

June 27, 1956

# DOWN BEAT

RECORDS  
HIGH-FIDELITY  
INSTRUMENTS  
FILMLAND UP BEAT  
RADIO • TV

Bob Crosby  
Lashes Petrillo  
(See Page 7)

Articles On & By:  
Dave Brubeck  
Jack Montrose  
Dizzy Gillespie  
John Mehegan  
Sonny Payne  
Nat Hentoff  
Leonard Feather  
Barry Ulanov

35  
CENTS

CANADA 35c  
FOREIGN 50c



Paul Whiteman, Eddy Duchin

*Eliminate  
spotlight glare!*



*with the popular,  
exclusive finish*

*Dallapé*  
**CHARCOAL**



DALLAPÉ . . . acclaimed by musicians in  
the spotlight: by TV cameramen, staging and lighting experts!  
With DALLAPÉ charcoal grey, the beauty and brilliance of  
a fine performance need not be marred by harsh glare and distracting  
reflections of lighting! DALLAPÉ, the "professional  
accordion", offers amazing freedom and ease in playing,  
rich tonal quality and styling—*every* detail designed  
to enhance *any* musical performance. Ask for  
more information about DALLAPÉ, choice of *demanding* artists.

*Exclusive Distributors*

CHICAGO MUSICAL INSTRUMENT CO., 7373 No. Cicero Ave., Chicago 30

**on the stage  
in night clubs  
and on TV!**

V  
T  
1  
11  
12  
13  
14  
15  
16  
17  
31  
32  
37  
39  
41  
43  
40  
29  
8  
4  
31  
28  
32  
38  
27  
26  
19  
37  
18  
38  
6  
28  
co  
be  
D  
pi  
pa  
EX  
PU  
EX  
ED  
AC  
CH  
EA  
WI  
Sul  
Ad  
ad  
you  
coj  
U.  
sec  
the  
Co  
Tra  
cal  
UP  
Y  
BE  
LO  
Ju

# DOWN BEAT

## News and Features

- 7 Bob Crosby Star Witness in Union Investigation
- 8 Lewisohn Adds a Jazz Night
- 9 Chaloff Undergoes Double Operation
- 9 Do-It-Yourself Jazz Expanding
- 9 Adrian Rollini Dies
- 11 Blue Note Records: The Inside Story
- 12 Dave Brubeck: 'The Critics Have Quit Carping'
- 13 John Mehegan: An Analysis of Today's Pianists
- 14 Sonny Payne: Count Basie's Swinging Drummer
- 15 Jack Montrose: The Doctrine of a Composer
- 16 Dizzy Gillespie: Turkey Resounds to Modern Sounds
- 17 Rita Reys: A New Voice from Amsterdam
- 17 Paul Cephas Dies: 25 Years at One Stand
- 31 Connecticut Gets Into Festival Act
- 32 Three Jazz Figures at Boston Arts Festival
- 37 Voice Back, Kitty Kallen Back
- 39 *The Eddy Duchin Story* in Review
- 41 Five Local 47 Board Members Resign
- 43 Special Feature: Full-Page Portrait of Sidney Bechet

## Departments

- 40 Band Routes
- 29 The Blindfold Test (Maxine Sullivan)
- 8 Caught in the Act
- 4 Chords and Discords
- 1 Counterpoint (Nat Hentoff)
- 28 The Devil's Advocate (Mason Sargent)
- 32 Feather's Nest (Leonard Feather)
- 38 Filmland Up Beat (Hal Holly)
- 27 High Fidelity (R. O. Jordan, James Cunningham)
- 26 The Hot Box (George Hoefer)
- 19 Jazz Record Reviews
- 37 Perspectives (Ralph J. Gleason)
- 18 Popular Records (Packaged Goods)
- 38 Radio and Television (Jack Mabley)
- 6 Strictly Ad Lib
- 28 Barry Ulanov

## On the Cover

A rare photograph from *Down Beat's* files is this issue's cover shot—one of Paul Whiteman, who this year is celebrating 50 years in the band business, and the late Eddy Duchin, whose life story is depicted in the current motion picture, *The Eddy Duchin Story*. The film is reviewed on page 39.

### EXECUTIVE AND PUBLICATION OFFICE

2001 Calumet Avenue, Chicago 16 Ill., Victory 2-0310

PUBLISHER: Charles Suber

EXECUTIVE EDITOR: Jack Tracy

EDITORIAL DEPARTMENT: Les Brown, Ben Newman, Barbara Wormsbecher

ADVERTISING DEPARTMENT: Gloria Baldwin, Jim Mulvey

CIRCULATION MANAGER: Robert Lynn

EASTERN DIVISION: 370 Lexington Ave., New York, N. Y. Murray Hill 6-1833.

Nat Hentoff, Associate Editor; Edith Schonberg, Editorial; Mel Mandel, Advertising Manager; Bob Piper, Advertising.

WEST COAST DIVISION: 6124 Santa Monica Boulevard, Hollywood, Calif. Hollywood 3-6005. Charles Emge, Manager; John Tynan.

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

Member, Audit Bureau  
Of Circulations



Member Advertising Fed.  
Of America

OTHER MAHER PUBLICATIONS: COUNTRY AND WESTERN JAMBOREE; UP BEAT; RECORD WHIRL; MUSIC '56; JAZZ RECORD REVIEWS; RADIO Y ARTICULOS ELECTRICOS; BEBIDAS; LA FARMACIA MODERNA; BEVERAGES; ELABORACIONES Y ENVASES; RADIO Y ARTICULOS CATALOGOS; LA TIENDA.

## The First Chorus

Dizzy Gillespie has made many valuable contributions to jazz in his career. But what may be even more important and remembered longer is the tour he recently completed of the Mideast with a large band.

The effect he had on the peoples there has been brought strikingly home by the series of dispatches written by Marshall Stearns for *Down Beat*, the last of which appears in this issue, and by the almost stunned reaction of the state department to his appearances.

Dizzy has served his country well, and the good will he and the band built, the musical education they offered, and the lesson in democracy they gave deserve bows from even the most cynical. It was only fitting that Gillespie was honored upon his return by being invited to the White House Correspondents dinner to play for the President.

Let's hope, however, that the success of Dizzy's tour, *Porgy and Bess'* sojourn in Russia, and other such ventures carried off under state department auspices encourages the government to expand its efforts. Remember that the state department does not pay the expenses of such tours; they only guarantee that the minimum expenses will be covered if the groups lose money on the bookings. So far it hasn't happened. You can do much to guarantee more such trips and also serve jazz well by writing to the United States Information Service in Washington, D. C., in appreciation of what they already have done and suggesting what you think they can do.

The realization is beginning to dawn on a lot of persons that jazz is one of our most marketable export commodities and one which is enhancing our reputation around the world. It is a music born of this country, a music that is uniquely expressive of our way of living.

And now that the value of jazz as an overseas voice has been discovered, it is up to all of us who love the music to do all we can to see that it is used often—and properly—in this way.

—jack Tracy

## Next Issue:

Meet BG's Sidemen

The Buster Smith Story

Inside Fantasy Records

## Chords And Discords

**Distressed . . .**

Paris, France

To the Editor:

I was very disheartened to read of the death of Charlie Jacobs, the owner of Charlie's Tavern. This man did more for jazz musicians and musicians in general, than the popularity of I.P. discs. He cashed our checks, loaned us money, listened to our problems, gave us advice, and helped us both to get and hold jobs. There wasn't anything he wouldn't do for us, and he was burned many times, but continued to help people throughout the many years of his life.

It's not easy to tell you how much Charlie and his Tavern meant to most all of us, but suffice to say it was a terrible blow to us when he passed away.

Billy Byers

**Pause . . .**

San Pedro, Calif.

To the Editor:

Concerning Lennie Tristano: When your drummer goofed in concert, was he trying to back you up or were you trying to back him up?

Sixteen bars is a long time to pause in the middle of a conversation! Maybe

your audience reacts the same way when you leave them hanging.

Most, and probably all, multi-taping recordings are premeditated, and I wonder if you heard the tape of the rhythm section you mentioned once through before you put your part to it, and would you call that premeditated jazz or just a one-sided conversation?

If there are things you'd rather do by yourself that others are not capable of doing, I wonder how Charlie Parker felt!

I'm not criticizing your music; I'm not the judge, but I'd just like to—  
pause, 16 bars.

Sincere Opinion

**Backs Rock And Roll . . .**

Seattle, Wash.

To the Editor:

I quite enjoyed your May 30 issue with the article by Bill Haley, together with the pro and con hassel by the jazz musicians on the value of rock and roll. As a former musician during the swing age—the '30s and '40s—and as a present-day disc jockey close to the kids and the rock and roll picture, I was wondering if anyone has ever stopped to make this comparison:

Bill Haley and the rock and roll boys are giving the kids (in a little more elementary form) what early Goodman, Shaw, Barnet, Basie, and Dorsey gave them . . . a big fat dancing beat. I notice Billy Taylor says "the melodies are repetitious and/or plagiarized." Very true. And how about the old swing classics like *In the Mood*,

repetitious, huh? Same riffs over and over. Or how about *One O'Clock Jump* by Count Basie or Benny Goodman's *Jersey Bounce*, *Stompin' at the Savoy*, *Swing Time in the Rockies*, *Big John's Special*, *Flying Home*, or Shaw's *Goodmorny Five Summit Ridge Drive*, and all the rest, or Stan Kenton's *Intermission Riff*, *Eager Beaver*, and many more? Or Barnet's *Redskin Rhumba*, etc.?

As proof, you can superimpose the principal phrase of Bill Haley's *See You Later, Alligator* on Glenn Miller's greatest dance record of all time, *In the Mood*, and it fits perfectly . . . chords, too.

The swing age never died; it killed itself by losing that big, pounding beat.

Paul Coburn

**A Lucky One . . .**

Devon, England

To the Editor:

Being one of the lucky ones who gets his copy of *Down Beat* every fortnight, I would like to thank you and your staff for giving such good writeups to Gerry Mulligan.

I work in a dockyard, and, along with several other chaps who work with me, think that Gerry is the most wonderful thing that ever happened.

Why, we know his 78s off by heart, even to the finer points of the solos. We know this is nothing great, but it just shows the limit to which our feelings of admiration for this great jazzman goes. This is especially true in my case, for some of my friends

*...for* **Jazz**

*...or* **Symphony**

**VIBRATOR reeds**  
Reg. U.S. Pat. Off.

**are FIRST by CHOICE**  
**FOR SAXOPHONE and CLARINET**

**NEW Tonal Brilliance • Modern Design**  
**10 Different Strengths**

**BUY "VIBRATORS"**  
at your dealers!

"MADE IN FRANCE"

**H. CHIRON CO., Inc. • 1650 Broadway • New York 19, N. Y.**

prefer Diz, Stan Getz, Al Cohn, Shorty, Sunny Rollins, and many other greats, to Gerry. Thank you, America, for producing such a fine, outstanding, modern jazz musician as Gerry Mulligan.

Also sincere thanks to *Down Beat*, my only contact with American jazz except for 78s, for already giving me so many hours of enjoyable and profitable reading.

George Ireland

#### No Sideman . . .

Harrisonburg, Va.

To the Editor:

I hold Barry Ulanov in the highest esteem. I have read his books and never miss his column.

However, there appeared in the May 16 copy of *Down Beat* in Barry Ulanov's column a statement which I must dispute, "Benny was—still is—a sideman himself."

Benny Goodman is one of the greatest swing soloists. But to my knowledge, he never has played in a collectively improvising group behind another soloist. Thus, he can not be classified as a sideman.

Alex Gould

(Ed. Note: If reader Gould will read again Ulanov's remarks, we are sure he will see that Barry meant that Benny's spirit is that of a sideman, that though he stands in front of a band, his chief desire is to play well with the rest of the group.)

#### Distasteful Reading . . .

Cantonment, Fla.

To the Editor:

I would like to comment on your *Blindfold Test* in the May 30 issue. Jeri Southern is certainly not capable of making an intelligent summary of artists like Ted Heath, Erroll Garner, and Woody Herman, as was indicated by her comments.

In some respects, I think you have a fine magazine, but I know many of your former readers quit reading because of distasteful articles.

I look to future issues with optimism.

