianist to become a vibraphonist?

THE RESULT was the "vibories," so named because they combine the ivories of the piano keyboard with the regular sound of the vibes.

The vibories are an attachment to be hooked up with a regular set of vibes. They comprise a small, three-octave piano keyboard, placed in front of the vibes, and a wooden box, fitted on top of the vibes, containing a series of small solenoids, one for each note.

Press down 10 notes on the piano keyboard, and you also depress 10 of the solenoids, each connected with a little, cork-tipped mallet on a bakelite

finally succeeded in catching up with him.

"In the beginning people always used to ask me to sing straight, and I told them anybody could do that. Am I a jazz singer? I would say that anybody who improvises as much as I do must be a jazz singer."

In 1955 Mel signed with Bethlehem, a company whose executives appeared to share his enthusiasm for musical quality and his reluctance to accept the square, the trite, or the obvious. The first album, titled *It's a Blue World*, featured a dozen standards with an orchestral accompaniment directed by his long-time pianist Al Pellegri.

DESPITE ITS musical and commercial success, Mel wanted to move a step further. Fascinated by the sound of the old Gerry Mulligan Ten-tette on a Capitol LP, he decided to use a group of that type for his accompaniment on the next album. With Marty Paich as pianist, arranger, and conductor and a flock of top west coast stars in the personnel, he produced what most critics have felt is one of the greatest vocal LPs of recent years.

If a suitable booking can be arranged, Torme wants to bring Paich back from London (he's over there as Dorothy Dandridge's accompanist) and reconstruct the "Dek-tette," as it was called, for a couple of gigs because this LP has brought him not only a resounding popular reaction but an unprecedented degree of musical peace of mind.

The session at the Cameo erased all the ugly memories of the frustrated nights at the Copa: the Bethlehem LPs canceled out all the wasted years spent reaching for a hit on 78 singles. After a youthful career that has encountered many detours, it seems that Torme finally has found himself.

base. Simultaneously you hear 10 notes on the vibraphone. It's a wild and wonderful sound.

"WITH MALLETS, on fast, a vib solo work," Harris points out, "all you can play is one or two notes at a time. With the vibories you can play back-chord style in eighth notes—you can do anything you can play on a piano—and sound like three or four vibemen in one!"

Harris, who in 1936 was drummer in the Gary Nottingham band which had Pete Rugolo on piano, took up engineering in the 1940s, ran his own recording studio in San Francisco for five years and has a wide range of other inventions, among them, his own set of six "bongolettes" and, in the nonpercussion department, a 27-pound liferaft that can be dropped by parachute, opening up into a large cross that can support up to 40 persons. What other drummer can make this claim?

When he gave up drums last December, Harris left the vibories, the only model he had made, lying around unused in a garage.

ONE DAY IT occurred to him that his old friend Rugolo might enjoy having them around the house. As a result, they were tried out on an MGM date in which Pete took part, and later an entire LP was made for ABC-Paramount, entitled *Swingin' on the Vibories*, in which Sonny Clark, Kenny Drew, Gerry Wiggins, and Red Mitchell all tried their hands at the vib-keyboard, and all expressed amazement at the fullness and richness of the sound.

All manner of effects not normally obtainable on vibes, such as spread chords and various grace note devices, suddenly became as easy as breathing.

Comes the revolution—and Harris is seriously thinking of marketing his invention—every musician who's spent a lifetime developing a mallet technique will find himself utterly outmaneuvered by any pianist with ideas and an average, or even subaverage, technique.

—Leonard Feather

Reynolds Prepares 'Wide World Of Jazz'

New York—Fred Reynolds, Victor's new jazz a&r head, is preparing a *Wide World Of Jazz* set for which Dave Garroway will do the introduction and closing and write the notes.

As planned now, there'll be two sides apiece by Lee Wiley, Barbara Carroll, Tito Puente, and Helen Ward, backed by a big band led by Peanuts Hucko, and two by Hucko and the big band alone. Miss Wiley also is expected to sign a two-year contract with Victor calling for a minimum of an album a year.

Reynolds has signed the Johnny Hamlin unit and Larry Clinton. One of Clinton's first projects will be a modernized album of his former hits.

Hank Jones

Admiration Beginning To Mount For A Long-Underrated Pianist



By Nat Hentoff

HANK JONES has long been admired by fellow jazz pianists for what John Williams has characterized as the "flying flow" of his phrasing, along with the quality and consistency of his taste.

In recent months, Hank is finally being exposed to a wider audience than at any previous point in his career through his current work with the Benny Goodman band and particularly by means of an increasingly active recording schedule. In addition to his steady presence as a sideman on many sessions for a multiplicity of labels, Hank has also received a liberating opportunity from Ozzie Cadena of Savoy to demonstrate his large capacity as a soloist.

During a recent conversation, Hank touched on several central problems of the contemporary jazz pianist. In reporting his comments, which are as lucid and perceptive as his music, it should be noted that Hank is a prototype of a self-deprecatory artist. Almost every opinion that follows was preceded by Hank's stating: "Now, this is only my opinion and it could be different for others . . ."

The Left Hand: "I would agree that the left hand in the playing of some of the younger pianists is too inactive. Art Tatum, Teddy Wilson, and Billy Taylor have indicated that the left hand needn't be neglected to produce outstanding playing, and playing that is modern, too. The left hand should be used as a sort of running harmonic background to the right, not just to provide a sporadic chord now and then. The left hand should be so integral a part of a pianist's playing that he shouldn't think of one hand without the other. The left hand should be as fully capable of carrying a line as the right.

"One reason some of the younger players are sometimes not too outstanding on ballads is that in thinking of the solo line almost exclusively, they've gotten so used to playing a one finger line with the right hand, they no longer think orchestrally, and their harmonic sense is undeveloped."

The Paradox of Playing Jazz: "I don't have the kind of natural talent that, let's say, Erroll Garner was born with. If I don't sit down and put in three or four hours a day practicing, nothing happens at night, not at least by my standards. Yet the actual playing of jazz is separated from the playing of so-called serious music in that it's a relaxed thing. It's not a particularly studied thing although, of course, you must have done some studying. What I mean is I don't think consciously of what I'm trying to do when I'm playing in terms of each progression as I get to it. I can go back later and analyze what I've done, but in the playing, there is an over-all conception, a feeling pattern I want to express that guides me.

"As for my own development, I was first influenced by Fats Waller, later Art Tatum, Teddy Wilson, and Nat Cole. Tatum amazed me when I first heard him. I thought he must have had two pianos. When I first came to New York

around 1944, I began to be influenced by Bud Powell and Al Haig. I felt their style was fresh, new, and not different just for the sake of being different. It made sense, had drive and emotional content, whatever that means in words.

"I started to develop a different kind of melodic line during this period. And instead of playing rhythmic figures that were more or less separate figures, I began to use more passing tones, trying to weave a melody in and out of the chords. In other words, I began keeping the rhythmic line going at the same time as the melodic line, using the current, newer changes. Best way I can describe it is that I started to play more of a continuous line rather than an interrupted line, and as a result, the rhythm flowed more, too. It was a very slow thing, a change that took place almost imperceptibly."

The Rhythm Section: "The chief fault of some rhythm sections is their failure to listen to the other instruments, to what's going on around them. A good rhythm section must have the ability to think together as a unit, to all have the same type of drive. It's hard to put into words. They should play the same chords, and right chords. The bass must play basically good bass notes, not solo all the time.

"By that I mean when the bassist is playing behind a soloist, he must play good notes complementary to what the soloist is playing and on which he can build. He should stay pretty much inside the chord. To some bass players, right notes mean any notes. But if the bassist plays a flatted fifth when he should be playing the tonic, the soloist is going to miss something in the support. He won't get that bottom feeling unless the bassist is playing good bass notes. I don't mean the bassist should play the tonic and fifth all night but he should concentrate on the basic notes of a chord. He shouldn't play passing tones that would conflict with the soloist. Wendell Marshall is a man who follows the changes well, has a wonderful sound, and knows where to fit things.

"The pianist in a section has a function that in essence is the same as that of a singer's accompanist. He provides a rhythmic background in addition to the harmonic bass for the soloist to build on. Sometimes the pianist can lead, can suggest a certain progression, and let the soloist take it from there. Or he can follow from the beginning along the same line of thought the horn is doing. He should never get in the way; he should place the right chord at the right time; and he should never get so far out that the soloist can't follow him. And with certain types of soloists, it's better to maintain a strict rhythm and follow the horn all the way, do no suggesting. After all, it's the horn who's inventing on his solos and if the pianist interjects his own ideas too much or gets too far ahead, he's going to interfere with the soloist's train of thought. Nor is this function necessarily limiting for a pianist. For one thing, you can think of an endless variety of rhythmic patterns.

"As for drummers, some can play almost anything, and it sounds good. The mistake most young drummers make, however, is that they don't change the character, the sound of the beat often enough. Some will play the same sound throughout the trumpet and then the saxophone solos instead of varying the character of the beat by going from snare to top cymbal or maybe high hat. Of course, whenever possible, the drummer should find out what the soloist wants. Maybe he doesn't want it changed. Also I do not advocate a drummer breaking the nature of the tempo in the middle of a solo. He should wait until the end of the chorus. Essentially the drummer must listen. If he does, he'll see the need for changing the sound of the beat occasionally to conform with the soloists' flow of ideas. Jo Jones is one of the best drummers in this respect. He plays drums like a melodic instrument."

What Is Striving? "It's a hard one to put in words. To me it means that the movement is flowing rhythmically, idea-wise, and emotionally. If the music makes you feel

movement, if you feel the music's movement, its swinging. Swinging, then, implies movement of a line, of ideas, of emotional content. If the movement is dead or lacks continuity or if the ideas don't flow or are incoherent and lack rhythmic feeling and depth, then the performance doesn't swing.

"Brubeck, a fine musician, does not swing to me in the true sense of the word. Some of the best things I've heard him do don't swing, like the octet album. But I liked the ideas there and, harmonically, it was very well done. His writing and thinking are modern but I wouldn't say it swung. Gil Evans does. The writing he and others did for those Miles Capitol dates in the late '40s were probably the greatest modern swinging scores.

"Here's what I feel happens with the Brubeck quartet. Brubeck uses a lot of rhythmic patterns that to me are just rhythmic patterns. They don't fit into a general thing; they're disconnected. I know he's trying to build them into a big climax. But to me that climax is never reached in his work rhythmically. When you swing, the climax is reached rhythmically, emotionally and ideationally—all together."

Art Tatum, Andre Hodeir, Norman Granz: "I don't agree at all with Hodeir about Tatum too often being too ornamental. When Tatum plays a run, he doesn't play it at random. It definitely means something and is completely integrated into the whole. I can name five pianists offhand who do use technique for technique's sake. But not Tatum. And he has all the technique. Tatum has been a fountainhead of ideas for a long time, and has influenced probably a lot more pianists than Bud Powell has, including even Bud himself. Listen to Bud's *Over the Rainbow*. It's very much in the Tatum vein and is away from Bud's own idiom.

"I don't find Tatum emotionally shallow at all. I don't know who could be more emotional. Take *Aunt Hagar's Blues*, for example, as he plays it. I can name anything he's done at random, compare it with anything someone else has done, and there's nothing to be desired emotionally in Tatum's performance. I will say that recording-wise, I like the earlier things he's done on Decca, Brunswick, and Capitol better than his recent recordings for Norman Granz. Norman crowds things into a schedule. I feel that if it had been left up to Tatum, he wouldn't have done all that recording at once in a couple of nights. Recording 50 tunes at one time is ridiculous. And knowing Norman as I do, I feel he must have picked some of the tunes."

Plans: "I hope some day to be of sufficient stature to go out on my own. I'd like to become a better, more accomplished soloist. And more than that, I want to be able to do something worth while, to add something to the jazz tradition. I don't want to go out as a soloist just to go out."

Maltby. Platters Tour

New York—Richard Maltby and his band and the Platters will go on a short tour in June. Scheduled are dates at Allentown, Pa. (June 6); Mahoney City, Pa. (7); Binghamton, N. Y. (8), and Ashbury Park (9).

Music Educators Take A Long, Close Look At Jazz

(Ed. Note: An important indication of the acceptance of jazz was the presence of four spokesmen for this music at this year's Music Educators National conference, attended by 13,000 delegates. The four are the Rev. Norman O'Connor, George Wein, Dave Brubeck, and George Avakian, director of jazz and popular records for Columbia Records. Avakian wrote the following article at *Down Beat's* request.)

By George Avakian

IT WASN'T UNTIL the 50th annual meeting of the Music Educators National conference at St. Louis that jazz caught the serious attention of the music teachers of America.

April 18, 1956, marked the first program in this long series of meetings of American educators that was devoted to a serious consideration of jazz as part of the study programs offered in music to the young people of America.

The Rev. Norman O'Connor, Roman Catholic chaplain of Boston university; George Wein, proprietor of the Storyville night club in Boston, director of the Newport Jazz festival, and lecturer on jazz at Boston university; Dave Brubeck, popular figure in modern jazz, and myself were the persons chosen to present the case for jazz at the conference.

AND IT WAS just that — it was up to us to show why and how jazz fits into the study curriculum for music students.

Wein acted as co-ordinator for Father O'Connor and myself before the program. He determined that the most effective procedure was for Father O'Connor to serve as an informal moderator before and after talks by the two of us, in which he explained what it is that makes jazz a unique music, worth studying, and summarized what the materials are that go into making this unusual music.

Wein and I expressed the why and how of jazz study. I said that first I would show that jazz always has been a part of the American cultural scene, adapting from and reflecting the changing cultural patterns of every period of American history since its earliest manifestations after the Civil war.

WEIN FOLLOWED with a demonstration of how courses in jazz study could be framed to take advantage of the solid foundation of jazz in American culture, with specific reference to the material available for study by instructors as well as students.

Brubeck was a well-known name who attracted the younger delegates to the convention and also was a symbol to the older ones of a working jazz musician who is not only talented and successful but also articulate in his views on jazz and its place in education.

He demonstrated at the piano his thesis that the best foundation for a practical study of jazz is a solid foundation in basic music teaching, that a thorough knowledge of harmonic relationships is also the foundation of jazz improvisation, and that a technical grasp of all music is the basis of jazz musicianship as well.

THE RESPONSE from both teachers and students — who seemed to be equal-

ly well represented at the conference that morning — seemed to be most attentive and appreciative.

One sensed a thorough appreciation that jazz, as Father O'Connor took pains to point out, was something of value far apart from the popular music of the day. There was a minimum of confusion in the audience's mind as to just what constituted jazz.

That the younger members of the audience dug the present-day trends in jazz was apparent from the hearty response to my observation that rock and roll did not create juvenile delinquents, or vice versa, and that it was all too apparent that today's rock-and-roll kids were likely to turn into staid citizens who vote Republican.

Wein's technical discussions on teaching jazz drew pin-drop attention. One felt that this was no dry dissertation on how to teach a subject, but a vital discourse on the conduct of an important and lively course of study.

BEST OF ALL, I felt, were the comments of the elder statesmen of the conference. They could have been flip or obviously polite about paying lip service to an unscrubbed but unavoidable stepchild. Instead, they were genuinely interested, warm in their appreciation of our contribution and of the fact that all of us had taken time out of our professional and private lives to travel halfway across the country to do our bit for a better understanding of jazz and its future in the U. S. educational system.

It was obvious that jazz already had made a great impression on the thinking of our leading music educators, that it has won a place in their thinking on its own merits. What remained was for reason and direction to be given to the feeling of acceptance.

I believe that Father O'Connor, Wein, Brubeck, and I were able to help that feeling develop into something which can be put into practice in the study of music.

Lucky Finally Gets Lucky—In Europe

Paris—While in Europe for the last several months, tenor man Lucky Thompson has appeared on more record sessions than in the last several years in the United States. Among his many sessions were 10 titles for an unspecified company, 10 for Club Francais du Disque, 24 for the Swing label, and seven on Ducretet-Thomson with Emmett Berry.

When British baritone saxist Harry Klein, a replacement in the Kenton band for Jack Nimitz, had to return to London as a result of the illness of his mother, Lucky switched to baritone and played with Kenton for the rest of the latter's European tour.

Lucky was to return to the U. S. briefly at the end of May and then return to Europe for engagements into the fall.

Dissonant Thirds

(11. Note: *Down Beat* returns here to an old review policy, by letting the performer answer his critics at the time they review him. But in this new series, each performer will have three critics to answer—longtime *Down Beat* writer Michael Levin, and his two invited guest ghouls, in this case Nat Hentoff, associate editor, and Leonard Feather, a regular contributor. Watch for further *Dissonant Thirds* columns in future issues.)

Conducted by Michael Levin

Up for dissection, the Mitchell-Ruff Duo, recently commuting between Birdland and the Cafe Bohemia in New York. With ex-Hamptonite Dwiki Mitchell playing piano, and Willie Ruff alternating between bass and French horn, the duo has been working

Mitchell, from Jacksonville, Fla., studied music at the Philadelphia Music Academy, has a mother he reports as a fine pianist, and spent some time with the Lionel Hampton band. Says he played no jazz at all until he got into the army, but started playing in self-defense when he found a classical background did him little or no good at staying off KP.

Ruff is a trained French horn player, a graduate of the Yale school of music, and is from Sheffield, Ala. He's "fooled around with the bass" for years, but only recently started studying it seriously.

Mitchell's pet jazz preferences are Oscar Peterson, Bud Powell, and Art Tatum, while Ruff is voting for Ray Brown, Oscar Pettiford, and George Duvivier.

Nat Hentoff

Musicianship: Pianist Mitchell is technically fluent. He is often, however, overly percussive and his sense of dynamics is limited. On the numbers and passages that are closest to jazz, Mitchell plays with a good if not especially flowing beat, and a conception that seems often to be considerably pre-set. There is a rather heavy deliberateness in much of his jazz phrasing that frequently gives the impression more of planned effect than present improvisatory passion. On the duo's more ponderous malfunctions of popular material with classical formulae, Mitchell tends to be rhetorically wasteful via many-noted runs and general pyrotechnics that distort the essential line of the music such as it is.

Ruff is an excellent legitimate French horn player with a swellingly round quality of tone that none of the jazz French horn players have yet matched. He also, as Mike Levin indicated, is on intimate terms with the nature and virtues of the *sfz* and *sfz*. Unlike his colleague, he also appreciates the value of economy of means. He is not, nor do I think he pretends to be, a jazz French horn player, so that his interludes on the horn are largely in the nature of superior pop serenades.

Ruff plays skilled bass (he bows beautifully), but how good a jazz bassist he is becomes difficult to determine, since his partner is rhythmically no Horace Silver, and since the two of them spend so much of their time in rhapsodizing.

Repertoire and Perspective: On such amiable romps as *Lucien*, *You're a Sweetheart*, and *Love Is Just Around the Corner*, the duo is pleasant, but

more of an entertaining group than one that also particularly stirs the emotions. It is, however, in such embarrassing numbers as *Yesterdays* (outfitted with a chorale-like opening; a Bach-derived chaconne-like section; a hopping "jazz" interlude; a pounding, stormy Beethoven-struck section; and a return to quasi-Bach) that the duo tumbles into tastelessness. Similar is the intermixture of *Stella By Starlight* with elements of Rachmaninoff's *Second Piano Concerto*.

It should be evident to musicians of Ruff's and Mitchell's background that there is minimal musical validity in grafting the architectonics of classical music onto slight popular material from without. The "fusion" is inorganic, shallow, and basically a look-na-I-can-play-*Chopsticks*-like-Landowska approach. Admittedly the duo perpetrates this artificial insemination with more variegated vigor than the Don Shirley duo, and in some pieces where the structuring isn't too self-consciously overdone (the Debussy-touched *Moonlight in Vermont* and the duet for horn and piano in *My One and Only Love*) the result can be mildly attractive. Yet it's still neither creative nor emotionally stimulating nor fresh music.

Ruff and Mitchell should perform classical numbers (preferably including a large percentage of contemporary works) straight. And they should play jazz as jazz and better-grade popular interludes as such without the rope tricks. A fourth approach could be the fusion from within of jazz essentials with more extended form—as John Lewis and Charlie Mingus are doing. In any case the Ruff-Mitchell duo are much too good musicians to continue wasting their time standing on their heads.

(Note: The above commentary also serves as a review of their first LP, Epic 12" LP LN 3221.)

Leonard Feather

"WE AREN'T trying to prove anything," says Willie Ruff, "we're just having a ball."

Methinks he doth protest too much. You can say of the Mitchell-Ruff Duo that they are jazz or not jazz; that they swing or don't swing; that they are having a ball or merely think they are having a ball; but one thing about which you can be sure beyond reasonable doubt is that they do sound as though they are trying to prove something.

This is not necessarily per se a criticism of the duo; it is simply an assess-

ment of their apparent aim. However, it would be unwise to evaluate any group in terms of its intentions, since the emotional impact of the end must always take precedence over a prior knowledge of the means, or of the objectives.

During its incumbence at the Bohemia, the effect of the duo on the average listener would depend entirely on the particular point during the set at which you happened to walk in. If you had chanced to arrive during *Love Is Just Around the Corner* you might well have been impressed by the ability of the pair to swing authentically and unpretentiously at a happy medium tempo. If, on the other hand, you had walked in on *Yesterdays*, you could momentarily have thought you had been misdirected and were at Basin Street listening to Don Shirley.

Mitchell and Ruff, both academically equipped beyond the means of most jazzmen, fortunately still have contact with the beat at times; on such standards as *You're a Sweetheart* they generate a rhythmic ease far beyond the powers of any similar contemporary duo. Mitchell plays a swinging, modern piano when it suits his convenience; Ruff bows his bass effectively and in tune on slow numbers like *When I Fall in Love*, and gets a fine, fat sound when he returns to the normal rhythm pizzicato. When he puts down the bass to take a French horn solo he becomes less of a jazzman, but the tone and musicianship are first class.

It is only when they seem too painfully bent on trying to prove something that Mitchell and Ruff goof. For instance, the clumsy contrapuntal idea of playing *My One and Only Love* on the French horn a couple of beats after the piano has played the melody has the same effect that could be achieved by an inept sound engineer trying to superimpose two tracks on top of one another and missing synchronization by a full second. In other words, the effect, instead of achieving any musical charm, is revealed for just what it is: an effect, and a self-conscious one at that.

A judicious balance between the Hindemith background at one extreme and the Lionel Hampton heritage at the other might bring this promising unit out of its present overambitious state to a new level of musical honesty that could provide some consistently valid and emotionally effective music.

Michael Levin

ONE OF THE endless little games in polite but bloody scuffles that take place between musicians and critics is a highly educated version of blindman's buff; the musicians firmly resolved they ain't about to tell the critics exactly what they are doing, the critics just as firmly resolved they are going shove the musicians into a suitable pigeon hole if they have to decapitate them to do it.

I suspect Masters Mitchell and Ruff are in for trouble with this game—because they are playing at jazz in jazz joints—but I firmly suspect that at this point, they are not a jazz duo—and I'm not even sure they want to be called this.

Don't misunderstand—having heard them for four of five evenings, I've

heard them both get some quite respectable swinging ideas going.

But essentially, they are groping to see just how much two accomplished musicians can do as a duo—using both classical and jazz traditions and training.

Ruff, the bass and French horn man, is more at home with jazz than is Mitchell's piano. The ideas and phrases that Mitchell plays too often are studied and weighted with pre-conception.

BOTH MEN really are backing into a jazz style, rather than moving from it into other fields and traditions. Both are relying heavily on schooling to make their ideas come off, rather than the free-wheeling emotional drive which is supposedly jazzdom's great forte.

Their greatest asset is their musicianship. Mitchell's piano, while occasionally shallow tonally, is clean, precise, and technically interesting. Ruff's bass is competent, rhythmic, and very often well-chosen in supporting what Mitchell is attempting at piano. His French horn tone is superb, as are his control and his shading. A good many of the gentry currently essaying jazz on the horn might well listen to him for what the instrument should and can really sound like.

But the basic query must be: does what they are putting down come off?

From an audience standpoint, it comes off very well indeed. The swooping technical demonstrations, the slick combinations of Bachian figures with lyrical jazz, the reliance on romantic fervor and arpeggiated piano passages are elements that cannot help but attract and hold large segments of audience.

From a straight jazz standpoint, it does not happen right now—primarily because both men as yet are not primarily comfortable playing straight jazz. Ruff says, "We can play as funky as they want." True—but I don't think they are really comfortable doing it. They are far more at ease with more legitimate elements in a more legitimate manner.

HOWEVER FAR they have to travel on this particular road, it seems to me that they are trying to find a way of expression that will be unique for them. At times they get caught in rather obvious traps of what are contrived effects. But there are times when what they play is more than neat melodic statement, when it has real charm, musical craftsmanship, and creative validity.

Dwike's piano playing has to relax, he has to stop proving he has technique. Some of Willie's bass passing tones need to be firmer, his use of ad libs on the horn easier and possessed of more sense of humor.

Most of all, they need to stop pouring everything into the salad dressing and make up their minds as to exactly what elements they wish to use, and to develop these more fully and firmly.

In the meantime, they are a highly interesting pair of well-trained musicians, trying very seriously to make some varying ideas come off. They are well-worth hearing, and may very well turn out to have been worth watching.

In other words, not jazz, not classical, but not porridge, either.

Mitchell-Ruff Answer

The Duo enthusiastically endorses the policy of allowing the performer to

answer his critics at the time of the review.

When told of the revival of the policy we had thought it would be a fairly easy task in answering the critics' likes and dislikes, but in our case they don't seem to agree on very much, though most of the criticisms are constructive.

The Duo is most grateful to Mike Levin for the many things he pointed out to us, not only in his written review, but at the various times he heard us. We heeded many of his suggestions with most satisfying results. He gave us several hearings and played records from as far back as 1933 Tatum to the MJQ to point out examples. He discussed the needs of modern music and the needs of the Duo which proved extremely fruitful to us.

Leonard Feather's review also pointed out a thing or two. About his statement that we are trying to prove something in *My One and Only Love*, we ask if Feather is familiar with the canon? Clumsy counterpoint indeed! (Ed. Note: Feather says: Since when is a canon not a form of counterpoint?)

Of Nat Hentoff's review: after he gives his appraisal of our technical qualifications, what he has to say is neither revelant nor applicable nor particularly meaningful.

We got the impression that Nat chose his frame of reference before giving the Duo a proper hearing; that he listened with a pre-conceived idea of what he wanted to hear, reverting to the mistake of wanting to categorize. This seems manifest in his list of approaches he thinks we should take (classical, John Lewis, etc.).

It is the pathetic description of *Yesterday* that made us wonder if he's tired, rushed, or sick. What he called a "Bach-like opening and a Bach-derived chaconne" is the Bach D Minor Chaconne. And what he terms a return to the quasi-Bach is the recapitulation of the fifth part of a modified five-part form ABCBA. Musical ingredients are usually a matter of opinion, but is not form a matter of fact and should we not at least label it correctly if we venture to discuss it?

He calls the "fusion" or "malfusion" of "slight" themes with architectonics of classical music invalid. We ask if Hentoff is familiar with Hindemith's *Symphonic Metamorphosis*. We wonder if after the "fusion," Paul called to Mama Hindemith, "Look, Ma, I re-wrote Weber like Richard Strauss and Alban Berg." Does he feel the same about the slight march of the Choral symphony *Ode to Joy*? Broad statements for a jazz critic!

Admittedly popular material has its limitations in this treatment but we feel that there are a few tunes left, and we've just scratched the surface of all the avenues of expression available to us.

Three For One

New York—Tony Bennett, Patti Page, Julius LaRosa will replace Perry Como this summer, when the latter leaves his show for a vacation. Mitchell Ayres, regular conductor of *The Perry Como Show*, will have his spot filled in by Carl Hoff.

Perspectives

By Ralph J. Gleason

FOR THE LAST couple of years, one of the most impressive saxophonists in jazz has been living and working in San Francisco. He is Milton A. (Brew) Moore Jr. of Indianola, Miss.

Brew is not headlining at a local club; rather he is gigging around the area, sometimes with Cal Tjebbe's mambo group, mainly with his own quartet. But always, when the word spreads that he will be at some specific place tonight, there is an expedition to hear him. Brew is held in considerable awe, not only by the musical bohemia of San Francisco, but also by every jazz musician in town or passing through.

And it's no wonder. When he blows, he makes swinging and simplicity seem so right it scares you. Brew, like many another great jazzman, is capable of doing so much by playing so little that you wonder sometimes if the ones with the technique and the apparently limitless ideas wouldn't be better off with some of Brew's soul and feeling.

AND TO BREW himself, his musical philosophy is stark and unpretentious and quite clear. "My main idea is to get back to simplicity," he says. "The idea of playing, for me, is to compose a different, not always better, I'm afraid, melody on the tune and basis of the original song, rather than construct a series of chord progressions around the original chords. Frequently I don't know the original chords. Inspirational as opposed to mechanical approach.

"Music must be a personal expression of one's own world and way of life. Hence I feel that comparison of individual musicians by the same criteria is impossible and unfair even if they play the same instrument. They don't play better; they play differently.

"Jazz music is a way of life. When everything else gets to be a drag, there's music for forgetfulness and also for memory and for a reminder that there's more good than bad in most things." Brew eloquently states.

ANOTHER POINT Brew is strong about, is what he calls "the importance of complete participation." The phrase is not his, he insists, but it "simply means everyone concerned concentrating on the business at hand—in this case, jazz. This extends to the listener, too—you'd be surprised how much he can help.

"The biggest kick to me in playing is swinging. Freedom and movement. I guess I never have been happy with anything I did, but there are several spots in these tunes (his new Fantasy LP due out this month) where we attained the rapport necessary for good jazz. I hope so!"

Brew has been in San Francisco since 1954, and he intends to stay here. "Have no tux. Will not travel," he says wryly. And this is San Francisco's gain. Now that he is under contract to Fantasy for a regular schedule of LPs, the rest of the country will have a chance to hear him under the best possible conditions; those of his own choice. Brew is an important jazz voice and it's great to be able to hear him again. As Brew says, "Vive le jazz!"

Dizzy's Troupe Casts Spell Over Mideast Audiences

(By Note) Following are excerpts from two letters to members of the Dizzy Gillespie troupe on tour in middle eastern countries. The first is from Prof. Marshal Stearns, head of Institute of Jazz Studies, who is accompanying the band as bandleader and liaison man. It's written to his wife. The second is from alto saxist Phil Woods to his father.

DACCA—At the first performance, the audience was small and completely silent. When Dizzy mentioned Louis Armstrong, nobody reacted at all. "When you call Louis' name, and nobody answers," Dizzy recalled, "you know you're in trouble." It was a colossal flop. (Remember, there are no juke boxes in Dacca and very few radios.) In fact, no one had ever heard of jazz.

So over a period of four days, the band built up its own public. And by the last night the hall was jammed and jumping with a bunch of new and enthusiastic converts acting like jitterbugs only more so. The U. S. Information Service men were very helpful, but they concentrate on local publicity only.

It was at Dacca that Dizzy and the boys heard a kid playing a homemade, one-string violin with a small clay resonator. Everybody flipped—they loved the weird "oriental" scale and the way the youngster played it; the same crazy tune over and over.

Diz got out his horn and wrote down the notes the boy played, genuinely admiring the kid's musicianship; and then Diz took him to a jam session. "He was a musician, so I invited him to my room afterwards," said Diz. The management objected, and a hassle ensued. The kid had never been in a hotel and was frightened by all the glass decorations. So Dizzy took the kid in a rickshaw, and they played a duet together, attracting a huge crowd.

Somewhere along here Dizzy found a ragged, third assistant caretaker for the theater they were playing and bought him a complete new outfit of European clothes. Thereafter, the caretaker would salute whenever Diz appeared.

KARACHI—This was the town that everyone loved. The Pakistan musicians gave a party for Diz, the band did a live broadcast, and NBC took a newsreel of the group.

This was the place where Dizzy romanced a cobra. He saw a snake charmer at work and had to get in on the act—"Man, THIS is publicity." As the two of them played for the cobra, the snake took a reptilian interest in Dizzy's trumpet and made several lunges at the bright noise.

The operation was suspended temporarily while the local cats convinced Diz that the cobra's fangs had been amputated. After that, Diz had a hip snake twined around his shoulders, and everybody was cool and cheerful.

The band is being whipped into fine shape, various musicians are outdoing themselves, and the over-all effect is tremendous. This is probably, right now, the best modern jazz band in the

world, literally. They are playing with a fire, cohesion, and impact that is unbelievable, and the team spirit is soaring.

I think the enthusiastic new crowds, who have never heard a live jazz band, furnish a challenge—and the people— young, middle-aged, and old—wind up acting like rock and roll kids. There's something universal here.

BEIRUT: Last night, the band played its first job in Beirut—a "ball," which means a dinner-party concert with dancing. The president of the republic was present, along with the emir of Kuwait.

The emir, who was brought up in England and went to school in Istanbul, looked startled, astounded, and then very pleased and happy as the band got rolling (and, believe me, when *that* band starts to roll, you don't make conversation—for one thing, you can't hear yourself and usually don't want to anyway).

Also present, the president of the American University of Beirut. Well, they all stayed—and they weren't supposed to—until 3 a.m. Don't mistake me. At first, everybody looked scared silly. Then Dizzy played a quiet rumba which, after everybody got up to dance, turned into a rhythmic holocaust, and the people found themselves jitterbugging and screaming applause. The fastest education in jazz ever.

By the way, admission was \$20, and a bottle of Scotch cost \$30. There were few Americans present—they couldn't afford it. And the bookers cleaned up with another sellout. They auctioned off

watches for some scholarship and took in \$7,000 in 30 minutes (even Dizzy bid). Then our band boy, Boo Frazier, at the request of some notable, demonstrated how to jitterbug (with a local girl) for the president. A one-man floor show. I got to bed at 4.

Meanwhile, my job is gradually defining itself—trouble-shooter and all-around handyman. Last night I carried the sheet music. No lectures as yet, but one is booked for Tuesday at the university. One problem consists of finding the New York correspondents for various publications; they seem to be hidden away nobody knows where.

And the local USIS is only interested in local publicity in spite of my entreaties. The latest angle—am I a dreamer—is to get Dag Hammarskjold to a Gillespie concert, and we have persuaded a local tycoon and cabinet member, Mr. Bustani, to invite him. Because all the newsmen are interested in Dag not Diz. Unhip.

From Phil Woods:

"This is without a doubt the most fascinating and interesting trip I will ever make. Twenty-nine hours to another world by plane. A completely different form of life. A life that hadn't changed in 6,000 years until the discovery of oil.

"All concerts are sold out. We play three performances a week and benefits (one or two) for the children. We took a walk to the bazaar, and if we think these people look funny, they must think us hilarious. All Americans are rich and by their standards we sure are. My supper tonight cost 50 rials (a little over 50 cents).

"The average native not employed by the Bloom Oil Co., will live a whole month on 50 rials. The hospitality is great, and the food is good. But right now I could go for a hamburger with!"



Ah . . . come with us to the mysterious Middle East . . . Karachi, city of enchantment, the strange, wondrous, inexplicable. Here we find an American diplomat, trumpeter Dizzy Gillespie (left, in turban with snake coiled around shoulders) charming another snake—and the snake charmer (right) as well as a youthful admirer.

Hot Dog— Buddy Buddy"

BILL HALEY and his Comets

are

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EDDIE ALBERT AND MARGO

Eddie Albert And Margo (Kapp 12" KL-1017) is in large part an anthology of their cafe act of last season. Material ranges from such engaging tracks as *September Song*, *Jenny Kissed Me* E. B. Browning's *How Do I Love Thee*, and *Hello Young Lovers*, to the tear-soaked *Little Child*, with Sandra Lee and the rather obviously devised *I'm in Favor of Friendship*. There's some amount of talking-the-lyrics by both that's effective, all the more so since neither is a professional vocalist. Margo, by the way, remains a very effective actress, and it's surprising she's not seen more often on stage or film. All in all, a pleasant, varied and rather unique collection of material, warmly interpreted. Orchestras are headed by Glenn Osser, David Terry, and Charles Dant.

PEARL BAILEY

Pearl Bailey (Coral 12" CRL-57037) presents the Erroll Garner of the nation's better nightclub (and now film) performers in 12 lightly existentialist musings to the accompaniment of an orchestra conducted by Don Redman. At least six of these tracks have never been released before. Although some of the material could be better, the rich-humored, flawlessly timing Miss Bailey couldn't be. One of the highlights is the Bert Williams' legacy, *Nobody*, and you also should enjoy such commentaries as *The Birth of the Blues*, *Drunk with Love*, and *Toot, Toot, Tootsie, Goodbye*.

TEX BENEKE

Today's Hits (RCA Camden EP CAE-329) is a real sleeper that may get by you as it almost did us. On the date, only two of Tex's regular men were used. The personnel included, among others, Osie Johnson, Nat Pierce, John Drew, Barry Galbraith, Urbie and Jack Green, Bernie Glow, Jimmy Nottingham, and Sol Schlinger. The swinging, building arrangements are by Marion Evans. What makes this a pleasure is the enthusiastic smack of the section attack, the virility of the beat, and the remembrance that a dance band can really sound this good and still please the people. Set is also a bargain, being part of Camden's 79-cent *Today's Hits* series. Tex's one vocal and solo tenor bits are harmless, and there's one Urbie Green solo.

DAVID BROEKMAN

Wide, Wide World (Victor 12" LPM-1280) assembles examples of the expert backgrounds David Broekman has written and conducted on this Sunday afternoon NBC-TV series. He successfully meets such exotic challenges as *Carlsbad Caverns* and *Autumn in Nebraska*. John Wilson's informative notes provide the pressure-built background of Dave's assignments and tell how he works them out before and during the show is being shot. Now that Victor has given Broekman his first LP, its classical department might be well advised to record several of Dave's non-incidentals works, for Broekman is a valuable composer of concertos and other orchestral works.

ROSEMARY CLOONEY-DUKE ELLINGTON

Blue Rose (Columbia 12" CL-872) couples an Ellington orchestra tape made in New York with Rosemary's singing in California. The fusion is an agreeable one, and while not of epochal importance jazzwise, it makes for a much better-than-average pop LP. Rosie is a very musical singer with considerable warmth, humor, sensitivity and a good beat. While no Ivie Anderson (e.g. her *I Got It Bad* here), she's also far beyond a Joni James or Teresa Brewer. Billy Strayhorn wrote some new lyrics for a few of the tracks, and at least one of the tunes—*Blue Rose* (with wordless vocalise by Rosie)—is a new Duke song. The one instrumental track is an erotic *Passion Flower* with Johnny Hodges. Among the other titles are *Hey Baby*, *I Let a Song Go out of My Heart*, *It Don't Mean a Thing*, *Mood Indigo*, and *I'm Checkin' Out, Goombye*.

EDDY DUCHIN

The Eddy Duchin Story (Columbia 12" CL-790) contains 15 Duchin recordings made from 1939-'47. Two are with dated orchestras, but the rest have Duchin with rhythm

(Turn to Page 31)

STA-
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KS *
YOU!

the nations disk jockeys for selecting
through DOWNBEAT MAGAZINE, his
"THE YELLOW ROSE OF TEXAS"
as the finest novelty record of 1955

on  of course!