Frank Mahoney

(Ed. Note: Jeri Southern is a prominent singer and pianist who has won the admiration of thousands of musicians and listeners alike. Her musician-ship is well-respected. By our standards, she is more than qualified to take *The Blindfold Test*. And reader Mahoney can then either accept or reject her remarks as he pleases.)

Augusta, Ga.

To the Editor:

Have just finished the issue of May 30 and, as usual, enjoyed every word. I was deeply impressed by Jeri Southern's *Blindfold Test*. Few singers can match her warmth and phrasing.

I have been an admirer of Mary Ann McCall for many years and have always felt she deserved better breaks. Jeri was very kind in her comment on the Ventura-McCall recording. I wish, however, that Leonard had played one of the Columbia (wonder why they don't reissue it) or Discovery recordings.

H. Douglas Smith

#### In Re Composers . . .

Pittsburgh, Pa.

To the Editor:

On the subject of great jazz composers, which some of your readers have been kicking around recently, I should like to propound a question: Who above all others has not only produced vivid, pulsating showcases for some of the top talents in jazz through the years, but in so doing, has also created a vital

sociological documentation of his race, unparalleled in the history of the art? There can be only one answer, Edward Kennedy, the Duke of Ellington.

As I write this, I have on my turntable two of Duke's major works, the *Liberian Suite* and what little we record-buyers were allowed to hear of *Black, Brown, and Beige*. Despite Mr. Gershwin's slick facility in the penning of pretty little 32 bar tunes, he never would have lived so long as to approximate Duke's tremendous depth of feeling and superb musicianship, as expressed in music such as this.

Charles C. Sords

#### An Appeal . . .

Wilberforce, Ohio

To the Editor:

Jazz is moving into the main stream

of American culture. To meet this development, Carnegie library of Wilberforce university has undertaken a project of a library of recorded jazz music.

Wilberforce is a small liberal arts college, and it, like many other small private colleges, is faced with budgetary problems.

May I take this opportunity to appeal to your readers to donate records (of any speed), programs, and the like dealing with jazz. These gifts are tax exempt, and will carry a bookplate with donor's name.

These gifts will certainly be used to a great advantage, and enlarge the sphere of jazz fans.

C. LeRoy Jordan



**DeArmond  
MICROPHONES  
for Stringed Instruments**



**Model FHCB  
for GUITARS**

## Production Techniques

When newer, more modern Production Techniques show the way for improvement or betterment of the DeArmond line of microphones, they are incorporated just as soon as practical—and usually at no additional cost to the musician.

Be assured that you own the finest microphone that you can buy.



**New colorful folder gives full details of DeArmond Microphones. Write today!**

Microphones also available for Mandolins, Bass Viols, Viols, and Ukuleles.



**Rohm Industries** 1702 WAYNE ST. TOLEDO 9, OHIO



## Strictly Ad Lib

### NEW YORK

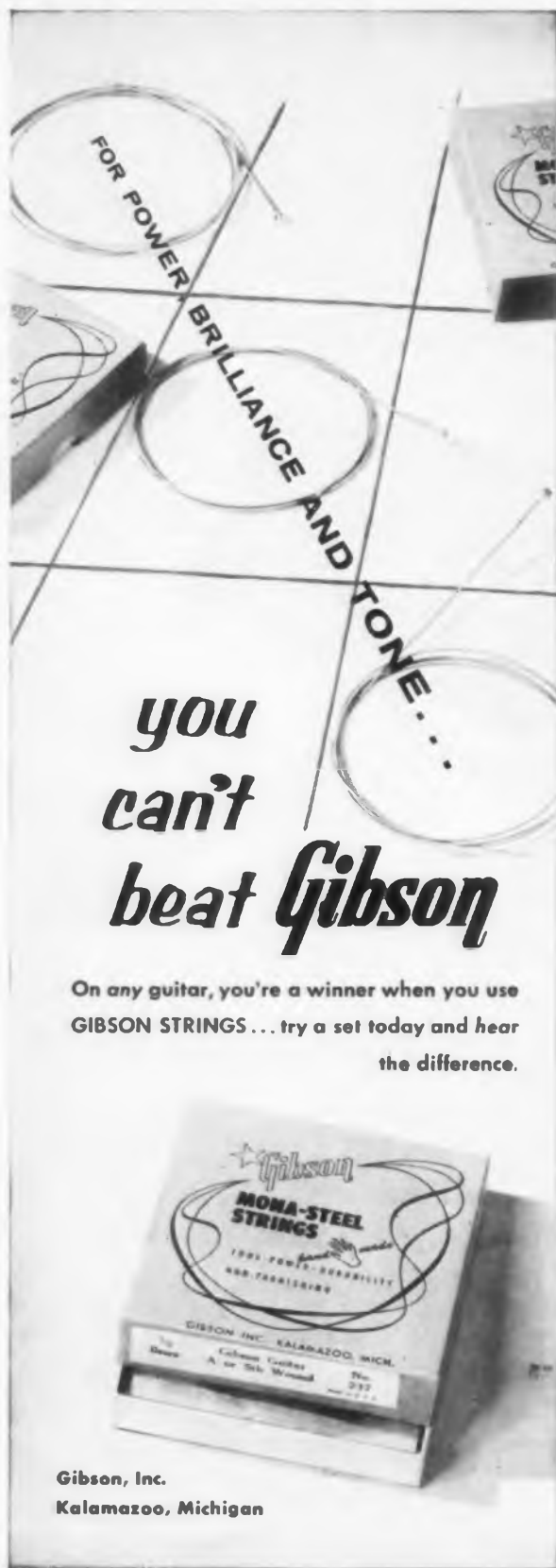
**ONSTAGE:** Epic's first original cast LP will be *The Littlest Revue*, the new off-Broadway show with **Charlotte Rae**, **Joel Gray**, and **Larry Storch**. Score is by **Vernon Duke** and **Ogden Nash**, with an **Ed Sauter** score, *Opus 9*, for dancer **Dorothy Sarnac** . . . **Cozy Cole** resumes his original drumming role in the City Center revival of *Carmen Jones*, running until June 17. **Muriel Smith**, also of the original cast, is in this one, too. Show may also play Washington July 10-Aug. 1 . . . RCA is putting up the \$300,000 for the new **Ethel Merman** starrer, *Happy Hunting*, with music by **Matt Duby** and **Harold Karr** and book by **Lindsay and Crouse** . . . **Harry Belafonte** resumes touring in Sing. Man. Sing July 2 at the Greek theater, Los Angeles.

**ENTERTAINMENT - IN - THE - ROUND:** The legendary **Billy Goodheart Jr.**, a top dance band programming specialist in the early days of radio, starts at NBC-TV July 1. He cofounded MCA in 1924 and retired in 1943 . . . **Camero** room came back to jazz, for a while anyway, with **Billy Taylor** trio and **Sylvia Syms** . . . **Eddie Lane** and orchestra are **Guy Lombardo's** summer substitutes in the **Roosevelt Grill** . . . **George Shearing** became a citizen May 23 . . . If **Carmen Cavallaro** goes into the Waldorf Starlight roof in July, **Ted Lewis** will headline there probably in August . . . **Hal Borne**, **Tony Martin's** accompanist for seven years, has left him . . . Erstwhile bandleader **Dan Terry** now a GAC booking agent in the cocktail and jazz department. He signed midwestern **Chuz Alfred**, who has a Savoy LP out . . . Arranger **Marion Evans** on a two-month European trek . . . **Bill Haley** may make his first British and European tour in early Sept. . . . **Kenny Sargent**, longtime Casa Loma singer, is now a disc jockey in Dallas . . . **Claude Thornhill** playing Glen Island Casino weekends.

**JAZZ:** **Pete Brown**, at Roosevelt hospital with diabetes, would welcome cards . . . Despite talk from some managers that it costs money to play abroad for the state department, **Dizzy Gillespie** netted \$1,995 a week for himself and was praised by ANTA for being reasonable in his money demands . . . **Wilbert Kirk** now drumming with the **Wilbur DeParis** band . . . **Miff Mole** working weekend sessions again . . . **Erroll Garner**, shaken up in a taxi accident, reported o.k. at presstime . . . Blues singer-pianist **Ray Charles** did his first jazz date for Atlantic with **Oscar Pettiford** and **Joe Harris** . . . Savoy's **Ozzie Cadena** may do a session of originals by French critic-writer, **Andre Hodeir** . . . **Dizzy Gillespie** band opened at Birdland May 31. **Billy Shaw** hopes Dizzy decides to keep it together . . . **Gerry Mulligan** undecided about resuming with a sextet this fall. Has eyes for a big band that can break down into quartet and sextet . . . **Miles Davis** was the band at Cafe Bohemia when the club celebrated its first anniversary in June . . . **Don Elliott** will be the first jazz guest on NBC-TV's *Home* June 18. He also played a straight part (no music) in an ABC-TV drama about a jazz musician, **Faith and Patience** . . . **Danny Barker** playing Central Plaza sessions . . . **Marty Napoleon** heads a trio at the Metropole Saturday and Sunday afternoons. **Louis Metcalf**, **Hank Duncan**, **Zutty Singleton**, and tenor **Bob McCain** play there Monday and Tuesday nights. Regular bands are **Red Allen's** and **Sol Yaged-Cozy Cole** . . . **Phineas Newborn** impressed an informal gathering by picking up **J. R. Monterose's** tenor and **Kenny Dorham's** trumpet successively and blowing them quite well.

**Jimmy Giuffre** may join the **Modern Jazz Quartet** for a concert at Music Barn in Lenox Sept. 2 . . . **Fred Reynolds** preparing *The Mellow Moods of Jazz* with east coast moodsmen **McKusick**, **Butterfield**, **U. Green**, **Hucko**, **McGarity**, **L. Castle**, and a comparable west coast unit, **Victor** will also put out a **Composers Workshop LP** under the supervision of **Bill Coss** . . . **Wild Bill Davison's** crew at *Le Baril d' Huitres* in Quebec included **Walter Page**, **Tony Hannan**, **Teddy Roy**, trombonist **Bob Jenney**, clarinetist **Tommy Gwaltney**, and vocalist **Arden Young** . . . During **Stan Kenton's** recording days in New York, **Lucky Thompson** was on tenor and Philadelphia **Billy Root** on baritone . . . Columbia will release a **Modern Jazz Society LP** including works by **John Lewis** and probably **J. J. Johnson** and **Jimmy Giuffre** as well as **Gunther Schuller's** *Symphony for Brass Instruments* . . . **Ruby Braff** contemplating a British tour in February with some of his colleagues on the **Vanguard LPs**, since those albums have been so successful there. **Ruby** also

(Turn to Page 33)



FOR POWER  
BRILLIANCE AND  
TONE . . .

you  
can't  
beat Gibson

On any guitar, you're a winner when you use  
GIBSON STRINGS . . . try a set today and hear  
the difference.

Gibson, Inc.  
Kalamazoo, Michigan



STAN FREBERG (right), receives his *Down Beat* plaque from emcee Hy Averback on the NBC-TV *Comedy Hour* network show May 13. Award was voted by nation's disc jockeys in annual poll conducted by *Down Beat*.

## Lewisohn Adds A Jazz Night

New York—For the first time in its 39 year history, the Lewisohn Stadium concerts will include a jazz night. The Jazz Jamboree will be held on July 14 and will feature Louis Armstrong with his All-Stars and Dave Brubeck and his quartet.

Other special events scheduled for the 1956 season which begins June 18 and will end July 28, include Harry Belafonte with William Lorin conducting (June 28); Milton Rosenstock conducting for the Cole Porter Night featuring Dorothy Sarnoff, Martha Wright, Robert Rounseville, and Conrad Thibault as the soloists (July 21); a salute to the 60th anniversary of the American Guild of Organists with Dr. George Thalben-Ball and Claire Cocci playing organ concertos (June 27); a Johann Strauss night (June 30); a Russian night (July 16); and the Ballet Russe de Monte Carlo (June 23 and July 12).

The annual Gershwin program which will be held July 9 will feature a condensed concert version of *Porgy and Bess* under Alexander Smallens' direction, with William Warfield and Leontyne Price in the leading roles. There will be an Italian night on July 7, and the season will close with a Rodgers and Hammerstein night (July 28).

## RCA Cuts 'Magic Horn'

New York—Victor will release a *Magic Horn* LP featuring the jazz unit that appeared in the play of the same name on the Alcoa-TV hour June 10. Musicians contracted for the show by George Wein, who played piano, were Jimmy McPartland, Vic Dickenson, Ruby Braff, Peanuts Hucko, Buzzy Drottin, Milt Hinton, and Carmen Mastren.

# Bob Crosby Star Witness In Congress Probe Of 47

Hollywood—Bob Crosby, who has been disparaged by some from time to time as a synthetic bandleader (he is not a musician), emerged from the congressional investigation into the Local 47 vs. James Caesar Petrillo hassle as the star witness for his fellow Local 47 members. He took a forthright stand against the union's national head with a statement that earned him a new respect from his musical colleagues.

Testifying in behalf of the Local 47 "rebels," Crosby said:

"The essence of a union is democracy. There is no democracy if a union's voice is the voice of only one man and if it expresses the will of only one man or a few men.

"He (Petrillo) seems to have forgotten that the entire labor movement is based on social justice. I used to respect Petrillo as having the welfare of musicians at heart, but when I tried to discuss our problems with him I found him wholly defeatist and antagonistic in his attitude. All he had to say about our problems was the same old thing."

Asked by a committeeman what that one thing was, Crosby said Petrillo's remark was:

"Just bellyaching by that --- bunch of \$800-a-week Communist fiddlers out in Hollywood."

Crosby stated further that in his opinion the operation of the AFM's controversial performance trust fund, which is at the root of the present disturbance, did nothing to advance the cause of "live music" and even less to revive public interest in music. He added:

"I'd like to see the day again when the clarinet player in my band, or anyone's band, is as famous as Babe Ruth. But it will never happen as long as Jimmy Petrillo is warning parents that the worst thing that can happen to their children is to become musicians."

Asked if there was any movement in Local 802 (New York) similar to that in Local 47, Crosby answered:

"I understand they are moving slowly back there and waiting to see what happens to us out here. I expect to be suspended or expelled myself now."

The hearings were conducted by a subcommittee of the U. S. house of representatives committee on education and labor. The three members making the inquiries, mostly into the trust fund operation, were Reps. Joe Holt, James Roosevelt, and Phil M. Landrum. Both Holt and Roosevelt are from southern California districts. Holt's covers portions of Hollywood and the San Fernando valley, in which a large number of Local 47 members reside.

Cecil Read, acting president of Local 47 and spearhead of the Local 47 revolt against Petrillo, was the first witness. He read a statement giving a resume of the situation to date and emphasizing one facet of the controversy—Petrillo's arbitrary diversion of fees formerly paid recording musicians for reuse of films in TV into the trust fund.

He also dwelt at length on the point that present AFM regulations on TV

film recording discourage the use of live musicians and promote use of library soundtracks and soundtracks recorded in Europe.

Congressman Holt, stating that he was becoming aware for the first time that this practice was widespread in the TV film industry, said:

"I'm going to make it my business to find out where this music—'canned music' as you call it—comes from and what can be done to stop it."

John te Groen, head of the administration recently deposed by Read and his supporters, testified in effect that he was in substantial agreement with what the Read faction was fighting for, but disagreed as to how it could be accomplished. He stated that Petrillo and members of the international executive board in "informal discussions" with him had admitted that it had been a mistake to divert the reuse payments into the trust fund.

Another highlight came as Representative Roosevelt, commenting on the much-discussed Section 1, Article 1, of the AFM constitution, said:

"... the most undemocratic example of power given to one individual I have ever seen."

## Chaloff Undergoes Double Operation

Boston—Baritone saxophonist Serge Chaloff underwent surgery twice here late in May after being stricken with a serious internal ailment on the west coast.

Chaloff suffered severe back and abdominal pains but attempted to make his west coast commitments. When the ailment began to paralyze his legs, he was placed on a plane for Boston and was hospitalized for diagnosis here.

Chaloff, 32, one of the original "Four Brothers" in the second Herman Herd and a veteran of many of the modern-jazz bands of the '40s, underwent surgery shortly after being admitted to Massachusetts General hospital. One of the operations was to relieve a depressed nerve in the spine, but the exact nature of the ailment had not been disclosed at presstime.

## New Scottsmen

New York—Clarinetist Tony Scott, whose newest Victor set, *Both Sides of Tony Scott*, has just been released, has settled on a quartet consisting of pianist Bill Evans, bassist Les Grinage (both recently out of the army and students at Manhattan School of Music), and drummer Lennie McBrowne (a Max Roach student).

## Caught In The Act

Cal Tjader, Bob Scobey;  
Zardi's, Hollywood

Booked in what appeared to be an essentially experimental effort to hypo business by attracting an audience with presumably differing musical tastes, the combos of Cal Tjader and Bob Scobey alternated on stand at Zardi's about four times nightly in a weird shifting of idiom.

Tjader's mambo quintet, in the more purely Latin numbers, achieves at times a stimulating degree of rhythmic conviction, with conga drummer Louis Miranda and Bayardo Velerde on timbales and bongos chiefly responsible.

Otherwise, this attempted blending of Afro-Cuban and jazz suggests—rather an uneasy shotgun marriage. When Cal moves into a modern jazz line on vibes backed by complex and distracting mambo rhythms, one is left with a decided impression of untenability.

For all that this is basically a Latin group, a large proportion of the repertoire consists of standard Stateside numbers. Slower mood pieces such as *Yesterdays* and *Out of Nowhere* contrast agreeably with the more up-tempo tunes like *Stompin' at the Savoy*, *Cubano Chant*, and *Bernie's Tune*. On the latter the quintet develops a rocking Latin beat combined with a swing that is uniquely its own.

For jazz listeners, the most perceptible excitement was generated when for the greater part of one set, the conga drummer left the stand, permitting Cal to wail through several straight jazz numbers. The resulting liberated feeling in his playing presumably engendered by this change of pace may well be the clue to his combo's chief weakness—unsuccessful attempted fusion of jazz and Latin resulting in an over-all monotonous sound.

Were it not for Clancy Hayes' ingratiatingly dated vocals (obliterated at times by a troublesome p. a. system), and the leader's trumpet, the Bob Scobey Dixieland band would have had little to offer the jazz listener even in its own meter.

With an improbable front line—for this type of group—of three trombones, clarinet, and trumpet, the band undeniably inherits its happy spirit from the leader's powerful, emotional horn. Scobey blows with a big, warm tone, good technique, and consistent invention.

Were Scobey backed solely by the rhythm section (sans Clancy's conversation-piece banjo), the result would add up to better jazz in a more universal spirit rather than the narrowly oriented "entertainment" for the well-represented college set.

—tyman

Kenny Dorham's Jazz Prophets;  
Basin Street, New York

Kenny Dorham's welcome, strong-spirited new unit, the Jazz Prophets, is less apocalyptic than it is modern mainstream (modern gutbucket, actually). Complementing Kenny's swift, essentially lyrical horn in the front line is the big, muscular, preaching tenor of J. R. Monterose.

Monterose, who has had a chance to play jazz more or less regularly for the last few weeks after paying long

dues in strip joints, is becoming one of the very best of the young tenors.

He is in the Rollins-out-of-Bird tradition, but has more of a voice and ideas of his own than most other young tenors in that vein, and he has the intensely exciting quality of being able to hit you between your thoughts emotionally while still appearing to have an even larger emotional reserve ready to burst forth.

Kenny, after some developing years as a many-noted modernist of quality who often, however, played his horn as if he were racing a foreign car, has now matured into a major trumpeter of taste, wonderful time, good and even tone, and even more technical ease than before.

No chorus by Kenny that I've heard in the last two years has been dull, and some have been extraordinarily well conceived and sustained.

In the rhythm section, Kenny has a solid find in bassist Sam Jones, long with Tiny Bradshaw. Sam plays with a fullness of tone and a steadily breathing beat that is the foundation of the rhythm section and that is functionally impressive in his solos. On *Blues Elegante*, Sam produced one of the most classic blues statements I've ever heard. There is no superfluity, no fat in Sam's playing.

Drummer Arthur Edgehill keeps good time, and pianist Dick Katz, one of the more consistent of the younger pianists, is an inventive asset. He wasn't digging in too deeply on the first night the unit was caught, but was firmly in emotional context the next time, playing with a basically spare John Lewis-like approach that is flexibly expanded when the mood and situation warrant.

Kenny does most of the writing with Dick supplying some charts as well. By Kenny in the book are the brisk, riffish *DX*; the warm *Elegante*; *The Prophet* (all these themes are attractive but could be developed more); the angular *Hill's Edge*, and the rhythmically intriguing *Tahitian Suite*.

Also in the repertoire is Katz' flowing arrangement of *Don't Explain* and his original, *Knights at the Castle*. That the unit is as effective on ballads as on faster wailers is evidenced by *Explain* as well as by their sensitive treatment of *Round About Midnight*. Katz, by the way is one of the few younger modern pianists who can play ballads individually well.

These Prophets also all tell a story when they blow. There are no notes-for-the-sake-of-notes or hybridized posturing. These are honest, swinging self-revealers.

—nat

Chico Hamilton Quintet, Rita Reys;  
Stryville; Boston

Hamilton's quintet pulled well all week, and many local musicians slipped over to catch a set and left nodding in approval.

From lightly swinging originals such as *Sleepy Slept Here* to impressionistic mood pieces like *Blue Sands*, the quintet displayed showmanship and tremendous musical flexibility. On some numbers the four-part writing had so many things going at once, a second hearing of the same piece would have been appreciated.

The moving cello work of Fred Katz was highlighted in *Granada*. Buddy Col-

## A Sport

New York—During a lull at a recent Atlantic Ray Charles recording session, Charles was experimenting at the piano and hit on a unique progression. "Hey," yelled Charles, "I've found the lost chord!"

Charles' manager, in the control room, alertly grabbed the talk-back mike and yelled: "I'll toss you for it."

## Veterans Ohms, Kirkpatrick Die

New York — Pianist-arranger Don Kirkpatrick and trombonist Freddie Ohms are dead.

Kirkpatrick, 48, died May 13 of lobar pneumonia. A veteran of the Chick Webb band in the 30s, he had played with Wilbur DeParis for 2½ years until recently when he switched to club dates and free lance activities, including appearances at Central Plaza and Stuyvesant Casino. In addition to arranging for Webb, Kirkpatrick had contributed to the books of Benny Goodman and Cootie Williams.

Ohms, 37, died May 5 of double pneumonia. He had been ill only a week. Associated for a time with Eddie Condon's club and recording activities, Ohms had been doing freelance work in the studios and for Decca, Columbia, and other labels in recent years. Among the TV shows he played for were the Milton Berle program, Ed Sullivan's show, *Chance of a Lifetime*, and *Hit Parade*.

lette was heard on flute, alto, and tenor. On *Foggy Day*, he etched the theme sharply while guitarist Jim Hall somehow slipped in a few bars of *Jumping with Symphony Sid*. Only a breathy vocal by Chico dropped the moodiness and humor of the piece.

Union tenor and cello sparked *Sleepy*, Collette's riff tune. Throughout, the bass work of Carson Smith and the controlled drumming of Hamilton were uniformly impressive.

Miss Reys, a jazz singer from Holland, was backed by a swinging quartet led by tenor saxophonist Jay Migliori. She opened with *You'd Be So Nice to Come Home To*, taken at a roaring tempo. In a husky-voiced style, firmer than the Chris Connor school, she belted out the lyrics and then stepped back to bounce vocally with the tenor solo.

She moved into a ballad-tempo *Someone to Watch Over Me* and displayed a rather wide vibrato on open, sustained tones. Apparently more secure in the swinging style, she rocked through *I'll Remember April* and *'S Wonderful*.

On subsequent sets, the Hamilton group continued to impress, particularly on a rousing *Strike Up the Band*, featuring Chico, and an electrifying *Frenesi*, highlighting Collette.

Miss Reys' singing is happy and spontaneous, but she could develop a firm ballad style; she has a feel for jazz and a voice with the range and depth for ballads.

—dom cerulli



## Do-It-Yourself Jazz Expanding

New York—The most extensive series yet of do-it-yourself jazz recordings for home instrumentalists has been inaugurated by Music Minus One (Classic Editions), a label that has already released over 100 add-a-part MMO recordings for classical instrumentalists. A rhythm section of Nat Pierce, Milt Hinton, Osie Johnson, and Barry Galbraith is heard on the first release of 14 12" LPs. These 14 sets in Vol. 1 are titled *I Got Rhythm*.