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

Manny Albam

Anything Goes; Headstrong; Black Bottom; The Changing Scene; The Turning Point; Charmaine; Diga Diga Dee; Royal Garden Blues; Swingin' on a Star; In-ermezzo; Ferris Wheel; Ur-banity

Rating: ★★★★★

Manny Albam's contribution to Victor's *Jazz Workshop* series, while not as adventurous as a workshop title generally connotes, is musically the best yet released in the project. Each session was made with an octet of two trumpet, two trombones, two saxophones, and two rhythm (no piano). The musicians are Nick Travis, Jimmy Nottingham, Al Cohn, Bob Brookmeyer, Sol Schlinger, Milt Hinton, Billy Byers, Hal McKusick, Urbie Green, Joe Newman, and Osie Johnson.

Everyone of them is, for the most part, at the wailing top of his form so the solos are of consistent crispness and invention.

Manny did all the writing, and it's all lubricated for the kind of interweaving swinging performances that build inexorably to generally satisfying climaxes.

Albam, 34, has written for Spivak, Basie, Herman, Kenton, and many recent Victor small combo dates. He also has played baritone and arranged for Auld, Barnett, and Ventura. His first LP under his own name is mainstream small combo jazz with roots in Basie and the Ellington small units. It is a firm mixture of good taste and deceptive simplicity in the writing and charged soloing that takes advantage of the relaxing mobiles that serve as scaffolding. Very good engineering and helpful notes by Leonard Feather. I'd like to hear Manny's writing at longer length than was allowed him here. (Victor 12" LPM 1211)

Louis Armstrong

Royal Garden Blues; Tin Roof Blues; The Faithful Hussar; Muskrat Ramble; All of Me; Twelfth Street Rag; Undecided; Dardanella; West End Blues; Tiger Rag

Rating: ★★★★★

Ambassador Satch is a partial record of Louis' tumultuous European tour last fall. The set is made up of takes from the Concertgebouw in Amsterdam and a theater in Milan. Of Louis' three albums for Columbia in the last two years, this is the least satisfying. A large part of the reason is his band, whose weaknesses are more open-ended on stage raw than in a more controlled studio context. Trombonist Trummy Young's playing has become increasingly coarsened (for a trace of the sensitivity with which he used to be able to play occasionally, hear the beginning of *Tin Roof*).

The rhythm section is stiff, largely because of the unremitting heaviness of drummer Barrett Deems, who has not loosened up since joining Louis. Bassist

Arvell Shaw, no longer with Louis, is an American Johnny Hawksworth, loud and undistinguished in solo, full but not especially flowing in the rhythm section. Billy Kyle is competent and amiable, but his playing lacks depth and often seems devoid of almost any real conviction.

Clarinetist Edmond Hall is a vast improvement over the bored Barney Bigard, and next to Louis, Edmond's warm, piercing voice is the most stimulating in the set. As for Louis, he conserves his solo space these days. When he does solo, the magnificent exuberance and authority of his horn remain exciting and sometimes exhilarating.

Louis' voice, especially without the annoying duet presence of Velma Middleton—happily absent from this LP—is sandpaper joy. He seats the German-based *Faithful Hussar* and *West End* and also vocalizes on *All of Me*.

On ensembles, Louis' horn still fires even this uneven crew into the illusion of fusion. But in essence, this combo is less cohesive than cohabitant. What moments of take-off appear here are brief and sporadic. The unit never sustains one whole number in irresistible collective flight. The cover is a smart one. (Columbia 12" LP CL 840)

**Brother Matthew
(Boyce Brown)**

Linger Achile; Someday, Sweetheart; My Blue Heaven; Out of Nowhere; Sweet Georgia Brown; Blues for Boyce; The World Is Waiting for the Sunrise; I Wish That I Could Shimmy Like My Sister; I Never Knew

Rating: ★★

As a result of the recent publicity concerning the new vocation of former Chicago altoist Boyce Brown, Creed Taylor of ABC-Paramount has hurriedly recorded Brother Matthew with an Eddie Condon unit consisting of such informal secularists as Wild Bill Davison, Pee Wee Russell, Cutty Cutshall, Ernie Caceres, Gene Schroeder, Bob Casey, George Wettling, and on three numbers, guitarist Paul Smith.

The Rev. Hugh Calkins, O.S.M., mission procurator of the Servite Fathers, states in the notes, "Featured soloist was the alto saxophonist, but not because he was Brother Matthew. Rather because he still was Boyce Brown, one of Chicago's all-time great jazzmen."

I disagree. First, there is considerable question as to whether Boyce, however intriguing his younger playing, was ever "one of Chicago's all-time great jazzmen." More to the point, I strongly doubt whether this record would ever have been made had Boyce not decided to become Brother Matthew.

This is a publicity gimmick, and for the proof, listen to Boyce's undeniably honest but out-of-tune, unswinging, and embarrassingly shaky playing. There are also Boyce's acrid unpleasant tone and his tattered conception. His work, then, mars an otherwise characteristic, spirited and capable Condon roundtable.

Condon, by the way, offers several noncontroversial observations along the way. Royalties from this album will aid Missions of the Servite Order, especially in South Africa, and on that basis only can I recommend this set. (ABC-Paramount 12" LP ABC-121)

Kenny Drew

Talkin'-Walkin'; In the Prescribed Manner; Prelude to a Kiss; Wee-Wee; Hidden Channel; Deadline; I'm Old-Fashioned; Minor Blues; Walkin'-Talkin'

Rating: ★★½

Talkin' and Walkin' with the Kenny Drew Quartet involves pianist Drew, Joe Maini on alto and tenor, Leroy Vinnegar on bass, and Lawrence Marable on drums. As may have been apparent recently, the ratings are getting stiffer with the increasing multiplicity of LPs for the consumer to choose from and with the now nearly standard record company practice of issuing 12" LPs whether the musical content of the set warrants the expansion or not. Chief assets here, and they're far from inconsiderable, are the fire and drive of Drew and Maini and the steadiness and swing of the rhythm section.

Liabilities start with the rather narrow range of imagination of Maini and Drew. Drew is the more accomplished soloist, and on the middle and appetos, he cooks well but he doesn't know too many dishes. The same is true of his writing—the seven Drew originals are consistently familiar thematically.

On the one ballad, *Prelude to a Kiss*, Drew is overly ornamental, consequently heavy and unflowing at a very, very slow tempo. Maini's tenor is in the Stitt-Rollins-out-of-Bird vein and is not yet very individual. His alto, though also strongly Bird-influenced, is more his own. On both, his conception is not as cohesive as it might be. He, too, takes his ballad, *I'm Old-Fashioned*, at a crawling tempo with rather plodding results. Vinnegar's solos are rhythmically and tonally solid but ideawise are not very eventful. This LP would have had less of a sameness of impact in 10". (Jazz: West 12" JWLP-4)

Russ Garcia

I'll Never Forget What's Her Name (The Lo-Lo); But Beautiful; Dancing on the Ceiling; The Boy Next Door; Just One of Those Things; Zigeuner; Limehouse Blues; Lush Life; Lover, Come Back to Me; Ramona; Someone to Watch Over Me; What Is This Thing Called Love

Rating: ★★★★★

On *Four Horns and a Lush Life*, Russ Garcia has taken the instrumentation with which he frameworked Frances Faye on her first Bethlehem LP except for the addition of a baritone sax and the omission of the guitar. With Garcia in charge of writing and conducting, the four trombones are Frank Rosolino, Herbie Harper, Tommy Pederson, and Maynard Ferguson. Dick Houlgate is on supporting baritone, and the strong rhythm section consists of Stan Levey, Marty Paich and Red Mitchell. Joe Quinn fortunately provides full solo identifications.

The trombone soloing is expert, often gutty, and uniformly in good taste. Ferguson indicates again here that he is a better jazzman on valve trombone than on trumpet. Paich also solos with swinging authority and Mitchell's two solo appearances made me wish for more. Garcia's writing is rather slick in places but generally imaginative, always skilled, and sometimes quite

effective. Fine engineering by Val Val-

On a 10" LP, this would have been a very good set, but over 12" and 12 tunes, there is too much trading of trombone choruses, too little variety of timbre, and too much of a feeling of a challenging assignment skillfully accomplished but accomplished beyond its most satisfying point. (Bethlehem 12" LP BCP-46)

Freddie Greene

Up in the Blues; Down for Double; Back and Forth; Free and Easy; Learnin' in the Blues; Feed Bag; Something's Gotta Give; Easy Does It; Little Red; Singing Back; A Date with Ray; When You Wish Upon a Star

Rating: ★★½

Mr. Rhythm is the first LP under the leadership of the world's greatest rhythm guitarist, Count Basie's unamplified tieup man. His colleagues here are Al Cohn, tenor and clarinet; Joe Newman and Henry Coker from the Basie band; Nat Pierce, playing Basie-like piano but with only a fair portion of the authoritative smack of the original; bassist Milt Hinton, and alternating drummers Jo Jones and Osie Johnson.

Freddie is author of the eight slim originals, and the arrangements are by Al Cohn (3), Ernie Wilkins (5), and Manny Albam (4). Victor should have done better by Freddie on his first LP, much better.

First of all, unlike John Hammond's care in Vanguard's *Jo Jones Special* to provide space for fire to spread, Jack Lewis unwisely crammed 12 tunes into one LP. And these 12, although Freddie's riff-built ideas are attractive and lean and the arrangements are loose and swinging, have too much of a sameness about them over a whole 12" set. Secondly, the solos by the horns aren't long enough, and although Newman and Cohn are particularly good, no one really flies here. Thirdly, since this is Freddie's LP, there should have been longer stretches of rhythm section under sparse piano so that a closer look could have been taken at Freddie's mastery of the "rhythm wave."

What we have here is a quite pleasant, pulsating set that could have been titled by just anybody's name on the date. It is not distinctively a Freddie Greene showcase and it is only mildly recommended. Victor ought to give Freddie another outing and next time ought to learn how to spell his name. (Victor 12" LPM 1210)

Lionel Hampton

I Can't Get Started; Hallelujah; Sweethearts on Parade; Flying Home; Love for Sale; Midnight Sun; Hamp's Boogie

Rating: ★★½

The jazz mail order series issued by the American Recording Society in conjunction with Norman Granz continues with a heated Lionel Hampton set. On the first, second and fifth tracks. Lionel's jam-mates are Oscar Peterson, Buddy Rich, and Ray Brown. Herb Ellis is added on three more, and *Midnight Sun* features Hamp against a wiccomely muted big band. So far as I can discover, the first three and the fifth have not previously been issued while the *Boogie* also may be new.

Except for the too frequent redund-

ancy, however rhythmic, that is a Hampton fault (*Hallelujah, Hamp's Boogie*), this is an energizing example of informal, richly swinging, mutually kicking improvisatory interplay.

Particularly memorable are a sensitive *Started*, Oscar's rocking solo in *Love*, Ray's statement in the same number, and Hamp's relentless swing always. Hamp sings in *Sweethearts*, not a memorable event. Bill Simon again has contributed a very helpful detailed analysis of the proceedings, plus a one-page biography of Hampton and a skilled two-page essay on additions to jazz instrumentation in the last 30 years. (American Recording Society 12" LP G403)

Jonah Jones

It's All Right with Me; From This Moment On; Learnin' the Blues; Something's Gotta Give; All of You; Lullaby of Birdland; Basin Street; High Society; Tin Roof Blues; Muskrat Ramble; At Sundown

Rating: ★★½

It may not be entirely fair to review *Jonah Jones at the Embers* in this section because musically, the title is quite accurate although there is no evidence the set was actually recorded at the club.

Jonah's quartet has won itself five more years of steady return gigs at the Embers by fitting in with the demands of that room's clientele for music-to-talk-and-be-seen-by. Only rarely these days is the Embers a real jazz room. Carmen Cavallaro did the year's best business there. Most the time, the music played there is ersatz jazz, as in much of this album. With few exceptions, Jonah doesn't let the music dig deeply enough into the emotions to disturb the conversation or the smoke.

The pat, mostly dullish "heads" frame the melody clearly. The pianist has a faceless style that is more sweetness than light, and the rhythm section is competently polite.

Only Jonah, a distinguished veteran of the swing era, with strong Louis influences (hear the last half of *Basin Street*), cannot entirely restrain his jazz soul so that what moments of strength occur are all his. (Tracks 3, 7, 9, 11). But throughout Jonah does play with taste and warmth, even in this marshmallow context. And he swings always.

Despite the rating, I'd suggest you hear this for Jonah. I wish though he had removed the mute at least a couple of times. He sings once on *Basin*. Harold Austin is on drums; John Browne, bass, and George Rhodes, piano. (Groove 12" LP LG-1001)

Mat Mathews

Not So Sleepy; Now See How You Are; The Puritan; As Time Goes By; What a Difference a Day Made; How Deep Is the Ocean; I Only Have Eyes for You; Later On

Rating: ★★½

The Modern Art of Jazz by Mat Mathews is, in several respects, an admirably conceived album. Imaginatively programming a variety of instrumental combinations within a limited budget, Mat presents an unusually flexible concert-in-miniature with such lineups as trumpet, alto, accordion, piano, bass, drums; cello and accordion; flute, guitar, accordion, bass, drums;

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French horn, guitar, accordion, bass, drums, and accordion, bass, drums.

The excellent musicians are Oscar Pettiford, Kenny Clarke, Dick Katz, Joe Puma, Art Farmer, Gigi Gryce, Julius Watkins, and Herbie Mann. Except for *Knights*, written and arranged by Dick Katz, Mat did all the scoring, plus the other three originals. His writing is carefully unpretentious; his lines for contrasting timbers are sensitively interwoven. Everything is in good taste.

There are several particularly notable events such as the beauty of Farmer's trumpet in *Sleepy*, Pettiford's virile cello in *Now See* and the quality of his bass throughout, and the steady fullness of Kenny Clarke. Mathews, as usual, plays his instrument with legitimate jazz feeling, imagination, and pulsation. (Nat Shapiro errs, however, in the notes in stating that Mat is the only accordionist really to play jazz. There's a Chicago wailer named Leon Sash.)

What accounts for the less than enthusiastic rating is a general aura of too much care throughout most the set in the sense that there are few climaxes, and everything and everyone is too much on one level throughout. A performance can be gentle and still have strong emotional impact (the best of the MJQ or a Hank Jones ballad), but the pervading gentleness here is less deep-rooted than it is blueprinted. There is warmth, but it seldom cuts deeply. There are attractive embers but too little fire. The LP, however, is recommended for its several unique virtues of instrumentation and the high level of performance. Good Fran Scott cover. (Dawn 12" DLP-1104)

Russ Procope

Lady of the Evening; Birth of the Blues; Love Walked In; Please Be Kind; I May Be Wrong; In the Shade of the Old Apple Tree; Solitude; Baby, Won't You Please Come Home; Mood Indigo; Say It Again; Persuasion

Rating: ★★

Dot's first jazz LP isn't an especially prepossessing one. Almost all the solo space is taken by veteran jazz altoist Russ Procope, long a member of Duke Ellington's reed section. His rhythm section—wherein many of the faults in the set lie—consists of pianist Paul Jordan, bassist Mel Schmidt, drummer Frank Rullo, rhythm guitarist Remo Biondi, and solo guitarist Earl Backus. While the beat is steady, it does not flow, and in several places, Jordan and Biondi sound, perhaps by direction, dated and corny (the two worst examples are *Apple Tree* and an astonishingly insensitive rhythmic approach to *Solitude*). Backus' occasional solo bits are syrupy. In fact, the solo electric guitar could very profitably have been omitted from the date since Biondi quite competently fills out the rhythm sound. And why the whistling intros to two tracks?

Procope has partial similarities of style with Johnny Hodges and Hilton Jefferson, though he lacks a significant degree of Hodges' soaring lyrical eloquence. Like Hodges and Jefferson, Procope is concerned with clarity and quality of sound and like them, he prefers a legato approach that rarely departs radically from the melody. He has a sweetness of tone that is sometimes too sweet. His phrasing at its best is supple and flowing but at other times it's a

little over-ripe. He is, however, attractively silky and warm in essence and had he been placed in a better and more tasteful context, this set would have been much more successful jazz-wise. As it is, it's a fair mood music album except for the two aforementioned tracks. In fairness to all the musicians, I realize it's possible the watering down of much of the material here may have been done under a&r instructions. You can almost cut the echo with a knife. (Dot 12" DLP-3010)

Muddy Waters

★★★★ *Forty Days and Forty Nights*

★★★★ *All Aboard*

Since we are all agreed, I hope that the blues are a basic ingredient of jazz, it's unfortunate that one of the best of the contemporary blues singers—Muddy Waters, is virtually unknown to most jazz listeners.

Both these sides are strongly brewed laments for a lost love with the second also a train song, a familiar category of classic blues. Waters accompanies himself on guitar. There are also bass, drums, and a rawly exuberant Sonny Terry-like harmonica. Thoroughly recommended. (Chess 1620)

Scandinavian Jazz Discs Due For U. S.

New York—Claes Dahlgren, Swedish jazz correspondent and representative of Metronome, Swedish record company, has arranged for the release here soon of jazz records cut in the Scandinavian countries. The new issues will be handled by EmArcy and RCA Victor.

The latter company is preparing the release of an LP featuring Alice Babs, vocalist, with tenor saxophonist Woody Berch and also one of an all-star group consisting of Lars Gullin, Ake Persson, and Bengt Hallberg, along with Americans, Red Mitchell and Bobby White. This record was cut in Sweden two years ago under the supervision of Leonard Feather.

EmArcy will shortly issue discs featuring Gullin with chorus and the new baritonist, Max Bruel. Cadence Records also will release Swedish discs but in the pop field. Swedish-American trumpeter Ernie Englund and Danish vocalist Chris Dane, both Metronome artists, will be the participants.

Wrong, Reed

New York—One of Sidney Skolsky's recent *Movic-TV Boners of the Week* was sent in by Joseph Newirth of New York who wrote that in *The Benny Goodman Story*, "there is a scene where Steve Allen, Donna Reed, and company enter the restaurant where Lionel Hampton is the waiter, bartender, and musician. Donna takes out Benny Goodman's clarinet case which is labeled 'S. Allen' instead of 'B. Goodman.'"

And the initials on the reed case were probably S. Y.

Counterpoint

By Nat Hentoff

Jazz Clubs, Continued: An excellent example of the kind of organizational work that could and should be done in cities all over the country is detailed in this letter from Paul Neves, whose brother, John, is a highly regarded jazz bassist in Boston. Writes Paul from Seattle:

"We have recently formed an organization to further develop the jazz player here in the Pacific northwest. Thus far, no attempt has been made by any musicians, or for that matter by any single individual, to create a valid musical situation here. In the past, musicians, after developing to a certain point, have always departed for more stimulating areas, or they have lost themselves in the mire of commercial dance orchestras and supper clubs.

"Our purpose for the time being," continues Neves, "is to instill in some of the younger musicians the desire to develop their own ability in the jazz idiom, regardless of the vintage of their particular yearnings. With the help of some of the older musicians who are well-stocked in the lore of New Orleans, Dixieland, swing, or whatever other forms exist, these newer people will be able to garner much of the jazz essence, by example and assimilation.

"**WE HAVE ACQUIRED** a large house and made it into a . . . workshop for rehearsal groups of all sizes; classes in basic music theories for those (such as myself) who need training in the fundamentals to further their own musical ends; two fixed sessions a week to give the inexperienced the opportunity to play and feel some of the music that has already been proven as excellent examples of jazz, the 'heads' by Bird, Miles, Diz, Monk, and all those people.

"Essentially the workshop exists for the purpose of direction, not to dogmatically proclaim one school of music or one age as the ultimate in jazz improvisation and creativity.

"**WE HAVE OVER 90** members. Some are excellent musicians who are willing to give help and assistance to any and all who need it. Red Kelly, ex-Herman bassist, is one of the founding fathers, and already his contribution to many of the aspiring bassists and writers has become obvious.