The MMO series differs from other rhythm section LPs in that there is a separate volume for each of the following instruments—clarinet, tenor, trumpet, alto, baritone, accordion, bass, guitar, electric organ, piano, trombone, vibes, violin, and drums. The back of each LP contains the complete chords of each of the eight numbers in the set, and the chords are printed in already transposed form. Pierce has also modernized the chords on all numbers to fit in with present-day jazz practices. Every set includes a full explanation of the chord symbols.

Each set sells for \$4.98, and the standards recorded for each of the 14 LPs in Vol. 1 are: *Sometimes I'm Happy*, *I Only Have Eyes for You*, *Body and Soul*, *I Got Rhythm*, *What Is This Thing Called Love*, *April in Paris*, *The Man I Love*, and *Lover, Come Back to Me*.

## Here's Schedule Of 'Music USA'

Washington, D. C.—*Music USA*—a two-hour program, seven days a week—is broadcast all over the world by the Voice of America, and contains a large section of jazz (including interviews with musicians) conducted by Willis Conover. For *Down Beat* readers throughout the world, here is the schedule of *Music USA*:

Listeners in Europe can hear this program from 1900 to 2100 Greenwich Mean Time in the 19, 31, and 41 meter bands. This program can be heard again in Europe from 2200 to 2400 in the 31 and 41 meter bands. The second hour is also broadcast on long-wave at 2300 on 173 kilocycles, 1734 meters.

Listeners in Latin America can hear this program from 0100 to 0300 Greenwich Mean Time; and this program can be heard again in Western South America, and in Central America and Mexico from 0300 to 0500; all in the 19, 25, and 31 meter bands.

Listeners in East Asia can hear *Music USA* from 1400 to 1600 Greenwich Mean Time in the 25 and 31 meter bands. Listeners in Southeast Asia—from 1400 to 1600 in the 19 meter band. In Australia and New Zealand—from 1000 (ten hundred) to 1200 in the 31 meter band. In Near East and Middle East areas—from 1900 to 2100 in the 25 meter band. In Africa—from 2000 (twenty hundred) to 2100 in the 16 and 19 meter bands.



Al (Jazzbo) Collins, WRCA disc jockey, dressed as an NBC page during National Radio week and did his show from the information booth of the RCA Building in Radio City. Here he's accepting Barbara Lea's new record, *A Woman in Love (Riverside)* from Miss Lea.

## McKinley Revises Band's Itinerary

New York—In view of the fact that some changes have been made in the itinerary of "The Glenn Miller Orchestra under the Direction of and Featuring Ray McKinley" (*Down Beat*, June 13) and many dates have been added, here is a revised road plan:

Pittsburgh (June 14), Port Dover, Ontario (15), Youngstown, Ohio (16), Colina, Ohio (17), Sagel, Ill. (18), Evansville, Ind. (19), Lexington, (20), Louisville (21), Columbus, Ohio (22), Middleton, Ohio (23), New Kensington, Penn. (25), Philadelphia (26-27), Allentown, Penn. (28), Port Stanley, Ont. (29), Carrolltown, Penn. (30), Cleveland (July 1), Toledo (2), Chicago (3), Lacrosse, Wis. (4), Buckeye Lake, Ohio (6), Walled Lake, Mich. (7), Sheboygan, Wis. (8), Sault Ste. Marie, Canada (10), Traverse City, Mich. (11), Muskegon, Mich. (13), Spring Valley, Ill. (14).

Also Terre Haute, Ind. (15), Cedar Lake, Ind. (16), Rochester, Ind. (18), Green Bay, Wis. (19), Des Moines (20), Marion, Iowa (21), Sioux City (22), Waterloo, Iowa (25), Sioux Falls (26), Minneapolis (27), St. Paul (28), Austin, Minn. (29), Storm Lake, Iowa (31), Newton, Iowa (August 1), Mineral Point, Wis. (2), Madison (3), Dubuque (4), Sarnia, Ont. (8), Sandusky Ohio (9), Chippewa Lake, Iowa (10), Flint (11).

Since it's likely the orchestra will appear on the Dorsey Brothers CBS-TV *Stage Show* Aug. 18, the Willard Alexander office is holding several dates open that week to allow for rehearsal time. The band will play the Music Barn at Lenox Mass., Aug. 26.

## All In Fun

London—Louis Armstrong's recent visit to England was the subject of considerable—if occasionally inaccurate—national press play. The *Daily Mirror*, for example, headlined an Armstrong interview with the explanatory line: "They Used to Call Me Dimplemouth," while the *Daily Express* informed its readers that Louis' initial nickname was Satchelmouth. "Satchmo," the *Daily Express* helpfully explained, simply means "more Satchel." Any other questions?

## Adrian Rollini Dies In Florida

Homestead, Fla. — Adrian Rollini, who played and recorded with many jazzmen and commercial orchestras in the 1920s and '30s, died here last month at the age of 52.

A medical examiner said Rollini, who played bass saxophone, xylophone, and vibes and led his own group for a number of years, died of pneumonia and complications which included a liver ailment.

Rollini was born in New York City. He joined the California Ramblers in 1922, staying with the band until 1926. He later played with the orchestras of Bert Lown and Richard Himber, and recorded with such jazzmen as Frank Trumbauer, Bix Beiderbecke, Joe Venuti, Jack Purvis and such groups as the Five Pennies, Charleston Chasers, Louisiana Rhythm Kings, and Arkansas Travelers.

He organized his own trio in 1935 and appeared in supper clubs and on radio. He last appeared at the Eden Roc hotel in Miami Beach in September.

Rollini and his wife, Dorothy, operated Driftwood lodge at Tavernier, Fla.

## Sarah Signs New Contract

New York—With seven months still to go on her old contract, Sarah Vaughan signed a new pact with Mercury Records, retroactive to April, 1956. The new arrangement includes a substantial guarantee, something Sarah never had under the old terms.

The singer will continue to record pop numbers for Mercury and jazz sides for the company's subsidiary, EmArcy. Her biggest sellers to date have been *Make Yourself Comfortable* which reportedly sold more than 1,000,000 copies, *Whatever Lola Wants*, and *How Important Can It Be*.

Sarah will also make in-person appearances at the Fairmont, San Francisco; Harrah's, Lake Tahoe, Nev.; the Steel Pier, Atlantic City; and the Newport and Lenox jazz festivals.

## Pia Beck West Indies Dates Are Successful

New York — Dutch pianist-singer Pia Beck, who recently concluded some American dates, became the first jazz musician to play the Dutch West Indies last month. Her 12 concerts under the auspices of the Dutch government were so well received she has been invited to return next year.

Miss Beck has returned to Europe to operate her summer club, the Flying Dutchman, on the beach near the Hague.

*You should see*

THE EDDY DUCHIN STORY *because* THIS IS THE

PERSONAL STORY OF A MAN MILLIONS KNEW ONLY BY HIS MUSIC—"MUSIC BY DUCHIN"!

THIS TELLS HOW HE HIT IT RICH... AND LONELY. HOW HE FOUND HIS DREAM

GIRL..... AND LOST HIS DREAM. AND HOW A LOVELY WOMAN AND A LITTLE

BOY BROUGHT THE SONG TO HIS LIPS AND HIS FINGERTIPS ONCE AGAIN!



*in a love story*

*your heart will long*

THE  
EDDY DUCHIN  
STORY

CO-STARRING REX THOMPSON • JAMES WHITMORE • SHEPPERD STRUDWICK  
AND INTRODUCING VICTORIA SHAW • SCREEN PLAY BY SAMUEL TAYLOR • LEO KATCHER • CARMEN CAVALLARO  
PIANO RECORDINGS BY  
PRODUCED BY JERRY WALD • DIRECTED BY GEORGE SIDNEY • ASSOCIATE PRODUCER JONIE TAPS

A COLUMBIA PICTURE  
**CINEMASCOPE**  
COLOR BY  
TECHNICOLOR

N

T  
jazz  
reco  
tast  
Alf  
star  
field  
pas

T  
who  
moll  
Sam  
Turn  
the  
Shaw  
and

W  
after  
four  
Tom  
time  
equa  
blend

C  
alm  
of t  
reco  
were  
town  
store  
Arm  
his p  
series

L  
expo  
almo  
and  
reme  
band  
befor

L  
next  
Ame  
was  
All t  
kept  
miss  
throu  
Ellin  
well  
trave  
in B  
visiti  
left

Ra  
ing t  
mont  
knoel  
old  
only



June

# No Mass Production For Blue Note

By Nat Hentoff

THE OLDEST continuously operating independent all-jazz record label in the world is Blue Note. Its head, who records only what he likes and who has a discriminating taste that travels from Bechet to Monk and beyond, is Alfred Lion. Lion and his label have set and sustained a standard of integrity, courage, and prescience in the jazz field that is infrequently equaled and has never been surpassed.

The listening link that led to Blue Note began in Berlin where Lion was born 48 years ago. Around 1925, Lion's mother brought home a Vox recording by the American Sam Wooding band. She had bought it for *O Katherina*. Turning the record over, she and the other members of the family were stricken by a strange new aural experience, *Shanghai Shuffle*. Alfred was the only one permanently and happily infected.

When pianist Wooding and his band came to Berlin soon after, Lion listened and was even more impressed. (He found out years later that the band then had contained Tommy Ladnier and Gene Sedric.) Lion had become by this time a record collector, a compulsory avocation that is equaled only by gambling in its unshakable high pitch blending of joy and frustration.

Coming to New York in 1926 Lion soon discovered that almost none of the midtown and downtown stores had any of the records he was interested in. In those days, jazz recordings were usually termed "race records" when they were termed anything at all and were primarily sold uptown. So Lion became familiar with the stocks of Harlem stores, eagerly picking up on Jelly Roll Mortons, Louis Armstrongs, Brunswick Mary Lou Williams, and indicating his postgraduate orientation by pursuing the Victor 38,000 series.

Lion was in the States as a dealer in art goods in the export-import line, and his interest in jazz consumed almost all of his non-business time. He saw all the bands and attended all the sessions he could find out about. He remembers, for example, hearing the Fletcher Henderson band at Union Square with Coleman Hawkins in days long before critics, magazines, and university courses in jazz.

LION RETURNED to Europe about 1930, and for the next eight years traveled extensively—Spain, France, South America—working in the export-import field when there was work in that field and in other areas when there wasn't. All this time, like all real intoxicatingly lost collectors, Lion kept on searching wherever he went for jazz sides. He missed a boat once in Panama because he was burrowing through a pile of 5,000 records to find finally a Duke Ellington Brunswick. As collectors know, the boat was well missed. Lion also listened to "live" combos on his travels and recalls a very interesting early '30s jazz group in Barcelona—Napoleon and His Emperors—with whom visiting musicians would jam. (The unit has apparently left no trace in jazz history.)

Back in the United States in 1939, Lion continued searching for records in cellars, basements, private homes. For months, he worked through the Negro district of Newark, knocking on doors and asking to look through whatever old records were in the house. At this time there were only three major record labels—Victor, Columbia, Decca,

and their various subsidiaries. Some jazz was being recorded by them, but far too little to suit so voracious a collector as Lion.

In 1938, John Hammond invited Lion to a Carnegie Hall concert at which Lion heard the Albert Ammons-Meade Lux Lewis-Pete Johnson team that Hammond had successfully united for the occasion, so successfully that their appearance released a nationwide boogie-woogie tide of rather short but active duration. Lion, sitting in the audience, had a strong urge to record by himself some of the music he had been hearing not only that night but in clubs during the years.

THE NEXT YEAR, on a capital of less than \$100, Blue Note was founded at a session by Albert Ammons and Meade Lux Lewis. Lion's first idea had been to make these sides for his own listening kicks. He hadn't intended to make a business of recording jazz. Since he was recording from the perspective of the collector only, he didn't watch the time, and as a result, those first Blue Notes were the first 12" 78 rpm jazz piano discs ever released. And many of the later Blue Note sessions also turned out to be 12" records—in contrast to the prevailing three-minutes-and-under record practice of the time—because Lion felt that jazz often could not be constrained to fit 10".

These 12" records, incidentally, were sold at \$1.50, a high price, but one made necessary by the limited potential of the market. This writer can remember working after school many hours with Blue Note Sidney Bechet and Edmond Halls as the driving economic momentum.

In those days, there were no distributors for independent jazz labels (Commodore, by the way, was the first important American jazz independent). Blue Note sold its records direct to the stores, writing them what was available and receiving, on the good days, return orders by mail. The first hardy customer was the shop of David Dean Smith in New Haven, and as word and reviews spread, other stores around the country began stocking Blue Note jazz.

In 1940, Frank Wolff, a boyhood friend of Lion, arrived from Germany, and joined the firm. Wolf is art director of Blue Note, and otherwise complements Lion in all phases of the operation. A gifted, often brilliant photographer, Wolff's work has been printed in several journals here and abroad, and all Blue Note cover pictures have been taken by him as well as all Blue Note pictures in this issue. Like Lion, Wolff is soft-spoken, sensitive, quietly perceptive, possessed of strong sense of ethics, and a long-time collector.

THE EARLY BLUE NOTE sessions were played by such individualists of both the traditional jazz and swing era persuasions as Sidney Bechet, Art Hodes, James P. Johnson, Edmond Hall, Max Kaminsky, Frankie Newton, Sidney DeParis, Vic Dickenson, Wild Bill Davison, Rod Cless, Danny Alvin, Big Sid Catlett, Red Norvo, Teddy Bunn, J. C. Higginbotham, Mezz Mezzrow, etc. Also important in the early catalog were the vital 1943 George Lewis Climax sides, sold by Bill Russell to Blue Note.

Blue Note's first hit was Sidney Bechet's *Summertime*, an event that proved again the not so paradoxical truth that honesty is commercially potent if it's given a chance to be heard. Bechet had earlier asked Victor to let him record the number, but the Victor a&r executives turned



Art Hodes



Thelonious Monk



Bud Powell



Horace Silver



Alfred Lion



Jutta Hipp



Miles Davis



Art Blakey

the idea down because, said they, who'd buy a jazz version of *Summertime*? Lion's answer to Bechet was, "Make anything you want to make." Another of the several notable early dates was an Edmond Hall 1941 session on which Charlie Christian played unamplified guitar for the only recorded time in his tragically quick career.

During these years, Blue Note was issuing one or two releases a month.

Lion, then as now not restricted to narrow listening categories, recorded in the early and mid-'40s such swing men as Jimmy Hamilton, Harry Carney, Ben Webster, Ike Quebec, Buck Clayton, Tiny Grimes, Benny Morton, Milt Hinton, and J. C. Heard, as well as New Orleans and Dixieland jazz.

Jazz meanwhile was newly evolving in directions sharply influenced by the searchings of Charlie Parker, Dizzy Gillespie, Thelonious Monk, Bud Powell, and other young restless rebels. "It took me a little while before I made the transition from swing into modern jazz," Lion remembers. "How long?" he's asked. "Oh, about half a year."

Blue Note's first modern session was cut by Fats Navarro with Tadd Dameron in September, 1947. Next month, Thelonious Monk recorded for the label with Art Blakey, and from that point on, more and more of the modernists found a chance to speak freely on Blue Note, with Bud Powell, for instance, cutting the first of several explosive sessions in 1949.

IT WOULD BE APT at this point to list those musicians, traditional and swing and modern, who recorded their first session under their own name for Blue Note. Lion has a longer and more remarkably perceptive record than any other jazz a&r man for being the first to hire a recording hall for many men then known almost only to musicians but later to jazz listeners throughout the world. His record in this respect is particularly striking in terms of the modern jazzmen he has helped to recognition.

Here, then, are some of Blue Note's firsts as leaders: Teddy Bunn, Art Hodes, Jimmy Hamilton, Ike Quebec, Sidney DeParis, Thelonious Monk, Bud Powell, Fats Navarro, Tadd Dameron, Art Blakey, James Moody, Horace Silver, Lou Donaldson, Clifford Brown, Kenny Drew, Elmo Hope, Gil Melle, Urbie Green, Sal Salvador, Tal Farlow, Hank Mobley, Lou Mecca, Frank Foster, Julius Watkins, Jazz Messengers as a group, Wynton Kelly, Jutta Hipp,

and most recently, pianist Herbie Nichols and Bud-influenced organist Jimmy Smith, with sessions by Chicago tenor John Griffin and Detroit guitarist Kenny Burrell soon to be released.

During most of his career as a jazz label owner, Lion did not sign any of his artists to exclusive contracts. "We just made the records," he explains, "as they came up." Lion's reasons were two-ply. For one thing, he didn't feel the artist should be restricted from recording for other labels when good opportunities presented themselves. For another, he didn't want to limit his own activities.

"I like to be free to do as much as I can," says Lion, "and so I don't like, even now when the field is so competitive, to sign up too many at one time. If you do, you're so committed to do a certain number of sessions each year by those you have signed up that unless you have unlimited capital, you can't do other things that may come up. I don't want to chain myself down. It may not sound very commercially astute these days, but it also doesn't lead to a stiff operation." The only artists currently under exclusive Blue Note contract are Jimmy Smith, Herbie Nichols, and John Griffin.

LION IS ALWAYS willing—in fact, eager—to hear new talent. He listens on his own and he listens when musicians he respects tell him about some one. "Howard McGhee," Lion illustrates, "told me about a terrific trumpet player in Wilmington, Del. He was Clifford Brown. When Brown came to New York and played Cafe Society for a week with a rhythm and blues band, I liked what I heard, and he recorded for us the next week." Babs Gonzales brought Smith and Griffin to Lion's attention, while Nichols just came up to the office with some records for Lion to hear. "I listen to everyone who comes up," says Lion.

For the future, Lion intends not to get swirled up in the current mass production syndrome of jazz companies. He'll continue to issue some two or three LPs a month, including remastered reissues. "You can't produce music," Lion says strongly, "like ball point pens. Music is not the kind of commodity you can market in every candy store. You can't produce good music," Lion says strongly, "like ball-duction for me. I don't think I can produce music that will last that way."

## 'You Don't Hear Critics Carp Now'

# We're Over Hump, Brubeck Says

THE AUDIENCE HAD BEEN HUSHED and appreciative. Then—a thunder-clap of applause. Dave Brubeck strode off the stage in Russ auditorium, and he was beaming. This was the San Diego appearance of Irving Granz' "Jazz a la Carte," and Brubeck's quartet had been one of the main attractions.

Now, as his night's work ended, Brubeck continued to smile. "A great audience like that . . ." The words eluded him, and he shook his head. "Everything just went so well. So wonderfully well it was almost frightening."

He was asked if it was just this audience, which, indeed, had been a good one, or if the sun is shining brightly everywhere these days.

"I think," Brubeck said, "that we're over the hump."

"Everything is going so well for us in every respect. We had a rough spell for a while, you know. We had made it pretty good, and there was a lot of resentment. There was a lot of silly criticism on the *Time* magazine cover thing—some people thought I'd committed some kind of a crime by getting on the cover, you know?"

"You don't hear any of the critics carping that we don't swing now. We've been swinging from the start—as much as anyone in jazz. That was the silliest statement our critics ever made. But now they must know they're wrong about it, and I guess it's all water over the dam.

"We're not getting criticized either for being successful while some other group didn't make it—as though that were our fault. All these silly little carping criticisms—we just don't get them anymore. We're over the hump. Everything is going fine, just fine."

—don freeman



# The New Pianism

## Teacher-Pianist John Mehegan Analyzes Styles, Approaches Of Contemporaries

By John Mehegan

The first pianist to assimilate the revolutionary contributions of Bud Powell was Horace Silver. By this I mean not only was Horace able to reproduce the general characteristics of Bud's style as many other pianists have been able to do; Horace also critically rejected the elements of Powell's playing which showed strong influences of Art Tatum and Teddy Wilson.

The essential structure of Bud's left hand (successive intervals of 7ths and 3rds) can be found in fragment forms in Tatum's playing. Although there is a lot of Bird, there is also Wilson; the pentatonic run, the Mozart-like arpeggios, the symmetrical phrase all abound in Bud's playing. This is particularly true in the up-tempos; in the ballads, Bud is Bud just about all the way, although the treatment is essentially "Tatumesque."

To put it another way, one can say that there are strong elements of romanticism in Bud's playing that are not found in the conception of contemporary hornmen. This is natural, since jazz is tonally horn music, and the most startling innovations in jazz have occurred on the horn and later transmitted to other instruments, e.g., Armstrong to Hines, Parker to Powell.

**HORACE IS ONE** of the early proponents of the "funky" school, and has been the major influence in the west coast movement, led by Hampton Hawes and Russ Freeman. Recently Lou Levy and Pete Jolly have continued this trend toward "funky" piano. Other important pianists of this new "funky" school are Ralph Martin, John Williams, Eddie Costa, Bobby Corwin, and Terry Pollard.

All of these pianists uniformly share both positive and negative qualities. On the credit side, they all swing; they all possess a lucid horizontal "blowing" concept.

On the debit side, all the pianists share certain clichés which often makes it difficult to distinguish one from the other. Hawes is more distinguishable because of obvious Shearing and Peterson influences which these other pianists do not have. Hawes has not as yet evolved a personal concept. The style of these pianists is very "hard." A severe economy and a sparse use of materials reminiscent of Copeland runs through their playing. There is no sentiment here. Their playing has an air of toughness about it unclouded by any superfluous emotion or feeling.

In relation to the spectrum of feeling explored by these pianists, it is interesting to study their treatment of a ballad. Since there are few recorded examples of these pianists under a 126 equals  $\frac{1}{4}$  note metronome marking, it is difficult to make any definitive statement; but the fact that they do not apparently enjoy playing below 126 is in itself an indication that this is not a flexible form.

Tatum and Wilson established esthetic standards in this area which allowed for a free and swinging expression from larghetto, 69 equals  $\frac{1}{4}$  note, through adagio, andante, allegro, presto, and the high levels of vivace. This has always been and still remains a prerequisite of the art form. None of these pianists, with the exception of Horace, meets this prerequisite.

It is a clear indication of their complete dependence on certain melodic clichés that lose all musical sense in the slower tempos. It is difficult to discover the reason for this, as has already been noted, Wilson and Tatum, as well as hornmen such as Coleman Hawkins, clearly defined the tempo spectrum in jazz, and certainly there is no greater master in all tempos than Charlie Parker.

**PERHAPS THE FAULT** lies with Powell, who usually abandoned his normal "blowing" style on ballads and resorted to a highly emotional ad lib structure, usually done with no noticeable external pulse. Some of Parker's greatest solos are ballads running far below 69 equals  $\frac{1}{4}$  note.

There has been a trend in recent years, even with hornmen, to constantly "blow" up-tempos completely, avoiding the very tempos that offer the most freedom for creative improvisation. One can listen to LP after LP in which the tempos range from 80 to well over 200, which gets pretty monotonous.

For one thing, it is apparent that many of these musicians are not improvising as freely as one would like to think, but are often simply joining a consecutive series of approved "licks" into a "line;" this, Parker was never guilty of.

When a pianist of the "funky" school is presented with a ballad, he does not reach for his gun, but he certainly reaches for the sostenuto pedal. What comes out is a kind of finishing school piano in which badly voiced chords are pedaled to death and embellished with incredibly corny ascending arpeggios. On a broader level, the whole business of being "funky" has come to mean a severe and tortured limiting of harmonic, melodic, and rhythmic materials indigenous to jazz, and we are left with the magic word "swinging." Rhythm and blues swings; as a matter of fact, so does Tennessee Ernie, but the fabric of jazz is much broader and sensitive than this.

**IF GERRY MULLIGAN** has done nothing else, he has clearly redefined the palette of tempos essential in jazz. Musicians like Chet Baker, Stan Getz, Paul Desmond, Clifford Brown, and particularly Lee Konitz have followed the traditions of Bird, of swinging at all tempos while making full use of the harmonic and melodic materials that jazz allows. Perhaps the down tempos are not commercially palatable, but if



John Mehegan

this is so, then the jazzman must face a serious problem in relation to his art form.

Jazz like any other art form attracts few people who are genetically equipped to grasp the materials in their full tonal and rhythmic essence. In the '30s it was the jitterbug with his functional approach to jazz; in the '40s, jazz momentarily lost its audience, although with the combined efforts of Shearing, Peterson, Brubeck, and Mulligan, a wider and more mature audience than ever before has been created. It is worth noting that each of these people, through their particular groups, has insisted upon the widest spectrum of tempos.