"Don Lanphere, a tenor saxist who has gained considerable musical stature since his recordings with Fats Navarro in the late '40s, is a major influence in many of the musicians' concepts. Floyd Standifer, a local trumpeter who has impressed many of the visiting musicians (notably Frank Foster and Thad Jones), has been an essential part of our musical growth, and of course, there are others."

The address is Northwest Jazz Workshop, 4521 Roosevelt Way, Seattle 5, Wash. And as another member points out, "We need scores, material, anything. We've certainly got the musicians, 93 of them, all sizes, shapes, ages and outlooks."

John Neves is trying to get some Herb Pomeroy big band arrangements for the workshop; and Quincy Jones,



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who grew up in Seattle, is also helping. Perhaps other musicians-writers might send copies of their scores and record companies could aid considerably by contributing some LPs to the workshop.

MORE TO THE record company point is another letter, from Leon Bailey of WDBC in Escanaba, Mich. His story is that of quite a few radiomen in the country, and it is in his direction, too, that help is needed.

"A jazz club of any kind is hard to get started," Bailey begins. "I know, for I am struggling to keep mine alive. I came to the Upper Peninsula of Michigan last year. In my first attempt to establish a jazz club for teenagers, I was met with absolutely no response. The reason is that northern Michigan is virgin to the sounds of any kind of jazz. I started to pack my gear and head back to the land of plenty (Chicago), but stubborn pride and my desire to bring jazz to this territory held me back. I stayed and am still here, and jazz has come to this area to stay.

"Bringing jazz here was done by the medium of a jazz club. I finally got a few kids who wanted to work for the better understanding of jazz to form together. With their help, I've succeeded part way in my task. Our club needs help badly.

"**FIRST OF ALL**, the station doesn't believe in jazz. They say it doesn't sell. I have proved them wrong in that respect. For just three weeks ago, we had a jazz concert with some swinging musicians from the Windy City. The crowd ate it up, mainly because it was a big surprise to them that the musicians played very well and the modern jazz sounds were not ear-splitting. Of course, being the first venture up here, the concert lost money. But the main idea was achieved. Next year we will have another concert.

"Even with the presentation of the concert," Bailey emphasizes, "problems are still here. First of all, the club can't get enough material on jazz. I can't get service from any of the large companies in the way of LPs. I've even asked the various companies for a price list, and still I get no response. Maybe it is because we are a little station . . . I would welcome any suggestions and material on jazz . . . I shall not stop my jazz club activities, for the teenagers need help in their understanding of it (also some mature folks as well).

"Maybe I am the first Negro ever to start a jazz club in an all-white community. I don't know. But there are other small-time disc jockeys such as I who are beating a 'good drum' for jazz and not getting any help. I hope this letter will open some eyes."

Glen Gray Records Casa Lomas Again

Hollywood — Glen Gray, who had the Casa Loma orchestra in the early '30s, has come out of retirement to sign a contract with Capitol Records. His platters will be released under the name "Glen Gray and the Casa Loma Orchestra."

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Barry Ulanov

THERE IS NO DOUBT that the composer of the year 1956 is Joannes Chrysostomus Wolfgang Amadeus Mozart, who was born 200 years ago on Jan. 27, 1756.

For the record companies, which long ago exhausted the standard musical repertoire, this bicentennial celebration comes as a boon. It makes excusable the most shameless digging in the Mozart bins for little-known or altogether obscure works; it permits every sort of duplication of well-known and obvious music by Mozart.

For the lover of Mozart, the shouting in the streets, the feverish recording activity, the widespread attention given the composer may be gratifying; it will, necessarily, also be bewildering, as he finds Mozart occupying a pretty place beside the models in the fashion magazines, Mozart perched elegantly in the inebriated pages of the slicks, and Mozart, Mozart, Mozart wherever he turns in the music world—in the concert hall, in the record shop, on AM and FM radio.

THE REALLY devoted Mozarteans can only devoutly hope that one year of plenty will not yield seven, eight, or nine lean ones, that there will be some Mozart left for next year and the years after that.

Certainly, as composers go, Mozart will stand up better than most to such incessant repetition. There is a wonderful variety in his music, both of form and content. The vocal music ranges from single arias, duets, and trios to cantatas, litanies, offertories, masses, and his blessed operas, perhaps the most substantial offering in that form music has ever known.

The instrumental music covers concertos for piano and violin, bassoon, oboe, flute, harp, horn, and clarinet; almost every kind of chamber combination; and 41 symphonies, or more, if one includes the bits and snatches of symphonies which he wrote, too. And in this extraordinary outpouring, what a flood of moods and modes and manners as well!

THIS IF NOTHING else, has been demonstrated this year. But so too, unfortunately, has the monotony, the superficiality, the glibness, and the artificiality of much of Mozart's writing, qualities we should hardly notice if we were to hear, say, half as much as we are going to of Mozart's music in 1956. It isn't altogether fair to us or to him.

There is a way out of this, of course; we need not be overwhelmed by the Mozart glut of 1956. It is possible, by careful selection, by a tender solicitude for one's ears and a warm concern for the integrity of the composer, to preserve intact one's naturally high regard for Mozart, for music, and the proper place of both in the good life.

First of all, then, I would suggest that this is not the time to rush off and make large purchases of Mozart recordings. There is so much still to come, there will be such charming comparisons to make, such splendid possibilities for high-toned esthetic argument and lower, middle, and high-

register bickering about the engineering, that one must clearly wait just a little longer, at least six or eight months, before building the definitive Mozart collection.

SECOND, I would caution against unbounded enthusiasm. There is much of Mozart that enchants at one or two hearings that will not stand up to the repeated ministrings of the record changer. After all, he wrote something in the neighborhood of 700 compositions in the three decades he devoted to music of the 3½ he lived, and even his skill, unmatched in the history of this art, could not consistently cope with the stream of commissions, personal and family needs, bedevillments of patrons, imposed at a rate no other artist, in any art, has ever had to face.

Finally, I would propose a scheme of sorts for taking advantage of the Mozart bicentenary. First I would suggest looking at the psychology, yes, even the philosophy of this extraordinary man. For this purpose, I would recommend the brilliant biography of Mozart by the poet W. J. Turner, which is now available in a paper-bound Anchor book and the collection in three volumes of Mozart's letters edited by Emily Anderson, the best record of all of Mozart's personality.

From this examination of Mozart, I

would move to just a few compositions, in recordings of unmistakable authority. This means, for me at least, the *Piano Concerto No. 24, in C minor, K.491*, in the Badura-Skoda recording on Westminster, and then almost any of the Schnabel recordings of the piano concertos which are available on RCA Victor.

THEN I WOULD choose either the *G Minor Piano Quartet, K.478*, or the *E flat major, K.494*, or both. They appear back to back in an able recording by George Szell and members of the Budapest quartet on Columbia.

Then the operas, particularly *The Marriage of Figaro*, either the incomplete Columbia version, which is sung magnificently from beginning to end, or the excellent complete performance on London, and *Don Giovanni*, either the fine old Glyndebourne recording on Victor or the variously attractive new one on London.

Finally, I would turn to the Scherchen reading of the *Requiem* on Westminster, and stop there for a while before passing on to the more familiar symphonies and concertos and songs and chamber works and the remaining operas. After listening to such music, there would be every reason to believe that Mozart is indeed the composer of the year.

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Jazz Reissues Worth Noting

ALBUM, CONTENTS	SUMMARY
<p>Young Louis Armstrong (Riverside 12" RLP 12-101)</p> <p><i>Alligator Hop; Krooked Blues; I'm Going Away to Wear You Off My Mind; Mandy, Make Up Your Mind; Jelly Bean Blues; Countin' the Blues; Terrible Blues; Santa Claus Blues; Of All the Wrongs You Done to Me; Nobody Knows the Way I Feel This Morning; Cake Walking Babies; The Railroad Blues</i></p>	<p>Three with the 1923 Oliver band; one 1924 date with Henderson; three 1925 backings for Ma Rainey (2) and Trixie Smith; and five 1924 tracks with the Red Onion Jazz Babies with Charlie Irvis, Buster Bailey, Sidney Bechet on some. Important historical sides with thorough annotation by Orrin Keepnews. Sound is distant as can be expected. Only four have been previously released by Riverside.</p>
<p>Count Basie (Brunswick 12" LP BL 54012)</p> <p><i>Jumpin' at the Woodside; Every Tub; Out the Window; Shorty George; Time Out; Doggin' Around; Texas Shuffle; Blues and Sentimental; Cherokee Topsy; John's Idea</i></p>	<p>A joyfully indispensable collection of 1937-'38 treasures with such soloists as Lester Young, Herschel Evans, Buck Clayton, Benny Morton, Dick Wells, Harry Edison, Jack Washington, etc., plus the all-world rhythm section of Basie, Greene, Page and Jo Jones. Particularly welcome again is the two-part <i>Cherokee</i>, long unavailable. If you think the present Basie band good, listen to this one.</p>
<p>Nat "King Cole" In The Beginning? (Decca 12" DL 8260)</p> <p><i>Honeysuckle Rose; I Like to Riff; Sweet Lorraine; Call the Police; That Ain't Right; This Side Up; Gone With The Draft; Babs; This Will Make You Laugh; Are You Fer It?; Early Morning Blues; Scotchin' with the Soda</i></p>	<p>1940-'41 collectors' items with Nat featured as a pianist whose avocation was singing. Solid support from guitarist Oscar Moore and Wesley Prince. This is a reminder, if one is needed, how tasty a pianist Nat was and is. Several of the tunes here are by Nat. Dig his blues singing on <i>That Ain't Right</i> and his ballad work on <i>Lorraine</i> and <i>Laugh</i>. Good notes by Hal Webman.</p>
<p>Johnny Dodds-Kid Ory (Epic 12" LP LN 3207)</p> <p><i>Gate Mouth; Too Tight Blues; I Can't Say; Perdido Street Blues; Papa Dip; Mixed Salad; Brown Bottom Bess; My Baby; Mad Dog; Lady Love; Oriental Man; Flat Foot</i></p>	<p>More valuable early history as recorded between 1926-'28 by such stalwarts as George Mitchell, Kid Ory, Lil Armstrong, Johnny St. Cyr, Baby Dodds, Stomp Evans on pre-Hodges alto sax, Jimmy Blythe, Natty Dominique, John Lindsay, and Jimmy Bertrand. This is unpolished, bristling, strongly folk-based, small combo jazz.</p>
<p>Wardell Gray Memorial, Vol. 2 (Prestige 12" LP 7009)</p> <p><i>April Skies; Bright Boy; Jackie; Farmer's Market; Sweet And Lovely; Lover Man; Scrapple from the Apple; Move</i></p>	<p>First six recorded in 1951 make up first side with good support from Art Farmer, Hamp Hawes, Harper Crosby, Larry Marable, and Robert Collier on conga drum. The year before, the long last two were cut with Sonny Criss, a much boppier than now Clark Terry, Jimmy Bunn, Billy Hadnott, and Chuck Thompson. These are rough but driving performances. The LP is worth having, for there isn't much Gray available.</p>
<p>Lionel Hampton: Moonglow (Decca 12" LP DL 8230)</p> <p><i>Moonglow; Easy to Love; Memories of You; I'll Remember April; Where or When; There Will Never Be Another You; Penthouse Serenade; The Man I Love; You Go to My Head; Time on My Hands; How High the Moon</i></p>	<p>Decca gives no personnel or dates, but 10 of these would appear to be 1950 sessions with Buddy Cole (8) and Doug Duke (2) on organ; guitarist John Leslie; bassist Roy Johnson; and drummer Earl Walker. <i>Flying Home</i> may be the 1947 date with Milt Buckner, Billy Mackel, Charles Harris, and Curley Hamner. The Hammond organ sound goes things up, but Hamp is relaxed, inventive and gently swinging on these standards.</p>
<p>Earl Hines: Oh, Father! (Epic 12" LP LN 3223)</p> <p><i>Solid Mama; Ridin' a Riff; Cavernism; Darkness; Hines Rhythm; Goodnight, Sweet Dream. Goodnight; Pianology; Rhythm Sundae; Honeysuckle Rose; Inspiration; Rosetta; Madhouse</i></p>	<p>Big band sides from 1933-'38. Epic supplies dates but no personnel. Among the men in these bands were Darnell Howard (he doubles on jazz violin in <i>Cavernism</i>), Omer Simeon, Charlie Allen, George Dixon, Walter Fuller, and later, Budd Johnson, Trummy Young, Freddie Webster and Ray Nance. These were neither outstanding bands nor arrangements but there are a few good solo bits and the Father is always an instructive pleasure to hear. Best track is <i>Honeysuckle</i>, a quartet with Simeon, Johnson, Wallace Bishop, and Hines. Sides 2 and 4 may be newly released.</p>
<p>Billie Holiday: The Lady Sings (Decca 12" LP DL 8215)</p> <p><i>Deep Song; You Better Go Now; Don't Explain; Ain't Nobody's Business If I Do; God Bless The Child; Them There Eyes; Good Morning Heartache; No More; No Good Man; I'll Look Around; Easy Living; What Is This Thing Called Love?</i></p>	<p>Made between 1944-'49, these are not, for the most part, the best of Billie and some of the accompaniments (Haggart, Camarata, Oliver and unbilled) are bland and/or routine. The one small combo track (10) has Billy Kille, Kenny Clarke, Joe Guy, Jimmy Shirley, and Tom Barney. Even B-plus Billie, however, is worth more than most singers' A performances. Joe Guy has several solos.</p>
<p>Milt Jackson (Blue Note 12" LP 1509)</p> <p><i>Lillie; Tahiti; What's New; Bags' Groove; On the Scene; Willie Weep For Me; Crisis Cross; Eronel; Misterioso (Alternate Master); Evidence; Lillie (Alternate Master); Four In One (Alternate Master)</i></p>	<p>First five and eleventh were cut in 1952 with John Lewis, Percy Heath, Kenny Clarke and Lou Donaldson (3). The others are Monk sessions. Tracks 6-8 and 12 have Milt, Sahib Shihab on alto, Al McKibbon, and Art Blakey. 9 and 10 have Milt, Shadow Wilson, John Simmons. <i>Evidence</i> has not been available on LP before. A highly enjoyable set. What's happened to Donaldson, a musician of much warmth? This contains all of 10" 5011. Remastering by Van Gelder. Sahib should have stuck to alto in the years since.</p>
<p>Rev. A. L. Kershaw: Introduction To Jazz (Decca 12" LP DL 8244)</p> <p><i>Snag It; Wild Man Blues; I've Found a New Baby; Tin Roof Blues; Davenport Blues; The Blues Jumped A Rabbit; Five Point Blues; Perdido Street Blues; Georgia Cake Walk; Impromptu Ensemble No. 1; Tishomingo Blues; Chimes Blues</i></p>	<p>Selected and annotated by Rev. Kershaw, these generally excellent sides provide a sound introduction to <i>traditional</i> jazz, but not to all of jazz. The pastor unfortunately is apparently parochial in his tastes. The bands are Oliver; Dodds; Chicago Rhythm Kings; New Orleans Rhythm Kings; Adrian Rollini with Berigan and BG; Noone; Crosby (fine to have <i>Five Point</i> back); Armstrong-Bechet; Hodes; Condon; Bunk Johnson; George Lewis. Oliver's 1923 session was not first Negro jazz recording. The pastor forgets 1921 Ory. The set is a good buy.</p>
<p>Man With A Horn: Jazz Trumpet Solos (Decca 12" LP DL 8250)</p> <p><i>The Man with the Horn; Singin' the Blues; More Than You Know; Sweethearts On Parade; Hora Staccato; Star Dust; What's New; Memories of You; Heatin' Blues; You Took Advantage of Me; Wild Man Blues; McGhee Special</i></p>	<p>The hornmen are Randy Brooks, Jimmy McPartland, Hackett, Armstrong, Rafael Mendez (not Ralph), Eldridge, Butterfield, Sonny Dunham, Spanier, Berigan, Lawson and McGhee. Not all is uranium here but there's more than enough to warrant its addition to a library. Notes should have had complete personnel. Mendez is jazz?</p>



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

Hyman Digs A Couple Worth 4 Stars

By Leonard Feather

ONE OF THE most heterogeneous careers in music is being pursued by Dick Hyman. The 29-year-old pianist, organist, and arranger divides his time between anonymous work as a sideman and vocal accompanist on the NBC staff, best-selling pop records with his trio for MGM, and frequent excursions as a jazzman in the company of Muddell Lowe and others.

His arrangements have been featured on LPs by such gentry as Tony Scott; his background includes stints in countless combos at Birdland, where he was virtually house pianist for several months in 1950; in the Benny Goodman sextet, with which he toured Europe, and with just about everyone else from Miles Davis to Red Norvo.

The material for Hyman's *Blindfold Test* consisted of modern jazz samples in various shapes and styles. He was given no information, before or during the test, about the records played.



Dick Hyman

The Records

1. Bob Brookmeyer. *Under the Lilacs* (Prestige). Jimmy Raney, guitar; Brookmeyer, piano.

I like that very much—I'll give it four stars. I don't know who the pianist could be; but he's very good. He swings very nicely. Some of the harmonics remind me of Mulligan. I couldn't say who the guitarist is either; he gets a very good sound. It's a very nice group.

2. Neal Hefti. *Jumping Jack* (Epic). Sam Taylor, tenor; Hal McKusick, clarinet.

This is a very live recording in terms of balance. I'd almost think it was from a concert except that I didn't hear any applause. I couldn't identify any of the soloists, but I'd just take a wild guess that the tenor and the clarinet were played by the same person. Other than that, I haven't got much to say about it.

It was a nice record but nothing exceptional about it. I'll give it three stars. This might be a ringer you're throwing me, and it might be a foreign record in some sense. German, perhaps. The soloists were all nice but nothing too unusual.

3. Harris-Leigh Quartet. *Jazz Suite, from New Jazz in Hi-Fi* (Epic). Art Harris, piano and comp.; Mitch Leigh, oboe.

There's hardly any jazz left of the influence that inspired this in the first place, don't you think? I think it's well written; I can feel how the sense of form is there, and I would guess that the composer is the pianist.

I think the original intention of it was lost in the shuffle; it sounds like it was written by a person of almost completely classical training who had originally wanted to write something jazz-like. It might be, for example, Leonard Bernstein, although I don't think the idiom is his. I would rate it at three stars.

4. Junior Bradley. *Sugar Hips* (Epic). Phil Sunkel, cornet; Wade Legge, piano.

It reminds me of something I once heard by Bill Bradley's group—Will Bradley's son. The trumpeter especially does. They all fall into a phrasing pattern that I think they overdo a little bit. I like the soloists pretty much, but I wouldn't say it was an unusual record, so I'll give it three stars. They accent the second note, and they make the fourth note of a group of eighth notes very short; it's a funny thing. The trumpeter does it especially, the saxes and even the pianist.

5. Lee Konitz-Warne Marsh. *Ronnie's Line* (Atlantic). Ronnie Ball, comp. and piano.

The last chorus reminded me of Lennie Tristano-type things; maybe it is Lee Konitz and Warne Marsh. If it isn't Lee, it sounds like Desmond to me. I like the alto very much; I like the tenor less. The pianist did something I thought might place him as Hank Jones. The record was very nice, 3½ stars.

6. Joe Sullivan. *A Room with a View* (Riverside).

It's Joe Sullivan, isn't it? Must be that new LP. I prefer him more on stride things than on ballads, such as this one, but I like his playing—I always did, as a matter of fact. Three stars. I like stride piano, I like to play it myself, and I'd like to hear something else from that album—something he takes at a faster tempo. Also, I think that you needn't dwell on the first chorus on a thing like this: it's too prolonged in that style.

7. Sanford Gold. *I'll Remember April* (Prestige).

Well, that's Bud Powell—or somebody who plays a lot like him. I don't believe you can play this style suc-

cessfully without a rhythm section, so I couldn't call it a successful record. I notice even he goes into a two-beat feeling for four bars before he recovers. I thought it ended ineffectually. I'd have to say 2½ stars for it.

8. Bob Cooper. *It's De-Lovely* (Capitol).

I couldn't say who the soloists were. I liked the writing and the conception. Give it three stars.

9. Duke Ellington. *Serious Serenade* (Capitol). Harry Carney, baritone; Ellington, comp.

I'll give this four stars. Carney plays the instrument like it should be played, in the sense that he doesn't try to do something on it that it wasn't meant for, and he understands it completely and utilizes it in the most effective way possible. For him especially, I'd say four stars. I do like the composition, too; is it his?

10. Ron Croffey Trio. *Giza* (Fantasy). Vince Guaraldi, comp. and piano; Eddie Duran, guitar.

Two and a half stars, mainly because there is something lacking in the balance from an engineering point of view and also because I would have preferred to hear drums on it for that tempo and that style, in addition to guitar. But otherwise it was very nice; I don't know who it was playing, I liked both the pianist and the guitarist, but the balance threw me.

Afterthoughts by Dick

I would have given five stars to a Bird record that really came off and likewise to an Art Tatum record—though not all of them, certainly.

A five-star record I would interpret as meaning that the people on it not only played their best, but the engineering was right, and the whole thing as a unit came off. In most of the records you played, I found good things throughout, but none that made it in every way.

Decca Readies Jazz Disc Encyclopedia

New York—Arrangements have been completed here for the preparation of an album entitled *The Encyclopedia of Jazz on Records* for fall release by Decca.

The album is being prepared by Leonard Feather to tie up both with the release of the forthcoming *Encyclopedia Yearbook of Jazz* and with the original *Encyclopedia* published last fall.

The album will be Decca's most ambitious venture yet in the jazz field, comprising four 12-inch LPs with illustrations and notes by Feather. Special promotions are being arranged to make the album available in combination with one or both books at a reduced price.

AS THAT MAN Shorty Pettestein once said of the Bartok bit — "It swings!"

And, therefore, it is no mere coincidence that the small vogue for Bela Bartok in this country is growing fairly parallel with the vogue for modern jazz.

Jazz experimentalists, many of them, readily admit they have learned a great deal in matters of novel rhythmic patterns unusual counterpoints, and polytonal harmonies from the 20th century Hungarian composer. And Bartok, who is probably the foremost "modern" classicist, reciprocally has allowed himself a slight influence from the American popular music of his time, then known as swing. His *Contrasts* had its debut in the 1930s with Benny Goodman.

ONE OF BARTOK'S most recorded works is the *Concerto for Orchestra*, so named because at given times the various orchestral instruments are treated solistically against the rest of the orchestra. The newest version, and one that would seem hard to surpass for inspiration and eloquence, is by Fritz Reiner and the Chicago Symphony orchestra (Victor LM-1934).

Bartok's opus 4, the *Second Suite for Orchestra*, lately has become available by Antal Dorati and the Minneapolis Symphony orchestra (Mercury MG 50098). A work of his juvenilia, it is not full-blown Bartok as is the *Concerto*, but it has the beginnings of his dynamics and strange musical ideas. Dorati's performance is clean and skillful.

Zoltan Kodaly, a contemporary, countryman, and good friend of Bartok, enjoys slighter renown here and is probably best known for his *Hary Janos* suite adapted from the opera so named.

Like Bartok, Kodaly researched greatly in Hungarian and Magyar peasant music and lore, and this provided the materials for *Hary Janos*. It is colorful music with a whimsical charm and story line somewhat akin to R. Strauss' *Till Eulenspiegel*—and the recording of it by Arturo Toscanini and the NBC Symphony orchestra (taken from a 1947 NBC broadcast) is a pure delight.

ON THE SAME LP is another version—but a distinguished one—of Respighi's *Feste Romane (Roman Festivals)*, a panoramic work of brilliant orchestral hues, which, by the way, also has caught the interest of a number of jazz modernists. Toscanini relates it here excitingly (Victor LM 1973).

Ottorino Respighi, like many moderns, was influenced strongly by, and attached to, antique music. A new Vanguard album entitled *Homage to the Past* contains Respighi's *Ancient Airs and Dances for the Lute, The Birds, and Botticelli Triptych*, on two LPs, all composed in the "pre-Bach" idioms (Vanguard VRS 466/7). The performances by the Vienna State Opera orchestra, conducted by Fritz Litschauer, are elegant; the de luxe

The Devil's Advocate

By Mason Sargent

Stringed Introductions: Mercury again deserves credit—and support—for its consistent explorations of relatively unfamiliar LP territory. Particularly recommended are three new programs by the admirable team of violinist Rafael Druzian and pianist John Simms: Charles Ives' *Violin Sonata No. 1* coupled with Quincy Porter's *Violin Sonata No. 2* (MG 50096); Ives' *Second, Third and Fourth Violin Sonatas* (MG 50097), and Ernest Bloch's *First and Second Violin Sonatas* (MG 50095).

Unusually detailed and important liner notes are provided by Lou Harrison (the first two LPs) and David Hall. Ives, now gaining attention posthumously, was one of the most vividly individual and "American" of all our native writers.

Decca has made available for the first time on LP two string quartets by the contemporary Argentinian composer, Alberto Ginastera and the Hungarian writer, Laszlo Lajtha, in swirling performances by the Paganini quartet (DL 9823).

Bartok to Bach: One of the events of the year is Columbia's issuance in three volumes of the complete *Mikrokosmos* by Bartok, performed by Bartok's friend and student, Gyorgy Sandor.

Included in the set is a valuable booklet on the work and life of Bartok. Packaging makes it particularly attractive for gift-giving.

Aldous Huxley and W. H. Auden, two eminent literary persons, figure prominently in a pair of new art music LPs.

SUNSET RECORDS' first entry in the classical field boasts Huxley's presentation of the *Madrigals of Gesualdo* (Sunset LP 600). Carlo Gesualdo's 16th century madrigals were nothing ordinary (nor was his life, as Huxley describes it); they dealt in complex vocal polyphonies which, musically, were centuries ahead of their time.

Robert Craft conducts the very adept Singers of Ferrara through the difficult harmonies in a virtually abandoned art form. Huxley's voice, by the way, takes no active part in the recording, but his pen does, and presumably he helped to make the selection. The contribution from his pen is quite enough, for he has composed one of the most fascinating, and probably the most literary, liner notes yet.

Auden's notes are less literary, but he does take an active part in *An Evening of Elizabethan Verse and Its Music*, and it is a very interesting part, at that (Columbia ML 5051). Verses of that period by writers like Donne, Jonson, Campion, Raleigh, and Spenser, among lesser poets, are each introduced in recitation by Auden.

The recitation ended, they are then sung by the New York Pro Musica Antiqua directed by Noah Greenberg. Many of the verses, as read, have little poetic merit—some are even banal—but all are rendered with an irresistible charm by the singers.

—les brown

along with detailed analyses—as well as on the jacket—of *Mikrokosmos*. Any piano student who has enjoyed meeting the constantly illuminating challenge of these works will welcome this set as should any listener at all open to the rare depth of spirit in Bartok (ML 5082).

Also of durable value from Columbia are E. Power Biggs' flawless interpretations of Bach's *Eight Little Preludes and Fugues*, played on eight European classic organs. The notes by Biggs provide the specifications of each (ML 5078).

Voices: It is the opinion of some, including this writer, that Brahms' most continually freshening work is *A German Requiem*. Decca has released a sweeping performance of this major (mark) of religious musical literature as sung by Maria Stader, Otto Wiener, the Choir of St. Hedwig's cathedral, the Berlin Motet choir and the Berlin Philharmonic orchestra conducted by Fritz Lehmann. Complete text and translation and notes by Brahms expert Karl Geiringer (DX-136, two 12" LPs).

Also on Decca is a striking Imgenolte Seefried recital of songs by Schubert, Brahms, Mussorgsky, Bartok, Wolf, and Richard Strauss. Happily, complete texts and translations are provided (DL 9809) . . . And a third rich Decca vocal set is the Don Cosmae choir in *Songs of Mother Russia* (DL 9807).

Folk and Ethnic Checklist: Period has issued a quartet of rare and intensely arresting ethnic recordings: *Music of Bali* (SPL 1613); *Folk Songs and Dances of North India* (SPL 1614); *Music of the Head Hunters of Borneo* (SPL 1612) and Volume II of *Folk Songs and Dances of Romania* (SPL 1615).

When you next audition recordings at a record store, try these. You may quickly become an addict of the really unusual in the use of music (unusual, that is, to the western ear).

Also strongly recommended in this respect is Angel's alternately sweet, fiery, and bagpipe-joyous *Music of Bulgaria* (65026); *Flamenco Music of Andalusia*, annotated with unusual thoroughness by Gilbert Chase (Folkways 12" LP P 437); a memorably enlightening *Italian Tour* (Folkways two 12" LPs, P 520), and the ear-stretching sampler, *Music of the World's Peoples Vol. 3* (Folkways two 12" LPs P506) with tracks from 18 countries and notes by the formidably knowledgeable composer-teacher Henry Cowell . . . Urbanized but also worth examining is Capitol's new series of transworld music: *Argentina Today* (T 10019); the most interesting but insufficiently annotated *Cairo! The Music of Modern Egypt* (T 10021), and *My Ireland* (T 10028) . . . And if you're as devoted to Yiddish dance music, don't miss *Tanz!* with Dave Tarras and Sam Musiker (Epic 12" LP LN 3219).

New Kenny Album

New York—Beverly Kenny, Roost recording artist, has cut her second album of records for that company. The new jazz singer used only standards arranged by Ralph Burns. She was backed by an orchestra conducted by Burns.

Feather's Nest

By Leonard Feather

THOUGH ALMOST two months have elapsed since my *Twenty Questions* column went off the newsstands, the mail response to it has not yet stopped. Your response, both in quantity and quality, appears to have equaled or bettered anything comparable in the entire history of *Down Beat*; consequently I hope you'll excuse me for not having been able to answer any of the mail individually.

It seems to me that this avalanche of mail—first from the U.S., more recently from GIs overseas and from foreign fans in more than a dozen countries—can be attributed largely to the fans' own fascination at the idea that this could be a means of determining the nature and tastes of their fellow-fans. Everybody wanted to participate, for much the same reason that everyone wants to vote in a poll.

The volume and verbosity of the replies created a real problem in sorting and analyzing, and a secondary one in condensing the results into any reasonable space. The horse has bolted and it is useless to lock the stable door; however, I have learned that the next time I ask you—all any 20 questions that come to my compulsive mind, I'll set a definite deadline by which all answers must arrive, and a positive limit on the number of words to any answer. It probably won't work, for even my urgent plea that you keep your material highly legible failed to prevent at least 20 percent of the respondents from turning in sloppy copy.

ANYHOW, in this column and the next column I'll do my best to synthesize the responses to most of the questions, and in order to go into further detail and quote from some of the more interesting answers I've decided to devote an entire chapter to the subject in something called *The Encyclopedia Yearbook of Jazz*, which will be out in the fall.

Meanwhile, here are a few general conclusions on what constitutes that amorphous animal, the average jazz fan. He is just 20 years old, give or take a year or two; he spends from 10 to 15 hours a week listening to jazz via one medium or another, and just about no time at all listening to classical music. He spends from \$1 to \$5 a week on records. Although this is only about 10 percent of the amount he would have to spend if he bought 20 to 100% of the jazz records now being released weekly, he is firmly convinced that this is a good thing; at least, 46.5 percent of him is, though another 36 percent does feel that there are too many records coming out. The remaining 17.5 percent in answering Question No. 5, gave qualified answers that left you with the feeling they would approve of \$1,000 worth of records a week if they could only afford to buy them.

Some of these same questions produced slightly different ratios when asked in a similar column in the summer of 1954. At that time, the fans predominantly spent only five to 10 hours listening to jazz, and almost half of them spent between \$2 and \$3.50 a week on records, while a lower percentage

could be found in the higher spending brackets.

THE GRADUAL falling-off of interest in the earlier jazz forms is sharply outlined by the change in proportions: in 1954 46 percent went for modern jazz, 10 percent for traditional, and 44 percent claimed equal interest in both.

Today, while the traditionalist percentage remains just about unchanged, the modernist figure has risen to 56.7 percent while the "both" category has dropped off to 32.7 percent.

Jazz fans are resoundingly opposed to rock-and-roll (78.6%) and are only mildly interested in Latin-American rhythms, the yeas and nays being almost together on the latter (about 26 percent each) while the remainder gave a lukewarm or qualified indorsement. West coast jazz did better, with 39.6%

pro, 32.8% noncommittal, 14.7% qualified, and only 12.9% opposed. (Many of the neutrals disputed the existence of such an animal.)

ARTHUR MURRAY could probably clean up if he started a drive to convert jazz fans. The figures on question No. 10 showed that as many as 23.8 percent don't dance at all, while 60 percent more only grace (or disgrace) the dance floor occasionally. Of the 15.3 percent who dance often, only 3.9 percent consider themselves experts; the other 11.4 percent presumably dance out of courtesy, resignation, or a desire to get closer to the bandstand. (That's me, right there.)

I'll tackle the other 10 questions, and try to decide who deserves the free LPs, by the time the next issue rolls around.

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Bethlehem

(Jumped from Page 10)

it. The song isn't done.

"The one thing musicians do not have a say in is if they want to cut up the tapes on a date. As you know, I don't believe in splicing. I feel cutting up tapes is cheating the customer. Once a take is chosen, it's released as it happened. There's no editing done on it at all."

ON SESSIONS with Bethlehem artists who aren't strictly jazz—Mel Torme, Terry Morel, Frances Faye, Peggy Connelly, for instance—Red reserves more of the area of decision to himself.

"We talk about the material together, but if I have a firm suggestion, I enforce it. The artists, however, continue to have quite a lot of freedom.

"On the engineering end, I control the mike setup myself, and I'm fussy about engineers. I would never use an engineer who didn't dig jazz on a jazz date. I did once, and I'm not happy about the album that resulted. I usually determine the mike setup so the engineer's function largely involves riding gain and, of course, paying attention to entrances, blending, etc.

"When we record on the coast, I use Val Valentin at Radio Recorders. He and I feel about the same concerning sound so that I usually call him in front, he sets up before I get there, and I never have to change anything he's set up. In the east, we record mostly at Capitol and use Frank Abbey and Johnny Cue as engineers."

THE QUESTIONING moved to the other Clyde, the half in charge of sales. "Whenever we go out to see a new distributor," Red began, "I generally talk to their salesmen to find out how much they know about jazz. I have actually turned down a distributor if he doesn't have one man on his sales staff who digs jazz. The sales are lower, I've found, when the salesman don't know jazz.

"I keep close tabs on sales, and often, if I get an idea for an album—like our current major project which involves a set of three 12" LPs and that's all I can tell you about it for print—I'll call our distributors first and ask them what they think. In this particular case, there's so much money involved in the project that I called every distributor we have, spoke to their salesmen, and as it turned out, I didn't get one negative reaction.

"This was done before I hired anyone for the project, before a note was written. This is an indication, then, of how well sales and a&r go together, at least in my conception of the dual role I have."

Now that Bethlehem does have its solid base of operations, the label is planning ahead in terms of diversification. Bethlehem will continue as primarily a jazz company, but it may expand into the classical field. "We're working on something now," Wildi says, "which may give us European masters."

AND THERE IS the possibility of the firm returning to its first and blighted love, pop singles.

"I still don't like the idea of singles," Wildi says. "I got burned too much."

King Oliver Will Be First Again

New York—Joe (King) Oliver will become the first jazz musician to be included in the *Dictionary of American Biography*, published by the Council of Learned Societies. The *Dictionary* originally was issued in 20 volumes from 1928-36, and the first supplement appeared in September, 1944. The second supplement, which includes famous Americans who died between Jan. 1, 1936, and Dec. 31, 1940, is in preparation and may not be finished for another year and a half.

The decision to include jazz figures was the result largely of the interest in jazz of Assistant Editor Edward T. James. Fred Ramsey wrote the Oliver entry.

But if it makes money, I'll love it." The label is also moving toward production of rhythm and blues singles although this will be done, says the promotion director, "over Quinn's dead body." Bethlehem already has been releasing singles extracted from albums by such of its singers as Torme, Miss Faye and Bobby Troup, and a Duke Ellington single may also be issued. The matter of EPs is dormant since figures indicate that jazz EPs don't sell too well.

As for the LPs, like other companies Bethlehem is converting entirely to 12-inchers. "I agree with you," said Red, "that some artists can't carry a 12" LP and that some music is in better space context on 10", but this is a thing that the customers dictate. They want 12" LPs. Dealers are even tearing up their 10" racks, and we're getting them back."

Price-wise, as of May, Bethlehem reduced its 12" tag from \$4.98 to \$3.98, and such 10" sets as are out from \$3.98 to \$2.98, EPs are down to \$1.49. The company now has some 30 distributors, covering the country. Bethlehem also handles Canada and Mexico by itself. Overseas, by an agreement with British Decca made in June, 1955, Bethlehem is now released all over the world—Europe, South America, the Far East.

"We have a worldwide distribution," says Wildi proudly, "as any major label. But before June, 1955, we had no overseas distribution at all.

"TO SUM UP, I always felt that to have a chance, a record company had to sustain a quality operation and an ethical one."

"We watch our quality," Red added, "to the point that we argue about something like whether we have the best vinyl on our records. We finally found out there was a difference between pure vinyl, 100 percent vinyl and virgin vinyl. Now we use 100 percent virgin vinyl.

"I'd like to underline again," Red concluded, "that the artist does have a free hand here. I feel that was the deciding factor in Duke's agreeing to do two LPs for us. I know he was offered a lot more money by several other labels, but he was convinced that he would have more freedom here."

—nat

Popular Records **DOWN BEAT**

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

Five-Star Discs

Pat Boone—**I Almost Lost My Mind/I'm in Love with You** (Dot 45-15472)
 Frank Sinatra—**How Little We Know/Hundred Guys** (Capitol P 3423)

Four-Star Discs

Chet Atkins—**Cecilia/The Lady Loves** (Victor 476550)
 Chardettes—**Born To Be with You/Love Never Changes** (Cadence 1291)
 The Classmates—**Two Straws in the Wind/ Break Down and Love Me** (Dot 45-15464)
 Don Dick, & Jimmy—**I Never Knew/You Gotta Have Eyes** (Verve V2010)
 Lonnie Donegan—**Lost John/Stewball** (Mercury 70872X46)
 Tommy Leonetti—**Free/It's Wild** (Capitol P 3142)
 Eartha Sherwood—**Lazy River/This Train** (Decca 9-29911)

Packaged Goods

(Jumped from Page 19)

section, and these gentle, well-mannered solos are not exactly dated, paradoxically because they were deliberately infused with what the notes accurately term "the controlled nostalgia he put into his work." The program, again well described in the anonymous notes, comprises "lightly sophisticated treatments of sentimental tunes, glossy interpretations of Cole Porter, Gershwin, and similar composers, and . . . free rhapsodies on familiar themes." Cover has Tyrone Power rather than Duchin in order to tie-in with the picture.

FRANCES WAYNE-NEAL HEFTI

Songs for My Man (Epic 12" LN-3222) is a nourishing recital by the estimable Miss Wayne, who has much to teach many current pop starlets concerning consistency of intonation, ungimmicked warmth, phrasing that clarifies rather than undermines lyrics, and that rare ability to combine strength with tenderness. Though assured at all tempos, Frances is at her best at such slowly unwinding mood pieces as *I Fall in Love Too Easily* and *Autumn Leaves*. Her clear, functional orchestral accompaniment is directed by her husband, Neal Hefti, who also wrote the arrangements. Only clinker is the choice of the self-consciously risqué *Do It Again*, one of Gershwin's least efforts. Frances doesn't have to emulate Eartha Kitt. The rest are all full-bodied standards.