To return specifically to the pianists, it is apparent that a serious crisis is involved here not only in relation to how the "jazz fan" thinks about and approaches jazz, but more important, how the jazz pianist feels about jazz and about his instrument, also about the emotional limits of his art form.

As is apparent in the broader scene, this business of being "funky" and snapping one's fingers to the dreary rock and roll of Count Basie is a passing trend; this is the Hemingway era of jazz, with *This Is My Beloved* on the flip side.

It is apparent that the solution to the pianistic gamut from A to B lies in the knowledge found in the classical literature of all periods. One might start with the Bach preludes, then on to the Mozart adagios, the Chopin nocturnes, the Brahms intermezzi, the Debussy preludes, the six small pieces of Schonberg.

In other words, piano can be played like a horn up to a point; from then on, it can only be played like a piano.

## Scat Davis Back On Road, Plays Reno Spot

Chicago—Veteran trumpeter Johnny (Scat) Davis, who has been back on the road for nearly a year after seemingly being permanently settled in Detroit, moved into the Riverside in Reno, Nev., June 7 for a six-week stint.

Next scheduled stop is the Melody room in Hollywood. With Scat are Bob Winn, alto; Eddie Oszust, trombone; Richie Tree, piano, and Tony Papa, drums.



# Sonny Payne

## Count Basie's Swinger

By John Tynan

SONNY PAYNE digs criticism—even when it hurts.

Taking "five" during a recent Basie-Joe Williams record date here for Norman Granz' Verve label, the personable Sonny took time out from studying his drum part to unload a few ideas on matters in general and criticism in particular.

"When somebody pays you a sincere compliment it's a good feeling," he said animatedly. "Even when a cat says to me, 'You're the greatest,' it's nice. But I don't want that. Look, I know I'm not the greatest. It makes me feel a whole lot better when I'm on the receiving end of critical remarks I know are constructive. Man, I won't argue: there's a lot I've got to learn."

Then, with a quick elfin glance he smiled, "But you know, that applies to other cats, too. Even to critics!"

"I'LL LISTEN to all kinds of criticism," he continued, "and like many other musicians I'm getting it now. Some of it isn't very kind, of course, although it's perhaps meant to be kind. But I believe you've got to listen to what somebody else has to say about your playing. I'm happy they're paying attention."

Conversation shifted to the topic of his wellknown drummer father, Chris Columbus, with the Wild Bill Davis trio.

"He sure taught me a lot," Sonny

said. "When I was a kid in Harlem, just picking up on drums, my pa would always take time out to show me new things in drumming or to correct me when I made mistakes."

"Chris' real name is Joseph Morris, you know," he revealed. "He's 53 now, and I truly believe he's found the fountain of youth. The man just never stops swinging."

EXPLAINING that he uses his mother's maiden name of Payne, Sonny could not recall just how his father came to adopt the rather improbable professional name of "Chris Columbus." He went on to say then that the man who actually started him playing drums was Vic Burton, "One of the greatest guys that ever drew a breath." Burton died here about two years ago while a studio drummer at 20th Century Fox.

There was genuine joy in Sonny's face when he related, "The best thing that happened to me on this trip west was my locating Vic's widow, Sylvia. I hadn't seen her since childhood and the band had been in Hollywood over a week before I finally found her."

No novice in the music business, 30-year-old Payne had spent three years with Erskine Hawkins before replacing Gus Johnson in the Basie band. Before that he had led his own combos around New York for years.

"As for my two main enthusiasms in life, I guess they'd be first, Buddy Rich's playing and second, Satin Doll,

my boxer. I got the name from Duke's tune," he explained.

"But, look, I think Bellson's just about the most tasteful drummer around; and if it hadn't been for Cluck Webb's influence, I wouldn't be sitting behind this set now," he said, making a pass at his crash cymbal.

"Art Blakey and Roy Haynes gas me, too," he continued. "But, man, I'd better stop naming names now because there are so many fine drummers playing today."

FOR SONNY "every day with this band is a new lesson." He feels sure that the Basie aggregation will inspire other big bands to swing more and play better. Of the Count he says, "Basie is a very relaxing fellow; a wonderful guy. And when it comes to 'Metronome' Freddie Greene and 'Powerful' Eddie Jones, they say the final word about a rhythm section."

What is the most cherished ambition of this stimulating drummer with the world's swingin'est band?

"I've really got eyes for nice, clean studio work and for staying in one town all the time."

By then there's going to be a line of young drummers a mile long knocking at the Count's dressing room door.

## Stompers Take College Contest

New York—The Spring Street Stompers of Williams College, Williamstown, Mass., have been named winners of the National Collegiate Jazz contest, sponsored by the Rudolph Wurlitzer Co.

Second place went to the Westlake college quintet of California, with third slot taken by the Quarter Notes of the University of North Carolina.

Prizes for the winning group included a guest shot on Steve Allen's *tonight* TV show and an RCA Victor recording audition. Westlake's quintet already have been awarded a Decca album on the strength of their showing, with supervision to be done by John Graas.

Judges were Dave Brubeck, Tommy and Jimmy Dorsey, Ralph Flanagan, and Don Elliott.

# Composer-Saxist Jack Montrose Tells Views

By Jack Montrose

OF RECENT MONTHS it has become increasingly difficult for me to indulge in the words-about-music pastime, which if given sufficient reign, might well threaten the stability of one's senses. For after all is said and the polemical smoke has cleared, there remains no alternative except to listen to the music and let one's heart be the judge.

The stark realization of the insufficiency of language as a descriptive medium for almost any kind of art creates a nemesis of prodigious enough proportion to cause more than a few men of genuine creative ability untold chagrin when made to explain their works.

For my own part, I prefer to discuss my work as little as possible, for I have discovered that the ratio of distraction is in direct proportion to the degree of discussion. I should like to clarify my position here then by saying that there have been recent queries made of me which I strongly feel I must at least attempt to answer.

I AM AT PRESENT, among other things, engrossed in the composition of two rather large and long works, one a ballet, the other a symphony. Over a period of time, and by various people, I have been asked a great many questions regarding these works. The consensus of most of these inquiries is simply "can a work that large still be jazz?"

I do not profess such wisdom as would enable me to reply directly to such questions. I am a composer of music. As such, my business is to write music down on paper in such a manner that it can be performed by designated instruments and players. I write music as it seems it should be to me and to the best of my ability. It is not for me to judge whether it be called "jazz" or "razz-ma-tazz." With this I am not concerned. I am concerned, however, that my compositions be understood as much as is possible, and to this end I shall elucidate further.

In due time, a composer of sufficient merit and imagination will find that songwriting, regardless of how wonderful an art form, will fail to tax his craftsmanship (if dutifully acquired) to the point of allowing him sufficient satisfaction.

Rather than turn a melody into a 32-bar song to be improvised upon, he would rather limit himself to an integral portion of this melody (a motif) and twist it and turn it and play with it and romp with it and make variations on it and develop it and tax his craft and skill with it and also his heart and, by so doing, express himself.

I MAKE NO CLAIM to discovery here, for proof of the validity of economy is to be found in the works of every great composer. This, surely, is the essence of Schonberg's system whereby the composer confines himself to the use of an arbitrarily chosen tone row from which must emanate his entire composition. Such is truly the test of a composer's skill and craft and talent.



Jack Montrose

I am not denouncing the art of songwriting, with which I expect to be concerned forever, but I especially wish to delineate between songwriting and the art of music composition in general. The former is but a single phase of the latter. I wish to point out that many a successful songwriter is an atrocious composer, and the converse also is true. I feel that I must now direct my efforts toward the composition of jazz music as opposed to the composition of jazz songs.

I have chosen to compose a ballet because I feel strongly that jazz music is dance music and also because music and the dance both occur in the medium of time as opposed to space, viz., every facet of sound and action depends upon its origin on the one side and its destination on the other. No single part of either the dance or the music can exist without bearing a direct relationship to something that came either before or after.

I ALSO HAVE chosen to compose a symphony because of my fascination for the possibilities of the use of classical forms with jazz content and also because the lack of a program (which of necessity in the ballet dictates its own form) will allow me greater freedom in the use of form. Tentatively, the ballet is scheduled for recording in June on Pacific Jazz Records with the symphony to follow on Atlantic where I am at present under contract.

There are certain problems to be encountered in the performance of these works which I feel deserve further elucidation. I hesitate not at all to state frankly that this is a rather new kind of music and as such requires a new kind of player.

It is not that the music is technically difficult, for it is not. However, it does require a degree of uniform interpretive consistency (which is beyond the scope or training or desire or ability of a great many jazz-trained players) equal, perhaps to that of a good player in a symphony orchestra.

Herein lies the problem, for the music also requires an authentic interpretation of its jazz figurations and phrases (besides the improvised sections) which immediately excludes any possibility of utilizing classically trained musicians in its performance.

I MUST THEN find a percussionist who swings with authentic jazz authority and yet who is also capable of deciphering whatever complex melodies and rhythms might be encountered in his part along the way. I must find a pianist who besides being himself an excellent jazz soloist and accompanist for other soloists, also must be able to read and interpret written solo and ensemble parts. I must find players on various other instruments, all of whom are genuinely creative jazz artists and at the same time more than equal to the task of reading and correctly interpreting a part.

To this end then, the performance of my music, I am willing, if necessary, to train players who have the jazz requisites and who express sufficient desire and interest to learn to read and interpret music.

I am not a crusader. I wish to change no one or anything. I have no quarrel with the wonderful jazz player who honestly believes that learning to read music will interfere with his ability to swing. No doubt he is correct in his beliefs, and I love him still so long as he truly swings.

I hardly dare to hope, though, that he be as magnanimous in his feelings for me. My desire is not to stop him from swinging at all, but instead to utilize his ability (to which I admit as being of initial importance) within a large framework of my own conception and in proper accordance to others of equal ability.

In this way the music might serve as a bond between us and within which we may all swing together more effectively and efficiently and on a higher plane of intelligibility.

# Turkey Resounds, Reacts To Dizzy Gillespie Band

(Ed. Note: Following are excerpts from a second letter by Prof. Marshall Stearns, head of the Institute of Jazz Studies, who is touring the Middle East with the Dizzy Gillespie troupe. Stearns is acting as a lecturer and liaison man with the troupe.)

ANKARA—Musically speaking—the men say—Ankara was “a complete gas” (meaning a wonderful success). All the concerts were sold out far in advance. Gillespie’s was the first American jazz band to play here, and the impact was indescribable.

At the close of the first concert, the band wound up fortissimo—and they can play LOUD—but they were drowned out by the roar of the audience, a solid wall of sound. Pandemonium which ground to a halt only when the band started the Turkish national anthem followed by the *Star-Spangled Banner*.

For the first time, the first half of the program devoted to the history of jazz went over as well as the second, more powerful half. The musicians are really re-creating earlier styles with zest and fidelity. (Most musicians are not flexible enough to do it.) Morale is high.

AS USUAL, arrangements were all balled up when we arrived. An outdoor jam session—which nobody likes to play because the band was prepared to play concerts—had been arranged at the Turkish American club for society with tea.

Dizzy held back while other members of the band began. Finally it came out that he didn’t want to play unless they let all the ragamuffins outside the wall, who were peering in, come in and listen.

“Man, we’re here to play for the people,” Diz said.

The USIS head, who overheard the remark suddenly agreed that it was a good idea, and the flunkys who had been holding the crowd back were called off. The only loss was the refreshments which vanished. And Diz really blew.

The local hot spot is called the Intime Casino, and Turkey’s No. 1 trumpeter hangs out there. He’s a good musician, but you should have seen his face when he first heard Billy Mitchell sitting in on tenor sax, along with Rod Leavitt on trombone.

**THE TURKISH TRUMPETER** is named Muvaffak Falay—a chunky, sweet kid—and his jaw dropped down on his chest. He had heard recordings but no live jazzman before. For a time he couldn’t speak, and then he cried. Then his face lit up like a neon sign, and he gasped and shook his head in wonder alternately.

It was touching. So the next night at my suggestion Dizzy presented him during intermission with an engraved cigaret case “in token of the brotherhood of jazz.” The audience loved it because the kid was their favorite. And he was in seventh heaven.