JOE LIPMAN

In *Manhattan Serenade* (MGM 12" E-3353), arranger-pianist Joe Lipman, a veteran of the Goodman, Berigan, Dorsey, and Shaw bands, former staff arranger for Como, and conductor for Nat Cole and Sarah Vaughan, leads a silky orchestra in songs about Manhattan with such expected paeans as *Penthouse Serenade*, *Harlem Nocturne*, *Street Scene*, and *Autumn in New York*. Good music to read the *New York Times* by.

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(Jumped from Page 6)

Caesar's tasteless takeoff of a modern jazzman in a similar context may have queered Dizzy's date with Murrow . . . Joe and Mabel replaces the Guy Lombardo Diamond Jubilee TV show June 19. Guy might be back in the fall.

Chicago

ONSTAGE: Recent country & western and rock 'n' roll concerts at the International Amphitheatre were box-office flops . . . Starlite Drive-In has also been taking it on the chin with expensive open-air stageshows, but mostly because of rainy weekends . . . Potachou is at the Palmer House currently, the Crew-Cuts following on June 14, and Harry Belafonte set for an August return . . . Nat Cole again raking it in at the Chez Paree in his third appearance . . . Two new musical legit shows are scheduled here for the summer, Joy Ride, which opens at the Shubert on June 4; and Silk Stockings, which follows at the same theater on July 26.

JAZZ, CHICAGO-STYLE: At the Blue Note currently it's Sarah Vaughan and Johnny Smith, Stan Kenton follows on June 13 for a fortnight, Oscar Peterson opens on June 27, and the Woody Herman Herd comes in on July 11 . . . The next four attractions for the London House already are set. Barbara Carroll is current for a five-week engagement; Billy Taylor makes a return visit on July 4; Teddy Wilson comes back on Aug. 8; and Erroll Garner plays his first L.H. date in September . . . Pianist Erma Jean Thompson provides the backing for Phyllis Branch, who's singing now in the jazz idiom at Max Miller's Scene. Proprietor Max has switched from piano to vibes . . . Dukes of Dixieland are entrenched at the Preview lounge for the duration of the summer . . . Lurlean Hunter and the Pat Moran quartet continue to make dollars sense at the Cloister Inn, where Johnny Frigo and Dick Marx are the Monday-Tuesday attraction . . . Buddy Hiles' big, bruising band plays Mondays at the south side Roberts. Soloists include tenor Johnny Griffin and trumpeter Hobart Dotson.

Hollywood

JAZZ SCENE: Harry Babasin and Roy Harte have formed the Jazz Club of Hollywood, a non-profit, non-commercial gathering of leading jazzmen with purpose "to develop jazz music among musicians" . . . After sojourn in Ensenada working with a Mexican rhythm section, Serge Chaloff blew back to town to play the Starlite one weekend, then took off for Boston . . . Ronnie Ball, piano man who west coasted with Kai & J.J., may remain here to work with Warne Marsh's group.

NITERY NOTES: Shorty Rogers, back on the coast again, is now at Jazz City with the Giants. Jazz Messengers, with Art Blakey, due in the 8th . . . First trip to the coast in years for Louis Jordan, who opens at Zardi's June 1 . . . The Lighthouse's new policy of splitting week with the All-Star and Max Bennett trio proving quite successful . . . Teddy Buckner's new "Gene Norman Presents" album is marked for release soon. Teddy and

his two-beat group continue at the 400 club . . . Mel-o-dee Cafe in Glendale is still the hottest spot in suburbia . . . Bud Shank quartet exits The Haig to embark on road tour, with several very good local groups bidding for the vacated spot . . . Hood described by local press as "Nervous Bandit" grabbed \$350 of Palladium cash on Jerry Gray's opening night May 2. Four Lads joined the Gray band the 11th . . . Dick Stable and band completed eight years at Circo and are now sporting gold cufflinks from bossman H. D. Hoyer . . . Matt Dennis goes into the Mocambo June 5.

ADDED NOTES: Jerry Colonna will play Vegas this summer, leading a Dixie combo at either the Riviera or the Sands . . . Jay McShann made recent flying visit here to attend his mother's funeral . . . Jazz International evenings continue unabated under sponsorship of Howard Lucraft Tuesdays at Jazz City . . . Sundays at the Gourmet feverishly are enlivened by the presence of pianist Jimmy Rowles . . . Tom Slaney, jazz trumpeter, switched from Claude Gordon band to Tommy Alexander, with whom he's now making the one-niters through the midwest . . . Hollywood Studio club will host new musical revue, HO 5-5758, with book by Stan Hoffman & Dick Allen and starring April Ames, Lori Hilton, and other curvy comers.

WAXED NOTES: There's a Miles Davis reissue album reportedly in the works at Capitol . . . First platter of new Verve vocal trio, Don, Dick & Jimmy, is now on the shelves . . . Decca will soon re-release score of *The Wild One* by Leith Stevens, augmented by four new sides, as a 12" LP.

—*tyner*

San Francisco

Red Nichols and His Five Pennies (doesn't inflation ever affect them?) opened May 14 at the Palace Corner of the Palace hotel, a spot which never has had jazz. And the hotel itself hasn't had anything jazzwise since Boyd Raeburn almost knocked the walls down 10 years ago. They'll do a twice nightly Dixie concert and also play for dancing. No cover, no minimum, and the lineup is Rollie Culver, drums; Bill Wood, clarinet; Joe Rushton, sax; King Jackson, trombone, and Stan Wrightsman, piano . . . Dave Van Kreidt's trio, with Jerry Goode on bass and Bill Falkenberg on drums, worked a week at the Blackhawk and may go into the hungry i . . . Jack Minger, formerly with various local Dixie groups but now a confirmed modernist, getting lots of praise for his trumpet playing at the Collar.

Cal Tjader returned here after three weeks at Zardi's for a month's vacation and a record date for Fantasy which will include sides made with Las Vegas baritone man Gus Mancuso . . . George Lewis, ill for several weeks, has rejoined his band at the Tin Angel . . . Bob Scooby will do a television program this summer on KRON . . . The Blackhawk's summer lineup includes Erroll Garner in June, Stan Getz in July and Dinah Washington in August.

Joe Sullivan has returned to the Hangover replacing Meade Lux Lewis . . . The Village, formerly the Italian Village which burned down last year, will reopen this summer with Johnnie

Ray, Dick Haymes, and Frankie Laine, in that order . . . The Hi-Lo's have been signed to open Fack's #2 on Bush St. in June . . . Vernon Alley is playing bass with Johnny Cooper at the Mata-dor.

—*rulph j. glenson*

Boston

Ella Fitzgerald brightening the middle of the month at Storyville. Preceding Ella were the Chico Hamilton quintet, Stan Getz, and Oscar Peterson. Upcoming is Shelly Manne and his men . . . Herb Pomeroy and the big band are blowing new sounds on Tuesday and Thursday nights at the Stable . . . Teddi King had a happy week as star of her own show at Blinstrub's. Teddi followed Alan Dale and was followed by Frankie Laine, who came in for 10 days . . . Fred Waring and a stage-full of Pennsylvanians presented Hear, Hear at the Opera House.

The Four Esquires played a lively week at the Frolic in Revere . . . Al Hibbler did a week at the Celebrity club in Providence, R. I. . . The Maguire Sisters played a one-niter at Rhodes-on-the-Pawtuxet in Providence . . . Eydie Gorme made it a two-niter on a weekend at the Totem Pole ballroom . . . Les Elgart brought the dancing sound into the Commodore ballroom.

Tenor man Jay Migliori unveiled his septet at the regular meeting of the Teen Age Jazz club. In the group are Bill Berry, trumpet; Wallace Brotus, baritone; Joe Ciavardone, trombone; Floyd Williams, drums; Danny Kent, piano, and Bull Reuther, bass.

—*dom cerulli*

Philadelphia

Debut of the 15-piece Music City band at the Red Hill Inn on May 6 a huge success. The unit—all Philadelphians, with the exception of Earl Swope, imported from Washington—lines up with Billy Root, Al Steel, Mike Goldberg, and Frank Tiberti, reeds; Joe Teshner, Ed Badgley, Reds Clemson, and Al Cucola, trumpets; Bruce Wolf, Leo Fogel, and Swope trombones; Ellis Tollin, Ace Tesone, and Jimmy Golden, rhythm. For extra measure, Ruth Price wailed on several numbers. The band's organizer, Tollin, and chief arranger, Steel, are adding to the book for a series of Wednesday night Red Hill appearances, which kicked off on May 16. Meanwhile, regular weekend sessions at the Jersey nitery continue, with the Gerry Mulligan sextet due in next week and the upcoming schedule featuring the Australians, Lester Young, Beverly Kenney, Johnny Smith, Al Cohn, and Conte Candoli.

Clifford Brown-Max Roach followed Anita O'Day into the Showboat . . . Teddy Wilson and Ella Fitzgerald recent headliners at Pep's . . . Charlie Ventura appearing weekends at Jersey's New Town Tavern.

—*harvey husten*

Las Vegas

Hazel Scott doubles from stage to lounge during her Flamingo stay . . . Gloria DeHaven replaces Lili St. Cyr at El Rancho Vegas for the closing five weeks of the Joe E. Lewis opus . . . Elvis Presley received 10,000 fan letters forwarded by deejay Al Jarvis to the

New Frontier . . . Rosie McHargue takes the Dukes of Dixieland slot at the Thunderbird until Pee Wee Hunt arrives . . . Jerry Fielding latched onto many local musickers for his new band to hit Pacific Northwest college dates.

Dance team of Daryas and Julia have their last date together during the New Frontier's Janis Paige show. Julia then singles in earnest as a chantoosie . . . Mello-Larks are a solid smash in the Phil Silvers revue at the Riviera . . . Dinah Shore makes her Vegas debut after the Silvers' exit . . . Howard Keel flies in from London for his Sands opening . . . Sando Deems trio found a good perch on the Sahara's Casbar, where the Mary Kaye trio headlines.

—*bill willard*

Detroit

Ed Sarkesian did great business with the Chet Baker quartet during its two weeks at the Rouge lounge April 24-May 6. Response was so good that Sarkesian booked the quartet back in a week to share the stand with Shorty Rogers' Giants, Shelly Manne followed Rogers May 15, heading a group composed of Charlie Mariano, Russ Freeman, and Leroy Vinnegar. Carmen Macrae is scheduled in next.

Ruth Price and the Eddie Bonnemere trio shared the bill at Baker's keyboard lounge May 14 for two weeks. Marian McPartland's trio takes its regular three week turn beginning May 28, with Don Shirley set to follow June 18. The Roosevelt lounge is continuing its weekend policy, with Lester Young and the Paul Bley trio the latest to pay a visit. Billie Holiday, in her first appearance hereabouts in several years, did a week at the Flame Showbar. Dinah Washington followed.

—*jim dunbar*

Miami

The Vagabonds' supper club was set to remain open through the summer, even though the boys took off in the middle of May for their annual vagabonding to Nevada, San Francisco, Chicago, and points east . . . Dick Shawn and Terry Stevens followed Lilo and Al Bernie in the Cafe Pompeii of the Eden Roc hotel . . . Gina Valente still two-pianoing with Bill Jordan at the latter's Bar of Music, where Beth Challis, Harvey Bell, and Hal Fisher round out the bill.

The Sucasas band holds forth at the Fontainebleau, where Kaye Ballard and Jan Arden filled a recent bill . . . At the Bombay lounge: Dorothy Vincent, Bobbi Baird, Frankie Pell, Gus Martel, and Irene White . . . At the Vanity Fair: Othella Dallas, Rick Mardell, Manny Rodriguez, and Goodtime Johnson's four men or rhythm . . . Patsy Abbott reopened her fun room in the Sea Island.

—*bob marshall*

Cincinnati

Teddy Raymore's fine quartet is at Guidara's on a six-day-a-week basis now, after leaving WLW television . . . Opener for the Cincinnati summer opera's 35th season is scheduled June 30 with a performance of *La Traviata* . . . Veteran showman Ted Lewis returned to Beverly Hills for the umpteenth time . . . Ralph Marterie's orchestra, holder of Moonlite Gardens' house record, packed them in again



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May 12-13 . . . Benny Goodman's band is to play Castle Farm on a one-ner. The Farm, once again on a Dixie kick, recently had Doc Evans and Tony Parenti as soloists with Gene Mayl's Dixieland Rhythm Kings.
 —dick schaefer

Cleveland

The Super Market institute provided plenty of nitery business. Conventions made most bistro proprietors happy. On hand to entertain were June Valli at the Statler, Henry Youngman at the Alpine Village, Eve Roberts at Kornman's Back Room, the Jazz Prophets at the Cotton club, Nellie Lutchler at the Loop lounge, Mel Torme at the Bandbox, and Jonah Jones at the Theatrical . . . Oberlin, Ohio's pioneer in college jazz clubs, presented its last concert of the season May 11, with the Modern Jazz Quartet and the Calvin Jackson sextet . . . Sarah Vaughan opened at the Bandbox May 26.
 —m. k. mangan

Montreal

Sarah Vaughan and Mel Torme followed Ella Fitzgerald at the El Morocco in May. Al Hibbler is next . . . Al Martino followed Somethin' Smith and the Redheads at the Cafe New Orleans. Claude Herbert's trio with Anna Di-Faibia are there as a house unit. After Gloria Mann's May date, the club dropped its name policy indefinitely . . . Peggy Lloyd was at a local night spot recently . . . Paul Notar's trio is back in town after several regional gigs . . . The Esquire's r&b policy still brings in some of the strangest names in show business. Shot Gun Kelly and His Rockers were there a fortnight ago.
 Renee Lamy sang at the Ritz cafe during the early part of May . . . Blake Sewell's band concluded its Mount Royal Town hall dances in mid-May with plans to resume them in September. So far he has completed at least seven full seasons there . . . Perry Carman's quartet still ranks as this town's best Latin American group. Perry's a competent jazz pianist in other styles, too, but his Latin beat is the one that gets him the best jobs.
 —henry f. whiston

Clooney Show Starts On TV

Hollywood — The Rosemary Clooney TV show kicked off on 58 stations the week of May 15 with a lineup that makes it one of the best potential music shows on television. In addition to Miss Clooney, the Hi-Los, and top guest talent, the show boasts the Nelson Riddle band, which includes some of the coast's best jazzmen.
 Jose Ferrer was the first guest, with successors to include Julie London, Mary Kaye, and Buddy Greco.
 Lineup of the Riddle ork is: trumpets — Pete Candoli, Harry Edison, and Shorty Sherock; trombones — George Roberts, Jim Priddy, and Tommy Pederson; saxes — Ted Nash, Champ Webb, and John Hacker; rhythm — Nat Farber, piano; Red Callender, bass; Bob Bain, guitar, and Al Stoller, drums.

In Other Words . . .

New York—During a noisy Friday night at Cafe Bohemia, Charlie Mingus held his hand up for silence and announced:
 "We have a new audience participation number. It's intended to make you feel inferior. Here's how it works. We play for four bars. Then you talk and laugh and break glasses for four bars, and then we play four again, and so on. The name of the song is Reverse Psychology. Dig?"
 The number began, and the audience was preternaturally silent during each of its four-bar breaks.

Mitchell-Ruff Duo Will Tour Colleges

New York — The Mitchell-Ruff duo-pianist Dwight Mitchell and bass-French hornist Willie Ruff—has been booked for all of June and July on a tour of southwest colleges and teachers' colleges. The duo will play five concerts a week, each at a different school.
 States such as Kansas, Iowa, Oklahoma, and Texas will be covered in this itinerary that could set a wider precedent for the use of new jazz units on similar circuits elsewhere in the country.

Chords, Discords

(Jumped from Page 4)
 A Pleasure . . .
 New York City
 To the Editor:
 It is, indeed, a pleasure to hear Dick Haymes on records again (*Down Beat* record reviews, May 16). I have a great deal of faith in Dick's selling power and taste of the discriminating music public. I think he could make the greatest comeback since Sinatra if promoted properly by his record company.
 Harriet Wasserman

Disagrees . . .

New York, N.Y.
 To the Editor:
 Although I disagreed vehemently with a recent Feather's Nest article on the versatility of Don Elliott, I again exposed myself to Elliott's quartet, and now more than ever must take exception to Feather's point of view.
 How can Mr. Feather compare the exhibitionism of the Australian Jazz Quartet with the exceptionally talented Don Elliott, who gets more musical feeling out of a bongo drum than they can muster with their entire impressive array of bassoons and euphoniums?
 Must Don Elliott swing from the chandelier while playing the euphonium in order to attract attention, or should he and other jazz musicians deprive real music lovers of the many talents with which they are endowed in order to prove to the ignorant few that they are the masters of one? Not on your life! Showmanship will never take the place of artistry. Mr. Feather has no right to discourage versatility!
 A. Baylinson

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Yes, It Does

New York—On her smash opening night at the Empire room of the Waldorf-Astoria hotel, Pearl Bailey introduced her accompanist thusly: "Mr. Phillips now is 'my pianist.' Three years ago he was a piano player. I guess money does make a difference."

Basie Working On Jazz History Data, New Musical Revue

Hollywood — Count Basie has begun work on a history-of-jazz presentation which also may provide background for a new musical revue he hopes to present, the bandleader said here.

"I haven't got very far into it yet," he told *Down Beat*, "because to do a good job on a project like that you have to get away from everything for a while."

Considerable data is being gleaned from several of the Basie sidemen, notably Freddie Greene, on aspects of the early days, the Count said. He said he is seriously considering producing a musical based on the completed work and that two film studios already have expressed interest in securing screen rights to the finished script.

"The way the band is going right now it's hard to say just when I can devote the time I should," Basie explained. "But it's definitely begun, and I'm going to finish it."

L. A. Latin DJ Sets Mark At Palladium

Hollywood — Lionel (Chico) Sesma, Latin American disc jockey on station KDAY here, broke the Palladium's 10-year Sunday night attendance record with a huge Latin bash there April 27. With 5,010 payees at \$2.20 apiece, Sesma grossed a whopping \$10,020 after taxes.

Sure-fire band attractions booked by Sesma for the "Latin Holiday," which promises to become an annual event, were Perez Prado, Joe Loco, Manie Lopez, and Tony Martinez.

For Prado it was the closing night of his Palladium engagement which, on the last four nights, drew a reported 9,982 cash customers.

Whiteman To Star In All-Star Video Show

New York—Bandleader Paul Whiteman will star in a half-hour television program to be titled *The Paul Whiteman Show* starting June 19 on NBC coast to coast.

It will be an all-music program featuring an orchestra and a headliner in music as a guest star each week.

Local 47 'Rebels' Map Fight In AFM Convention, Courts

By Charles Emge

Hollywood — Acting-President Cecil Read and his Local 47 followers, who have been spearheading the revolt against the policies of AFM headman James C. Petrillo, expressed nothing but surprise at the "leniency" of the penalties recommended by the referee who presided at their recent "trial" here (*Down Beat*, May 16).

Attorney Arthur J. Goldberg, sent here by Petrillo to hear evidence and make recommendations to the AFM's International Board, as all expected, has handed the board his verdict of "guilty" in the case of Read and the 11 other Local 47 members, including virtually the local's entire board of directors, and directed a one-year expulsion for Read. Stiffest penalty recommended for the others was an expulsion of one day.

The expulsions, if they stand, would mean convicted members would be forced to pay new initiation fees of \$100 each. The International Board was expected to confirm Goldberg's findings at its pre-convention meeting the latter part of May.