That afternoon we went to a reception for Gillespie and Danny Kaye (here on UNICEF work for children) at the Chamber Music Society club which turned out to be a palatial pri-

vate home with fabulous old Turkish furnishings and rugs.

All the longhairs decided that Gillespie was their man. Meanwhile, Dizzy was the only one who could persuade an infant prodigy to play piano, to the delight of all the guests, and Diz proceeded to take the “genius,” as he called her, and her parents, to the concert that night (the prodigy will never be the same).

It turns out that Ankara is the artistic center of Turkey, and we met many opera and theater people there. In the afternoon I gave an unpublicized but well-attended lecture with an interpreter at the Political Science auditorium. (The Music department was approached but said their students liked jazz too much and that they would rather have the lecture elsewhere.)

**WHAT A BALL!** I would crack my best joke. Silence. The interpreter would translate it. Silence. Five minutes later, a roar of laughter. Delayed reaction with a vengeance.

And all young men—no Moslem women allowed. Later at the tea the longhairs seemed genuinely unhappy to have missed it. Another lecture is planned.

These people want to know more. Why can’t we set them up and publicize them in advance? And there are several devoted jazz critics and aficionados here who are starved for news and opinion.

I have a separate story on the pleased confusion caused by the fact that there are white as well as colored musicians in the band—some can’t believe it. And we’ve made a point of no preaching—just playing informally and enjoying it. The effect seems to be impressive.

**DAMASCUS**—We drove from Beirut to Damascus—six cars and a truck for the instruments—over two eroded mountain ranges, with lunch in a fertile valley in between. The Holy Land impresses as ruins built on ruins, six civilizations, one on top of another. Progress?

Damascus is an oasis town, built around a pretty fair mountain stream which flows right through town. The souks, or covered shops, run for blocks. The band gave an afternoon jam session at the Semeramis hotel (terrible acoustics) and a concert that night.

We located the national anthem at the last moment by listening to students sing it—it’s a popular but unwritten folk song. Melba Liston worked in her room all afternoon arranging a number, *My Reverie*, featuring herself (my suggestion) which went over big. A woman musician—and she plays well—amazed the native Moslems, who don’t let their women out of the house.

The U. S. Information Service man, Don Snooke, who was trying hard to help but who had a little difficulty fitting in a jazz band with his notions of propaganda, was amazed by the reaction to the concert. “I’ve never seen these people let themselves go like this,” he said.



Gillespie and Verda Ferman, Turkish piano prodigy.

Syrian government officials told him: “The U.S.A. should be proud of this band—you should do more of this sort of thing.”

The fact is that all the people we have played for, whether or not they understand the music, WANT TO LIKE JAZZ DESPERATELY.

Dizzy made friends with a group of ministers in the government and had his picture taken with four devoted fans—Gov. Badrieh Jarrah, Minister of Finance Ibrahim Azhari, Gen. Said Houbbi, and Minister of Public Relations Chawki Salahieh. The prime minister’s son, Ghazzi Ghazzi, about 18, also joined in.

The Arabic interpreters always refer to Drizzy Jellespi.

A Syrian engineer told me that he thought the band was the greatest in the world. And there was one minor official in the USIS who liked jazz and tried in vain to schedule a lecture.

In Beirut, the second in command, a Mr. Emmerson, had a hip son who fell in love with my lectures, taped all my recordings, and became a jazz authority—and a good one—overnight.

The USIS never has heard of a lecturer on jazz, and it has to be pried loose each time by popular demand.

**ALEPPO**—By plane after three hours’ sleep—to play a concert and a dinner dance. In between, the doctor-booker gave a buffet dinner for the band. Real chicken that disappeared before I could get to the table.

In order to talk with the women, the men would begin, “You Jane, me Tarzan.”

The hotel was the best in town and the worst we have seen.

Watching the audience trying to react in the proper way is a study. Some yell, “Rock it and roll it”—others look pleased but puzzled—some clap on the wrong beat, trying to figure out the proper response. But they all seem to wind up screaming.

**BEIRUT**—Back to Beirut. We played an extra concert by genuinely popular demand—at least the promoter, a nice guy named Carpacity, thought so.

The embassy told Dizzy he didn’t have to do it; in fact, they suggested that jazz had disrupted Beirut enough. But it was at popular prices, and Dizzy really wanted to get his music to the people.



# Meet Rita Reys, A New Voice From Amsterdam

By Dom Cerulli

THERE'S A NEW SOUND from old Amsterdam with the Jazz Messengers these days.

She's Rita Reys (pronounced rice) who came to America to represent Dutch jazz at a Press club fete in New York in April, and stayed on to cut an album for Columbia with the Messengers.

Between sets at Storyville in Boston, her first full American date following a one-niter at New York's Village Vanguard, Miss Reys displayed a swinging voice and practically flawless English pronunciation.

"I studied English three years in school in Holland," she said. "But mostly I learn by listening to American records."

**SHE SAID SHE** is rated as Holland's top jazz singer and has a book of more than 300 songs—all in English and nearly all in up-tempo.

Miss Reys sings very little jazz in her native tongue.

"I sing in English all the time," she said. "On TV, on my records, on radio, in other countries, always in English."

"I can't sing in Dutch. It's a terrible language. I can't even speak it. You see, I was brought up in Rotterdam, and I speak their horrible dialect, a sort of sing-song."

"Whenever I do a radio interview, I always speak English, I'm so ashamed of my Dutch."

**WITH HER HUSBAND**, drummer Wes Hleken, Rita co-leads a jazz combo at Hilversum, Amsterdam's Radio City. There, she sings with the group at Holland's only jazz club, the Sheherezade, and does a half-hour jazz television show once a month. In addition, the group has a regular radio show.

Until she met her husband, she admits she was square. After that, from about 1950 on, she began to collect records by her American favorites, Sarah Vaughan, Billie Holiday, Ella Fitzgerald, and Mahalia Jackson. There is a little of Sarah's vocal meandering and Billie's plaintiveness in Rita's style, but there's a lot more of her own.

She admits that reading a song without hearing it sung first gives her trouble. "It's the pronunciation," she said. "Right now I'm having my troubles with 'youth.' I'm learning a song with that word, and I've been singing it 'youth.'"

"I much rather sing the up-tempo things. I don't like ballads."

**THREE OUT OF** the four numbers in her Storyville sets were rhythmic romps. She could be heard humming along with Jay Miglori's tenor on his solos.

"My father taught me music," she said. "I never had any formal training. He was a musician. He played violin and alto and clarinet with pit orchestras in Rotterdam. He didn't want me to be a singer."

Despite parental objection, Rita plunged into pop singing and then

turned to jazz. During World War II, she remained in Nazi-occupied Holland most of the time, except for a few trips into Germany to sing for Dutch troops in prison camps.

"I had to sing in German," she said. "The Nazis preferred it."

So, now although she sings practically everything in English, she can slip into German, French, or Spanish for a change of pace.

**"SOMETIMES WE DO** pop things in Dutch when we play a place that is commercial," she laughed. "One we did often was that tune about the miner—*Sixteen Tons*. You haven't heard it until you've heard it sung in Dutch. Especially in my Dutch."

Columbia's George Avakian caught her last year and liked what he heard. It was almost inevitable that she record for Columbia after her arrival in this country.

"I was very lucky to be with the Jazz Messengers," she said. "I always liked Horace Silver. Our piano man sounds like him. I'm going to go with the Messengers and stay with them as long as I can."

Among the tunes she and the combo cut were *Spring Will Be a Little Late This Year*, *Taking a Chance on Love*,

*That Old Black Magic*, and *My One and Only Love*.

"I like to record," Miss Reys said. "I wish I could do only that. People make me nervous. I'm afraid of my pronunciation or of singing the wrong lyrics. I'm always terrible on the first set. After that, I loosen up, and it's all right."

**SHE CUT THREE** LPs for the Philips Co. in Holland, and several of the bands were released on a Dutch jazz LP on Epic in this country.

The 5-foot, 6-inch blonde is no newcomer to travel. With her husband's group, she has sung in Africa, Spain, France, England, and Sweden. In Sweden, she also sang with the Lars Gullen group.

"When we feel like it and we're offered a good contract," she said, "we pack up and go." In addition to her husband on drums, the group includes piano, trumpet, tenor, and bass.

She said being in America is exciting, but she will admit to a little homesickness. She misses her daughter Leila, 3, and the jazz activity at Hilversum.

"On my last TV show before I came here," she recalled, "they showed my passport. Then they flashed 'goodbye' on the screen."

# Pianist Cephas, 48, Who Played 25 Year Stand At One Place, Dies

By Will Jones

St. Paul, Minn. — Pianist Paul Cephas, a fixture at Allen's tavern on St. Paul's Rice St. for nearly a quarter of a century, died in his sleep in his home here May 8.

Cephas, 48, was born in Smithfield, Ohio, near Steubenville. His family later moved to Milwaukee, and he started jobbing with bands in the midwest in his teens, working in the '20s with the bands of Ruth Ellington, Cab Calloway, Louis Armstrong, and Lester Young.

His left leg was injured in a band bus accident in those days.

**CEPHAS TOLD** the story later that the doctor had told him to keep the cast on for three weeks but he misunderstood and kept it on for three months. As a result, the leg was permanently damaged, and he walked with a crutch and cane for the rest of his life.

He moved to the Twin Cities in 1929. One of his early jobs there was at the South Side night club, a Minneapolis spot that was a prohibition-era gathering place for both local and visiting musicians.

Some of the sidemen he worked with there were Leroy (Snake) White, Gene Randolph, Arthur (Peahead) Graham, Lester Young, Gene Hill, Reginald Willis, Sir Walter Lear, DeWitt Harper, Gene Reed, Johnny Wheeler, and Eddie Barefield.

He worked in several other pro-

hibition spots and also jobbed with territory bands in Minnesota, the Dakotas, and Iowa.

After he went to work at Allen's, he married Harriet Allen, daughter of the owner. Cephas' quiet piano style and engaging personality, plus a ready repertoire of not-often-heard old tunes, made the place a university hangout in the '30s, and its popularity continued until 1952, when it was sold.

Cephas was also in demand for private parties and entertained frequently at the White Bear Yacht club, the University club, and at gatherings in Twin City hotels. He attracted a steady stream of visiting musicians to Allen's for sessions.

**HE ONCE WROTE** a tune called *Harriet*, dedicated to his wife. Band-leader Ozzie Nelson, visiting, wanted to buy it in honor of his own Harriet. Cephas considered the tune a highly personal thing and wouldn't sell.

Pallbearers at his funeral included a delegation from the Twin City AFM Local 30, of which he was a member, a group of his Rice St. followers, and a number of close friends who used to come around to Allen's to jam with him—Rook Ganz, Frank Hines, Leon Lewis, and Howard Walker.

Ganz' private eulogy afterwards: "The sweetest man I ever knew. He never had an enemy. Whatever good you try to say about him, it isn't enough."

Survivors include his widow and his mother, who lives in Idlewild, Mich.

## A NIGHT AT THE APOLLO

*A Night at the Apollo* (Vanguard 12" LP VRS-9006) is a uniquely valuable document of a show at one of the most enjoyably informal halls of basic culture in America. Featured are the Apollo Band of the Year (Count Basie), dancers Coles and Atkins, comic-impersonator George Kirby, the Keynoters, comedienne Jackie (Moms) Mabley, and the highpoint of the record, a spiraling often hilarious amateur show with one potentially good blues singer, Doreen Vaughan, and others who are certainly unique. This is the first recording of the Basie band cutting a show (dig the two Kenton bits) and the first recordings of the invaluable candid Mabley whose material could have been better edited (Count makes a fine straight man). A one-of-a-kind LP with excellent notes by Langston Hughes. Another credit line for John Hammond.

## RAY ANTHONY

Anthony's trumpet is the chief voice on *Dream Dancing*, a moody, Glenn Millerish package of standards performed by studio orchestra. Included are items like *I Only Have Eyes for You*, *Laura*, *September Song*, *Stars Fell on Alabama*, and *Street of Dreams*. Good fare for rolled rugs and dim lights, but don't look for anything exciting—just subdued and tasteful summer night music (Capitol 12" T-723).