However, the case is a long way from being settled. At its last general meeting, Local 47 passed a no-limit resolution to defray the cost of the convicted members' legal defense. In strict conformity with federation laws, the "rebels" were planning to make their next appeal to the AFM international convention, meeting in June in Atlantic City. Inasmuch as the convention is held to be thoroughly under the domination of Petrillo, they feel they have little chance of a friendly hearing there, and are now making plans for a last-ditch legal fight in the courts, with the possibility that a congressional investigation of the AFM's controversial performance trust fund, promised by Congressman Joe Holt, may have considerable effect on the final outcome.

Delegates to the convention from Local 47 are Petrillo-supporters John te Groen, Maury Paul, and Petrillo's studio representative Phil Fischer. Te Groen and Paul were elected as delegates in the 1954 election. Both were recently removed from their offices as president and recording secretary, respectively, by vote of Local 47 members.

Read, who was in Washington, D. C., at this deadline discussing proposed

revisions in the Federal copyright laws to give protection to recording musicians and other performing artists, will make no attempt to go to the convention as a delegate, as the credentials committee is considered sure to recognize the Petrillo supporters.

However, he and others among those found "guilty" were planning to attend as "observers," with the hope of reaching other convention delegates with their side of the story.

Local 802 Social Club Now To 250

New York—The Unison Social club, the growing organization of Local 802 members who feel the need of a forum for views in opposition to the present administration, now has some 250 members and at a recent meeting elected a 24-man board of directors for a six-month term. This governing body is composed of four representatives each from the radio-TV, single engagements, theaters, symphony-opera-ballet, arranger-composers, and steady engagements fields. A rotating chairman from each category will be selected by the members of the board.

Elected to the board of directors were: Radio-TV—Art Ryerson, Charlie Margulis, Carl Prager, Marty Grupp; theaters — Hrach Yacoubian, Jack Saunders, Stan Krell, Jimmy Nottingham; club dates-single engagements—Jerry Factor, Allan (Zip) Siedel, Murray Rothstein, Julie Schwartz, symphony-opera-ballet — Felix Giglio, Phil Shapiro, Dave Mankiewicz, Gordon Pulitz; Arranger - Composers — Dean Kincaide, Nat Kroll, two to be selected; hotels-night clubs-steady engagements — Ben Harrod, Ernie Caceres, Frank Martinez, Seymour (Red) Press

Hormel Nixes Meat In Favor Of Music

Hollywood — Geordie Hormel, who made some headlines in the music world with his multitaped records (McGregor label) and other activities, has resigned from the family meat packing business to set up his own record company under the name of Zephyr Productions.

In addition to phonograph records Zephyr will also produce soundtracks for TV and theatrical films, and have, as subsidiaries, two music publishing companies. One, Westward Music, is tied with BMI; the other, as yet unnamed, is with ASCAP.

Heavy Output Due By Prestige Records

New York—Bob Weinstock of Prestige Records has been involved in a heavy recording schedule. Among recent new LPs cut were collections by Jon Eardley, George Wallington, Jackie McLean, Earl Coleman, Tadd Dameron, Miles Davis, Sonny Rollins, Bonnie Green, Gene Ammons, and Gil Melle.

Weinstock intends two or three new LPs a month and about two reissue sets monthly. In the latter category, Prestige currently is recoupling 10" LPs into 12" sets.

By Hal Holly

London's first studio recording musicians are very close cousins to their Hollywood counterparts, and, as of recent months, have been hauling in pay checks that some of our highest salaried U. S. studio men would envy. That's the report of composer Howard Jackson, just back from a sojourn in Britain for the purpose of scoring TV films for Warner Brothers and Dudley Pictures Corp.

Jackson, who also writes songs with Johnny Mercer, is a leading member of Hollywood's "unknown soldier" brigade; he has done the underscores for some 300 top-bracket features but has rarely seen his name on a main title as the officially credited composer. He is not alone—ghost writers among film scorers are an accepted part of the industry—and he doesn't appear to be too concerned about it.

In fact, his attitude is more or less typical: "They get the credit, and I get paid"—so what's the difference?"

As to whether the current prosperity prevailing in London musical circles is due to the AFM's 5 percent royalty plan on telefilms, as claimed by the anti-Petrillo faction in the union here, is a matter on which Jackson prefers to make no comment. "I honestly don't know about that," he says. "I only know that musicians in England are busier than they have ever been in their lives and are making lots of money by their standards, which are still lower than ours."

"I used orchestras there ranging in size from 18 up to 38 men. You always have difficulty getting the best studio men, no matter where it is, and we had difficulties getting the men we wanted. But what orchestras I had! On one session I had the string section from the London Philharmonic and Ted Heath's brass section. Arrangers and copyists were my chief problem. Every one seemed to be working all the time."

As to basic differences between recording in England and U. S.—"None," says Jackson. "The only thing that always came as a surprise to me were their 'tea breaks.' Here musicians get 'breaks' of 10 minutes out of each hour, and I'm used to it. There, they get only 15 minutes off during a three-hour session, their 'tea break,' and knock off for it right in the middle of the session."

"Other than that, everything is the same. Oh, they were inclined to be a little aloof toward me, or so I thought. But not because I was an American. They're just that way with all conductors."

ON AND OFF THE BEAT: Columbia producer Sam Katzman, coining money on his rock 'n' roll opus, *Rock Around the Clock*, starring Bill Haley, is taking advantage of the current upheaving of Latin rhythm. His next will be *Hot Cha Cha*, with cast topped by Perez Prado & band, the Mary Kaye Trio and comic Gonzales Gonzales. . . . Ames Brothers' Victor platter of Fain & Webster's Mamie Stover song, *If You Wanna See Mamie Tonight*, is reprised in the film soundtrack, and very effectively.

Russ Morgan, fresh from thesping role in *The Great Man* at Universal-International (with Julie London among others), draws another straight acting part on same lot in *Cory* with Tony Curtis and Martha Hyer. He'll portray a bigtime Chicago gambling man. . . . Decca is releasing Victor Young's score to RKO's *The Brave One*, which he recorded in Europe conducting the Munich Symph. . . . Another good soundtrack album: *The Dave Rose* MGM label recording of score to *The Swan*.

Elmer (Golden Arm) Bernstein set as music director (he'll also score and conduct) for Jeff Chandler's independent producing firm, Earlmor Productions. . . . Al Hibbler, the *Unchained Melody* man, draws another title-song stint in soundtrack of *Nightfall*, Columbia Aldo Ray starrer. Song is by Sam M. Lewis, Peter DeRose, and Charles Harold.

DOTTED NOTES: Gary Cooper, for the first time in his years on the screen, will bust into song in *The Friendly Persuasion*, playing the role of a Quaker who also has a weakness for organ, string bass, and fiddle. Could be funny, anyway.

Danny Kaye's summer junket to Australia means another delay in start of *The Red Nichols Story* at Paramount. . . . Kay Thompson, after all these years in show

Radio And Video

By Jack Mabley

I BOUGHT MY FIRST television set, with a giant 7-inch screen, for \$209.95 in 1947 because they were televising ball games. I started writing about TV because it seemed a shame to waste all that time sitting there watching the stuff and not getting anything out of it except callouses.



Mabley

What does a professional viewer remember in eight years of watching? Mostly the excitement of discovery. Discovery comes suddenly, such as the unheralded appearance on our screen one Saturday afternoon of two young singers named Jackie Cain and Roy Kral, whose short stay on one of our stations, just singing and playing, still rates as our personal all-time (eight years, that is) musical show. There is the gradual awareness of a personality, such as Grace Kelly's, who was gracing network dramatic shows several years before her discovery by Hollywood and the Prince of Monaco, and who charmed the TV audience as completely as she did the royalty.

There was the first view of color television—which in our case happened to be a view of a minor operation in which red was the prevailing tone. We also watched the Rose Bowl parade in color, and figured this would be a nice gadget to have around the house, but so would a French maid and a Cadillac.

You remember Bobby Thompson's home run against the Dodgers, and *Garronay-at-Large*, which was exciting because it was one of the first to lead television cameras away from the idea of radio with pictures.

MILTON BERLE was exciting and Arthur Godfrey wasn't. They both became Mister Television at different times, and today both are wondering what hit them. Jerry Lester was a brighter entertainer than either of them rambling around on his midnight show on NBC with Dagmar and Ray Malone. And what happened there? One year you're winning polls as the best comedian on TV and the next year you're unemployed.

We watched the first half-dozen or so telecasts of the *Hit Parade* in awe at the marvels of their production. After their TV miracles became commonplace, we became aware of the intense mediocrity of the music, and today the show is as big a bore on television as it was on radio. It was an event seeing Jimmy Durante the first few times, and seeing the almost worshipful praise showered on him by the newspaper critics. He's a wonderful guy but he wasn't that good.

The plays. . . there have been so many good and great, and for some reason the one that sticks in my mind was Franchot Tone in *Twelve Angry Men*. I believe on *Studio One* a couple of years ago. The first televised atomic blast was a glob of fog on our screen—one of the grand anticlimaxes of TV promotion. Sort of in the class with Marciano's knockout of Joe Walcott in the first round of their second fight.

WHAT HAVE WE discovered this season? That Noel Coward wasn't very entertaining in 90 minutes of *Mad Dogs and Englishmen*, but was about as fine an actor as TV has seen in a corny piece of war goods called *This Happy Breed*. We found spectaculars becoming commonplace and Judy Garland still seeking the right production.

We discovered a wonderful comedian named Johnny Carson, and at the end of 39 weeks Jell-O discovered that only a limited number of senses of humor were in tune with Carson, and he evaporated. We found that color telecasts are a nuisance because they louse up our black and white picture. We found that music isn't getting any better shake out of TV today than it ever was, but there might be some hope even if Lawrence Welk and Guy Lombardo have to show the way.

and music business, will be making her screen debut in *Funny Face* with Audrey Hepburn and Fred Astaire. . . . *The Lancers* signed to title song *The First Traveling Saleslady* for RKO (Ginger Rogers, David Brian) behind the main title, also to platter it for Coral.

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Trombone
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Bill Harris: Northwest Passage

See Text
 On Page 38

4 Eb

(8) 3 Eb (12) (16)

G7 Cmi (20)

F7 Bb7

b Eb Sm. gliss. (24)

Eb Sm. (28) (32)

Northwest Passage, written by Chubby Jackson, Ralph Burns, and Woody Herman is copyright by the Charling Music Corp. and is used with their permission.

Two Pianists Show Up On 'D. B. Theme'

By Sharon A. Pease

EVER HEAR of a composition called *Down Beat Theme*? Probably not, because the title is brand new. However, the composition has been around for some time. It has been used frequently in this column as the basis for style examples by such individual stylists as Nat Cole, Erroll Garner, Freddy Slack, Joe (Fingers) Carr, and Art Hodes. Each of these top pianists was given the simple 16-measure melody line, with chord indications, shown on this page.

He was told that he might alter the melody or harmony, adding any embellishments or improvisations he wished. Every one of the stylized arrangements has been entirely different, because the simple basic structure of the theme enables each performer to improvise an arrangement reflecting his own characteristic ideas. The result has been an interesting variety of tempos, moods, and effects.

At the time these examples appeared in *Down Beat*, the accompanying analysis contained a measure-by-measure outline of the basic harmonic structure. Now, for the first time, we are presenting the complete lead sheet showing both the original melody and harmony. May we suggest that you preserve this lead sheet—it will be helpful for comparison and analysis of past and forthcoming arrangements of the theme, and, of course, you may want to create your own improvisation.

A series of printed arrangements, each showing how top piano stylists play *Down Beat Theme*, is being released through music stores. The first of this series, pairing the improvisations of George Shearing and Matt Dennis, has just been distributed by Hansen Music Publications, Inc., and is now available at music counters throughout the world. Each arrangement is preceded by a four-measure introduction.

The introductions used by Shearing and Dennis are shown on the opposite page. George chose a medium tempo. His introduction employs repeated melody notes against chromatic harmonic progressions.

Matt elected to use a much slower

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Jazz Off The Record

By Bill Russo and Jerry Mulvihill

This is the second Harris solo to appear in this column. The first was *Caldonia*, in the Jan. 11, 1956, issue of *Down Beat*. For a more complete appreciation of his playing, it would be helpful to study that solo in conjunction with this one.

Jazz improvisation involves a highly individualized kind of playing. There are some jazzmen whose playing is particularly unusual, because it is very personal and original. Bill Harris is such a musician.

The qualities that distinguish Harris' playing are precisely those qualities which cannot be notated: his tone, vibrato, articulation, and especially his emotional intensity—in general, the interpretive aspect of his playing. In this solo he employs certain ornamental effects which particularly require hearing, such as glissandi (measures 26, 27, and 29), smears (measures 17, 19, 25, 29, and 32), and a "fall-off" (measure 32).

Measures 1-4 are occupied by a trumpet unison figure, which is repeated in measures 9-12 and again, behind the solo, in measures 25-28. This device helps to integrate the improvised and orchestrated parts of the composition.

The over-all range of this solo is only an octave (A to A), and most of the phrases lie within the span of a major sixth (Bb to G). Monotony is avoided chiefly through the use of vigorous rhythmic patterns, together with the interpretive factors mentioned above.

Throughout the solo the principles of repetition and contrast are well balanced. For instance, comparison of measures 5-6 and 13-14 shows contrast while comparison of measures 7-8 and 15-16 shows repetition. Occasional restatement of ideas helps to tie the various parts of a solo together. Of course, the restatement need not be

tempo with a steady blues beat, and utilizes a flowing melody against a harmonic progression based on the cycle of fifths. Both are cleverly designed and fulfill the requirements of good introductions—to set the proper mood and lead smoothly into the improvisations that follow.

(Ed. Note: Mail for Sharon A. Pease should be sent to his teaching studios, 1333 E. Almeria Rd., Phoenix, Ariz. Enclose self-addressed, stamped envelope for personal reply.)

as exact as it is in this instance. Measures 12-13 also are related to 23-24 and 26, while 15-16 are related to 22 and 31-32. These relationships are more subtle.

The bridge (measures 17-24) has an inner structure of its own. Measures 17-18 contain the fundamental idea of the bridge, a syncopated $\frac{3}{4}$ pattern. Measures 19-20 are a sequence—an approximate transposition of 17-18. Measure 21 (basically A, C, Eb) is an expanded sequence of 17 (basically D, F, Ab) a perfect fourth lower, and is extended into the remainder of the bridge, which is reminiscent of the earlier part of the solo.

A surprising thing occurs in measures 26-27. On the record this figure

Key To Solo

Trombone play as written
Other concert pitch instruments play as written

Trumpet and tenor saxophone transpose up a major ninth

Bb clarinet transpose up a major second

Alto and baritone saxophone transpose up a major 6th

Records available Woody Herman Orchestra *Woody Herman Dance Parade* Columbia Cl. 6049

Metronome Marking: ♩ = 264

may sound rubato, but it fits precisely into the meter as another syncopated $\frac{3}{4}$ pattern. The half-note in measure 27 should be dotted.

Another point of interest in this last section is the placing of the smeared G. It occurs at the beginning of the section (25), the middle (29), and the end (32), thus creating a subtle symmetry.

All records used in this column are available at Gamble Music, 312 S. Wabash, Chicago 4, Ill., either directly or through the mail.

Here's A Musical Do-It-Yourself Kit

New York — Embryonic singers or musicians will now have the opportunity to practice their talents along with professional artists via a participation package currently being offered by Edwin H. Morris Music. The set is a combination book and record which contains 10 top standards taken from the affiliated Morris, Melrose, and Mayfair catalogs, and sells for \$1.50 complete.

The seven-inch long play disc features an NBC rhythm section including Dick Hyman, piano; Mundell Lowe, guitar; Trigger Alpert, bass; Ed Shaughnessy, drums. Along with the record is a folio with piano part and lyrics and a special book with lead lines written in proper keys for bass clef, B flat, and E flat instruments.

DOWN BEAT THEME

By SHARON A. PEASE

As played by
GEORGE SHEARING

Medium Bounce Tempo

The first system of musical notation for 'Down Beat Theme' is written for piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The tempo is 'Medium Bounce Tempo'. The first measure of the treble staff starts with a dynamic marking of *mf* and contains a triplet of eighth notes. The bass staff has a whole rest in the first measure. The piece continues with various rhythmic patterns, including triplets and eighth notes.

The second system of musical notation continues the piece. It features a treble clef staff and a bass clef staff. The treble staff has a melodic line with triplets and eighth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature remains one flat.

As played by
MATT DENNIS

Slowly with steady Blues Beat

The third system of musical notation is marked 'Slowly with steady Blues Beat'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. The first measure of the treble staff starts with a dynamic marking of *mf*. The piece features a steady blues beat with a mix of eighth and sixteenth notes, often beamed together. The bass staff has a simple, steady accompaniment.

The fourth system of musical notation continues the 'Slowly with steady Blues Beat' section. It features a treble clef staff and a bass clef staff. The treble staff has a melodic line with triplets and eighth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature remains one flat.

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10 Here's Dave Pell Tenor Solo On 'Poopsie'

Medium Tempo

Down Beat

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The Hot Box

By George Hoefler

THE CAPITAL DISTRICT Jazz Appreciation Society of upper New York state has had a busy winter season. There were three successful Sunday afternoon concerts held at Otto's in Latham, N. Y. This club boasts of a solid membership in the Albany district, drawing supporters also from Schenectady and Troy.

CIJAS was founded about seven years ago in Schenectady by Dick Norman, and along with the New Orleans Jazz club it has the distinction of being active year after year without a lapse.

Expansion from the Schenectady Jazz club to an organization covering an entire area wasn't long in coming after the club chartered a bus and made a memorable journey to New York City. The busload of jazz fans spent all their time in Manhattan making the rounds of jazz spots from Central Plaza to 52nd St., and slept in the bus on their way home.

AS THE SOCIETY grew from Schenectady to a membership comprising fans from all over the Hudson valley, it was decided to move the headquarters to Albany, and Otto's-on-the-Traffic Circle, centrally located in Latham, has become the home base for meetings, lectures, and concerts.

Credit for the success of the club's recent activities goes to the untiring and enthusiasm of Irma McClumpha of Delmar, N. Y. With the help of her husband and Mr. and Mrs. Ray Borsch, they have just completed one of their best years.

Last November the CIJAS brought in Otto's Tony Parenti with his trio, Hank Duncan, piano; Tony, clarinet, and Tony Spargo, the original drummer with the famed Original Dixieland Jazz band. The trio alternated with the Salt City Five. Will Alger's Syracuse crew is a very popular and regular visitor on Otto's bandstand. The room was packed with some 500 listeners for the four hours of continuous jazz. The concert received a full-page story in the Schenectady *Times-Union*.

IN JANUARY THE society brought a band up from New York to alternate with Alger's on Sunday afternoon. This time it was the De Paris brothers Dixieland band, featuring Omer Simeon on clarinet, that brought in more than 600 payees and filled the club's coffers.

On the basis of this financial good fortune and the fact that the organization is chartered as a nonprofit corporation, it was decided to treat the jazz fans to another concert in April this time with no admission charge at the door.

Rex Stewart, the cornetist for the great bands of yesterday like Fletcher Henderson's and McKinney's Cotton Pickers, who also played a decade with the Duke Ellington band of the late

30s and early '40s, was appointed to get a band together for the April bash.

REX HAS A FARM in the area and also works regularly at radio station WROW in Albany. He got his pal of Ellington days, trombonist Lawrence Brown, to come up from New York on the weekend of the last big snowstorm of the year. The group was filled out with a fine Albany clarinetist; a young drummer from Miami, Fla., and a local pianist named Jody Bolden.

Bolden turned out to be the outstanding feature of the concert with a driving, Waller-like style that inspired the other players. He can be heard regularly at the Kerry Blue Supper club in Albany. It turned out that many years ago Bolden, then known as Bobby Henderson, was a promising protégé of Fats Waller's in Harlem.

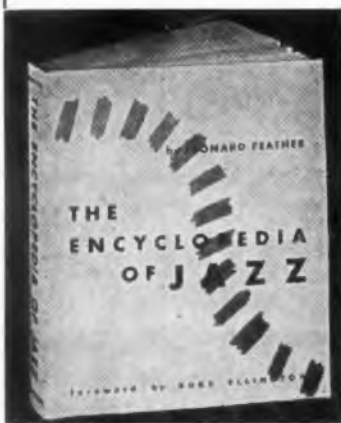
This columnist announced the concert and along with the crowd of guests really enjoyed hearing Rex and Larry together again and, with the latter two, was quite impressed by Bolden's piano.

Johnny Richards Forming A Band

New York—Johnny Richards, who has arranged for Stan Kenton, Dizzy Gillespie, Boyd Raeburn, and many other bands, is planning to start an orchestra of his own. Initial plans call for a recording session for Bethlehem, with which label Johnny is newly signed, and Richards hopes then to go on the road with booking by the Billy Shaw office.

"If plans materialize," says Richards, "I'll give up almost all the freelance writing I've been doing and focus all my energies on the band. I want to make clear that whether the first record catches on or not is not the determining factor as to whether we go on the road. If it sounds right to me, we'll go. Both Bethlehem and I really want to build something on this."

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Pell Solo

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Band Routes

**DOWN
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EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club; NYC—New York City; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Ave., NYC; AP—Allsbrook-Pumphrey, Richmond, Va.; AT—Abe Tuchen, 309 W. 57th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtze Agency, 214 N. Canon Dr., Beverly Hills, Calif.; McC—McConkey 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, 6671 Sunset Blvd., Hollywood, Calif.; SA—Shaw Artists Corp., 545 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, 1411 City National Bank Building, Omaha, Neb.

Albert, Abbey (Statler) Buffalo, N. Y., h
Alexander, Tommy (On Tour—Midwest) GAC
 Autry, Bill (All Baba) Oakland, Calif., b
Back, Will (Broadmoor) Colorado Springs,
 Colo., h
 Barlow, Dick (Drake) Chicago, h
 Barron, Blue (On Tour—Chicago Territory)
 MCA
Bassie, Count (Birdland) 6/7-20, nc
 Belloc, Dan (On Tour—Midwest) GAC
 Borr, Mischa (Waldorf-Astoria) NYC, h
 Brown, Les (Lagoon) Salt Lake City, Utah,
 out 6/2; (On Tour—West Coast) ABC
 Butterfield, Billy (On Tour—East Coast) MCA
Cabot, Chuck (U.S. Naval Training Station)
 Bainbridge, Md., 6/20-26, pc
 Carle, Frankie (On Tour—Midwest) GAC
 Carter, Tony (standst) NYC, b
 Caylor, Joy (On Tour—Tokyo, Korea, Manila)
 GAC
Cross, Bob (Statler) Dallas, Texas, h
 Cummins, Bernie (On Tour—East) GAC
Davis, Johnny (Officer's Club) Chateau La-
 mothe, France, nc
 Day, Richard (On Tour—West Coast) GAC
 De Hanis, Al (Plantation) Greensboro, N. C.,
 r
 Dorsey, Tommy & Jimmy (Statler) NYC, out
 6/20, h
 Doris, Johnny (Town Club) Corpus Christi,
 Texas, pc
Eberle, Ray (Nautlius) Miami Beach, Fla.,
 6/12-19, h
 Elgart, Les (On Tour—East Coast) MCA
 Ellington, Duke (Flamingo) Las Vegas, Nev.,
 out 6/6, h; (Mocambo) San Francisco, Calif.,
 6/8-17, nc
 Ennis, Dave (Alpine Village) Cleveland, Ohio,
 rh
Faith, Larry (New Horizon) Pittsburgh, Pa.,
 nc
 Featherstone, Jimmy (On Tour—Midwest), OI
 Ferguson, Danny (Shalemar) Fort Walton
 Beach, Fla., rh
 Fields, Shep (On Tour—Texas) GAC
 Fisk, Charlie (Palmer House) Chicago, h
 Fitzpatrick, Eddie (Mapes) Reno, Nev., h
 Flanagan, Ralph (Moonlight Gardens), Cin-
 cinnati, Ohio, 6/22-25, b
 Foster, Chuck (Aragon) Chicago, out 7/17, h
Galante, Al (Lakeside Park) Denver, Colo., h
 Gordon, Claude (On Tour—California, North-
 west) GAC
Harris, Ken (Shanrock Hilton) Houston,
 Texas, out 6/4, h
 Hefti, Neal (Blue Note) Chicago, 6/11-24, h
 Howard, Eddy (Elitch's Gardens) Denver,
 Colo., out 6/15, b
 Hummel, Roger (Ciro's) Columbus, Ohio, nc
James, Harry (Palladium) Hollywood, Calif.,
 6/25-8/17, b
 Jerome, Henry (Edison) NYC, h
Kaye, Sammy (On Tour—Chicago Territory)
 MCA
 Kenton, Stan (Riviera) St. Louis, Mo., 6/7-9,
 b; (Illue Note) Chicago, 6/13-24, nc
 King, Wayne (On Tour—Chicago Territory)
 MCA
 Kirk, Buddy (Lake Club) Springfield, Ill., nc
 Kistley, Steve (Statler) Washington, D. C., h
LaSalle, Dick (Backstage) Phoenix, Ariz., nc
 Lewis, Ted (Horizon) Pittsburgh, Pa., 5/23-
 6/9, nc
 Lombardo, Guy (Roosevelt) NYC, h
 Long, Johnny (On Tour—Chicago Territory,
 Midwest) MCA
 Lurie, Dick (Pin-Wheel) Cleveland, Ohio, rh
McGrane, Don (Radison) Minneapolis, h
 McIntyre, Hal (On Tour—East) WA
 Maltby, Richard (On Tour—Midwest) ABC
 Marler, Ralph (Aragon) Chicago, 6/17-7/4, h
 Martin, Freddy (Ambassador) Los Angeles, h
 Masters, Frankie (Conrad Hilton) Chicago, h
 May, Billy (On Tour—Midwest) GAC
 Melba, Stanley (Pierre) NYC, h
 Mercer, Jerry (On Tour—Midwest) GAC

Mooney, Art (Meadowbrook) Cedar Grove,
 N. J., b
 Morano, Buddy (Chase) St. Louis, Mo., 4/19-
 6/19, b
 Morano, Russ (On Tour—Midwest) GAC
 Morrow, Buddy (Peabody) Memphis, Tenn.,
 6/11-24, h
 Mozian, Roger (On Tour—East) GAC
 Munro, Hal (Milford) Chicago, h
Neighbors, Paul (Pleasure Pier) Galveston,
 Texas, 6/15-25, b
Pastor, Tony (Peabody) Memphis, Tenn., out
 6/19; (Steel Pier) Atlantic City, N. J., 4/22-
 28, b
 Peiper, Leo (On Tour—Texas) GAC
 Phillips, Teddy (Pleasure Pier) Galveston,
 Texas, 6/29-7/12, b
 Purcell, Tommy (Mayflower) Washington, D.
 C., out 6/16, h
Rank, George (Roosevelt) New Orleans, La.,
 out 6/20, h
 Reed, Tommy (Muehlebach) Kansas City, Mo.,
 h
 Reichman, Joe (On Tour—Midwest) GAC
 Rudy, Ernie (Roosevelt) New Orleans, La.,
 6/21-7/18, h
Sands, Carl (Vogue) Chicago, b
 Sedlar, Jimmy (Tin Pan Alley) NYC, out 6/21,
 cl
 Soin, Larry (On Tour—East) GAC
 Spivak, Charlie (On Tour—New York State)
 MCA
 Straeter, Ted (Plaza) NYC, h
 Sudy, Joseph (Pierre) NYC, h
Terry, Dan (On Tour—East) GAC
Waples, Buddy (St. Anthony) San Antonio,
 Texas, h
 Watkins, Sammy (Statler) Detroit, Mich., h
 6/4, h
 Wrenn, Ted (On Tour—California) MCA
 Walk, Lawrence (Aragon) Ocean Park, Calif.,
 h

Combos

Adderly, Julian "Cannonball" (Basin Street)
 NYC, out 6/8, nc; (Storyville) Boston, Mass.,
 6/11-17, nc
 Airline Trio (Piccadilly) NYC, h
 Arden, Ben (Statler) Detroit, Mich., out 6/2, h
 Albert, Bob (Tony Pastor's) NYC, nc
 Alfred, Gus (Terrace) East St. Louis, Ill.,
 rh
 Allen, Henry "Red" (Metropole) NYC, cl
 Arzigo, Pete (Tropical) Dayton, Ohio, out 6/19,
 nc
 August, Jan (Sheraton Astor) NYC, h
 Australian Jazz Quartet (Basin Street) NYC,
 6/7-17, nc
Baker, Chet (Patio) Washington, D. C., out
 6/19, cl; (Loop) Cleveland, Ohio, 6/11-17, cl
 Bel-Aires (Jordan) Glendive, Mont., h
 Bell, Freddy (Rainbow) York, Pa., out 6/9, cl
 Blockbusters (Colonial) Toronto, Canada, out
 6/5, cl
 Bo, Eddie (On Tour—California) SAC
 Brown, Charles (On Tour—South) SAC
 Bryant, Rusty (Gibson's) Cleveland, Ohio,
 out 6/19, nc; (Brass Hall) London, Canada,
 out 6/11-6/23, nc
Caceres, Emilio (Chinook Palace) San Antonio,
 Texas, nc
 Campbell, Choker (On Tour—South) SAC
 Carroll, Barbara (London House) Chicago,
 6/20-6/22, r
 Cavallo, Jimmy (Oakhurst) Somerset, Pa., out
 6/9, r
 Cavallaro, Carmen (Statler) Dallas, Texas,
 out 6/13, h
 Charles, Ray (On Tour—West) SAC
 Condon, Eddie (Condon's) NYC, nc
 Crosby, William (Flame) Los Angeles, nc
Davis, Bill (Roosevelt) Detroit, Mich., 6/15-21,
 cl
 Davis, Eddie (Sparrow's Beach) Annapolis,

Md., out 6/11; (Cotton Club) Rochester,
 N. Y., 6/19-25, nc
 Davis, Miles (Crown Propeller) Chicago, out
 7/7, nc
 Dee, Johnny (Rainbow) New Brunswick, N. J.,
 r
 Duggott, Bill (Loop) Cleveland, Ohio, 6/11-17,
 nc; (Zanzibar) Buffalo, N. Y., 6/12-17, nc
 Domino, Pats (On Tour—South, West Coast)
 SAC
 Drifters (Royal Poincock) Atlanta, Ga., out
 6/11, nc; (Week's) Atlantic City, N. J.,
 6/15-17, cl
 Dukes of Dixieland (Preview) Chicago, h
Ellis, Bob (Circus) Woodhaven, N. Y., h
Four Freshmen (Waikiki Lounge) Honolulu,
 Hawaii, 6/2-6/29, rh
 Fulton, Lowell (On Tour—West Coast) SAC
Garner, Errol (Blackhawk) San Francisco,
 Calif., 6/1-17, nc; (Zard's) Hollywood,
 Calif., 6/22-7/19, nc
 Getz, Stan (Roosevelt) Detroit, Mich., out
 6/3, cl; (Cotton Club) Cleveland, Ohio, 6/4-
 10, nc
 Gibbs, Terry (Birdland) NYC, 6/7-20, nc
 Griffin, Buddy (Carr's Beach) Annapolis, Md.,
 out 6/3, nc; (Palms) Hallandale, Fla., 6/11-
 17, nc
Haley, Bill (On Tour—East) ABC
 Hamilton, Chico (Colonial) Toronto, Ontario,
 out 6/3, nc; (Tia Juana) Baltimore, Md.,
 6/5-10, nc; (Cotton Club) Cleveland, Ohio,
 6/11-17, nc
 Hawes, Hampton (Town Tavern) Toronto,
 Canada, out 6/2, nc; (Basin Street) NYC,
 6/7-17, nc
 Hawkins, Erskine (Ebony) Cleveland, Ohio,
 out 6/3, nc; (Peep's) Philadelphia, Pa., 6/4-
 10, nc
 Heywood, Eddy (New Frontier) Las Vegas,
 Nev., out 6/4, h
 Hiawatha's Musical Tribe (Glen) Newark,
 N. J., rh
 Holmes, Alan (De Soto) Savannah, Ga., h
 Hunt, Pee Wee (On Tour—West) GAC
Jackson, Bull Moose (Carr's Beach) Annapolis,
 Md., 6/1-17, nc
 Jaguars (Harmon Air Force Base) Newfound-
 land, out 6/9, pc
 Jaquet, Illinois (Zanzibar) Buffalo, N. Y., 6/8
 6/4, nc; (Flame) Detroit, Mich., 6/8-14, nc
 (Peep's) Philadelphia, Pa., 6/18-24, nc
 Jazz Messengers (Crown Propeller) Chicago,
 out 6/3, nc
 Johnson, Buddy (On Tour—South) GAC
 Johnson, J. J. & Kai Winding (Colonial Ter-
 race) Toronto, Canada, 6/15-24, nc
 Jordan, Louis (Zard's) Hollywood, Calif., out
 6/14, nc; (Harrah's) Stateline, Nev., 6/16-
 7/1, nc
Kallao, Alex (Embers) NYC, out 6/10, h
 Krupa, Gene (Ridge Crest) Rochester, N. Y.,
 out 6/3, cl; (Colonial) Toronto, Canada,
 6/4-11, nc; (Starlite Drive-In) Oakland, Ill.,
 6/15-21, r
Little Walkin' Willie (Palms) Hallandale, Fla.,
 6/13-24, nc
Mann, Mickey (On Tour—Western Midwest)
 McClure, Bill (Vandoo) Miami Beach, Fla., h
 McLawler, Sarah (Mandy's) Buffalo, N. Y.,
 6/12-19, rh
 McPartland, Marian (Baker's Keyboard) De-
 troit, Mich., out 6/17, nc
 Milburn, Amos (On Tour—West Coast) SAC
 Milton, Ray (Ebony) Cleveland, Ohio, out 6/19,
 nc; (Apache) Dayton, Ohio, 6/14-18) nc
 Modern Jazz Quartet (Blue Note) Chicago,
 out 6/9; (Cotton Club) Cleveland, Ohio, 6-22
 7/1, nc
Monte, Mark (Plaza) NYC, h
 Morgan, Al (Steak House) Chicago, out 7/9, r
 Morris, Joe (On Tour—South) SAC
 Murphy, Turk (Crest) Detroit, Mich., out
 6/3; (Chase) Detroit, Mich., h
Orioles (Apache) Dayton, Ohio, out 6/9, nc;
 (Orchid) Kansas City, Mo., 6/19-13, nc
Peterson, Oscar (Pencook Alley) St. Louis,
 Mo., out 6/9, nc; (Rouge) River Rouge,
 Mich., 6/12-14, nc
 Powell, Chris (Zanzibar) Buffalo, N. Y., 6/5-
 10, nc; (Sparrow's Beach) Annapolis, Md.,
 6/19-24, nc
 Powell, Jesse (On Tour—East) SAC
Rampagers (Airsy's) St. Paul, Minn., rh
 Rice, George (Syracuse) Syracuse, N. Y., h
 Ruch, Max—Clifford Brown (Cotton Club)
 Cleveland, Ohio, out, 6/9; (Rouge) River
 Rouge, Mich., 6/5-10, nc; (Futz) Milwaukee,
 Wis., 6/15-23, cl
 Rocco, Buddy (Hoffman Beach House) Pool
 Pleasant, N. J., h
 Rogers, Shorty (Jazz City) Hollywood, Calif.,
 out 6/7, nc; (Palladium) Hollywood, Calif.,
 6/22, 23, 28, 29, h
 Roth, Don (Kansas City Club) Kansas City,
 Mo., out 7/7, pc
Salt City Five (Caparella's) Buffalo, N. Y.,
 out 6/10, nc
 Shearing, George (Basin Street) NYC, out 6/8,
 nc; (Copa) Pittsburgh, Pa., 6/7-16, nc
 Smith, Johnny (Red Hill) Pennsauken, N. J.,
 6/15-17, cl; (Birdland) NYC, in 6/21, nc
 Smith, Somethin' (Ankara) Pittsburgh, Pa.,
 6/11-7/1, nc

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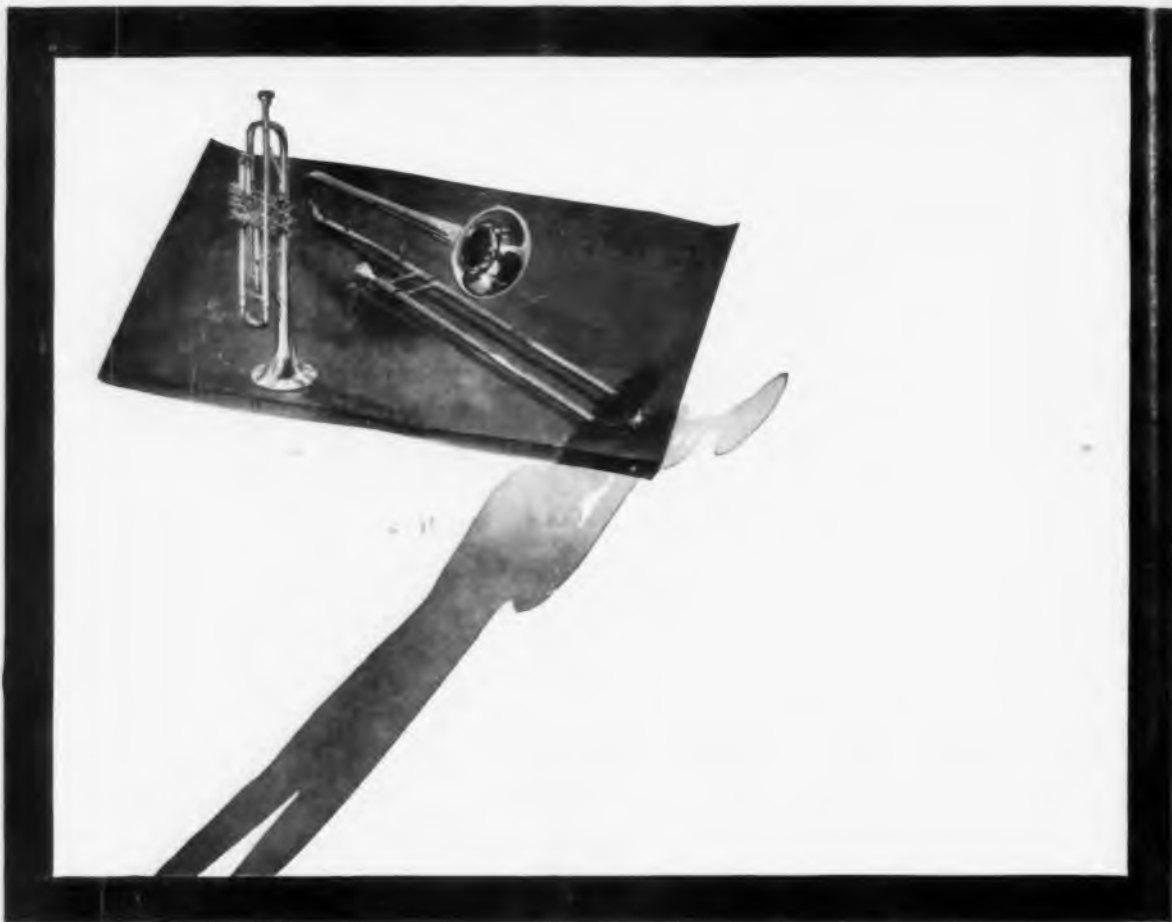
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