## THE BLUE STARS

*The Blue Stars* (EmArcy 12" LP 36067) is the French vocal octet whose *Lullaby of Birdland* en français became an improbable hit here last summer. The organizer, since departed, was American pianist-singer-arranger Blossom Dearie, wife of jazz tenor Bobby Jasper. Also in the satisfyingly blended unit on this record are such skilled French jazz instrumentalists (doubling here on larynx) as Fats Sadi, Christian Chevallier, Roger Guerin, and Jean Mercadier. The girls, besides Blossom, are named in Leonard Feather's detailed notes. Michel Legrand arranged *Lullaby* and one more, while Blossom scored the rest. Included are some songs familiar here and others more indigenous to Europe. It's all smoothly, flexibly sung with consistent musicianship. Recording quality is pre-Billy Byers French.

## SAMMY DAVIS JR.

*Mr. Wonderful* (Decca 12" LP DL 9032) is the original-cast recording of the Broadway show that has conquered adverse critical notices and seems likely to play into the fall. Much of the brash, Lindy's-like exuberance and not-too-cloying sentimentality of the book have been caught on record. The key man, of course, is the whirling dervish with strong assists by Jack Carter and Pat Marshall. Only real clinker is Olga James whose voice is strained and, accordingly, unattractive. The best ballad is *Ethel*, *Baby*; best brisk turn is *Without You, I'm Nothing* by Davis and

Carter. Kerr and Atkinson notwithstanding, this is a happy, casual package to have around the house.

## JOE DERISE

*Joe Derise with the Australian Jazz Quintet* (Bethlehem 12" LP BCP 51) is Joe's best set up to now. He is singing with more forcefulness, with less inhibited warmth while retaining the consistency of musicianship that always has been his primary asset. The AJQ provides competent accompaniment. The program is a good one, all standards. Derise, now that he is able to expand more emotionally, could become a durable part of the better scenes.

## JERRY FIELDING-THE HI-LOS

*Jerry Fielding and His Orchestra Play a Dance Concert* (Kapp 12" LP KL-1026) combines nine tracks previously released on Trend and four never issued before. There are solos by Jerry Carr, Sam Donahue, Gerry Wiggins, Buddy Collette, Maurice Harris, Hymie Gunkler, Don Lodice, and George Dorsay with Conrad Gozzo on lead trumpet (*The Peanut Vendor*). This was a good, sometimes charging, dance band based in a swing-era style with some modern touches. Rhythmically the arrangements did not always let it flow as smoothly as it might have, but there was a spirited, crisp cohesion and a feeling of latent as well as overt power that make these recordings worth adding to any comprehensive dance band record library. *The Hi-Los and the Jerry Fielding Orchestra* (Kapp 12" LP KL-1027) include four intriguing sides with the Hi-Los from a previous Trend EP, a good vocal by the Morgan Sisters, and six instrumentals of which four are newly issued and to which the above comments also apply.

## ELLA FITZGERALD

*Ella Fitzgerald Sings The Cole Porter Song Book* (Verve two 12" MG V-4001-2) is a delightfully 32-course feast of much of the best of this stimulating sensual and intelligent diarist of our overcivilization. Ella, as Don Freeman notes accurately, sings here as elsewhere with "a basic purity of sound and of style; she sings truly and she sings honestly." This set also, however, indicates a wider adaptability to shades of considerably varying moods than Ella has generally had a chance to display before. Never has so much superior Porter received so musically illuminating a series of treatments in one recital as happily happens here.

Buddy Bregman's accompaniment is sure and unobtrusive. His backgrounds range from large 35-piece bands, including strings, to what sounds like the Oscar Peterson trio plus drums, to solo piano (*Miss Otis Regrets*). The recording, as has been the case on Verve, is superior to the average of Norman Granz' other labels. The packaging is elaborate, with notes by Freeman; a keen analysis of Porter's lyrics and the function of entertainment by Fred Lounsbury, and a small statement by Granz.

## LEROY HOLMES

*The Great Ones* is a repackaging of a 10" LP by Holmes of some of the great tunes made famous during the swing era by such bands as Harry

James, Woody Herman, Benny Goodman, Count Basie, Duke Ellington, et al. Among them—*Music Makers*, *Woodchopper's Ball*, *Christopher Columbus*, *One O'Clock Jump*, *Take the "A" Train*. These aren't re-creations; they're fresh arrangements, and comparison sometimes brings regret. For those who remember the originals with either enthusiasm or nostalgia, the response isn't likely to be very great, although everything contained is competent and well-performed (MGM 12" E-3325).

## DICK HYMAN

*The Dick Hyman Trio Swings* (MGM 12" LP E3280) involves pianist Hyman, bassist Eddie Safranski, and drummer Don Lamond in a mildly entertaining, clever set that is only peripherally jazz. Hyman is heard on piano and organ, and the notes (by Hyman?) describe the interestingly varied organ usages he employs. Musically, the best track is *Love Is the Sweetest Thing* on piano. For the rest, this is largely studio-type music that is slick, skilled but lacks rhythmic proteins and the kind of imagination that is impolitely irreplaceable. But it's a pleasant recital withal.

## STAN KENTON

Another in Capitol's series of big band rejuvenations (Goodman and James were others), this one is called *Stan Kenton in Hi-Fi*.

Included are 13 familiar warhorses like *Artistry Jumps*, *Intermission Riff*, *Southern Scandal*, *Peanut Vendor*, *Eager Beaver*, and *Lover*, cut by the present band, with sit-ins including Vido Musso, Maynard Ferguson, Milt Bernhart, and Pete Candoli. In most cases the added fidelity and up-to-date phrasing of sections enhance the Rugolo and/or Kenton arrangements, and those who thrilled to the original versions will get a big boot out of hearing some favorites redone. We guess that this will be the biggest-selling album Stan has ever had (Capitol 12" W-724).

## LESTER LANIN

*Lester Lanin and His Orchestra* (Epic 12" LP LN 3242) is a chance, Virginia, for you too to dance to one of Lester's many orchestras that play for the Astors, Chyrslers, Fords, Mellons, Rainiers, Vanderbilts, Fraziers, etc. Lanin really does have one of the best-disciplined, not-too-egregious-musically society units. Here they play 23 songs (medleys throughout, there being no single track markings). Almost all are standards, and some of the segues are breathtaking—like *When the Saints Go Marching In* followed by *Acceleration Waltz* followed by *Mississippi Mud*. Except for the kindly, brief Dixieland interludes, the ineffable society beat is with us throughout, and from time to time the sounds of an accordion are heard in the ballroom. This was recorded at the Monte Carlo ball in New York City this spring. Guests include Prince Rainier III and his bride. Right over there, Virginia, through the violins.

## NORMAN LUBOFF CHOIR

*Songs of the South* (Columbia 12" LP CL 860) is a surfacely attractive program of southern melodies from various sources (spirituals, mountain songs, Creole melodies, play songs, folk

(Turn to Page 42)

# Jazz Reviews

DOWN BEAT

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

## Max Bennett

**Johnny Jaguar; My Heart Belongs to Daddy; Something to Remember You By; I Hadn't Anyone 'Til You; Ira of the I.R.A.; Max Is the Factor; Strike Up the Band; 13 Toes; Polka Dots and Moonbeams; Nice Work If You Can Get It**

Rating: ★★★★★

The sessions consist of four septets, four quartets, and two trio sides. In the septets are Bennett, Carl Fontana, Mel Lewis, Dave McKenna, Charlie Mariano, Jack Nimitz and Nick Travis. The quartet is Fontana and rhythm section, with McKenna and Bennett solos, and the trio is Bennett, McKenna, and Lewis. Lewis, by the way, is quite effective on the trios and quartets but is rather chunky on the septets.

Lennie Niehaus, Al Cohn, and McKenna are represented by one original apiece. Best tracks cohesively are the quartets with Fontana on these and throughout the set in richly swinging, quick thinking form. The better of the trio tracks is McKenna's *Toes*. In his solos on the LP, Bennett, though competent, thus far lacks the commanding imagination of several of his contemporaries on the instruments.

The septets are, for the most, charging in a clipped, good-humored way with good solo work on themes that are not likely to become anyone's standards. Best soloists are Fontana and the two-fisted McKenna who bring up the rating. Why doesn't somebody give Fontana an LP? (Bethlehem 12" BCP-48)

## Ralph Burns

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

Rating: ★★★★★

*Jazz Studio 5* involves a Burns-led ensemble of Joe Newman; Billy Byers; Jim Buffington, French horn; Bill Barber, tuba; Dave Schildkraut, alto and clarinet; Herbie Mann, tenor, flute, alto flute, piccolo; Danny Bank; Ralph, piano; Milt Hinton, and Osie Johnson. Newman and Byers are outstanding among the horns with Mann effective as usual on flute. Schildkraut's alto is disturbingly off-pitch on occasion. The set is a quite casual one with an especially lovely Burns score, *Nocturne*, the lyricism of which his own piano sustains strongly. Also memorable for me are the light but striking humorous touches in *Royal Garden*; Duke's *What Am I Here For*; and the aforesaid blowing by Newman and Byers. Rhythm section is full and swinging. Reason for the relatively mild rating is the thinness of much of Ralph's writing here. Given this space, he certainly has the ability to utilize it more inventively and challengingly. And as a blowing LP, while it's good, there are better on the market.

I'd recommend you hear it, in any

case, because there is nutritious, unpretentious jazz here. All the good-starting-point originals are by Ralph except for Leonard Feather's *Jazz Club, U.S.A.* (Decca 12" LP DL 8235)

## Teddy Charles

**Vibrations; The Quiet Time; The Emperor; Nature Boy; Green Blues; You Go to My Head; Lydian M-I.**

Rating: ★★★★★

Teddy's Tentet is made up of Peter Urban (Art Farmer), trumpet; Gigi Gryce, alto; J. R. Monterose, tenor; George Barrow, baritone; Don Butterfield, tuba; Jimmy Raney, guitar; Mal Waldron, piano; Teddy Kotick, bass; Joe Harris, drums; Sol Schlinger, baritone, for Barrow on sides 1, 3, 7.

The composers-arrangers: Waldron (1); Jimmy Giuffre (2); Charles (3, 4, 5); Gil Evans (6); George Russell (7).

This is one that grows on you. There is so much to hear in the writing, so much going on in the group, so many solo moments of merit that come out at you in short bursts, and so much intensity in the entire performance, that a lot of listenings are just about mandatory. Or perhaps I should say, this collection is going to be listened to often by me.

Charles' intent? Best described in his own excellent liner notes: "This is what I really want to present on records. Jazz of today. Not 10, or 2, or 15 years ago. Not even futuristic, experimental stuff. But a representation of my favorite jazz performers, using contemporary jazz means, playing in an ensemble organically the aggregate of their many individual jazz talents."

They do an excellent job of fulfilling Teddy's aim. This was a well-rehearsed session—not 10 men walking into a studio and playing some difficult music at sight. Charles chose personnel and writers wisely, with his own *Green Blues*, Giuffre's *Quiet Time*, and Gil Evans' *You Go to My Head* particularly well adapted to the size and capability of the tentet.

Put this one up on your shelf along with the Miles Davis Capitol sides and the Gerry Mulligan Tentet album. (J.T.) (Atlantic 12" LP 1229)

## Al (Jazzbo) Collins

**Zanz; Ida Bridges Falling Down; Flying Down to Rio; The Things We Did Last Summer; Darn That Dream; Impressions; Foolin' Around; The Man I Love; Blues**

Rating: ★★★★★

Vol. 1 of *The East Coast Jazz Scene* was recorded in New York's Pythian Temple last November. This is a somewhat better-than-average live concert recording with Al as an unobtrusive toastmaster. First two tracks have the Larry Sonn orchestra in Basie-like arrangements by Manny Albam with the relaxed *Zanz* (featuring trumpeter Jimmy Nottingham) the better of the two. Annotator George Simon, by the way, must have been listening to two other Sonn tracks judging by the wrong road directions in his notes. Gene Quill, Dick Sherman, Buddy Jones, Sol Gubin, and pianist Dense Thornton come on with a busy, biting *Flying Down to Rio*. The Parkerized Quill follows with the most impressive solo he has yet recorded, *Summer*.

Sherman's *Dream* would have been better if his tone were.

Don Elliott starts the second side with his impressions of Norvo, Jackson, Hampton, and Gibbs (a very funny bit visually), and then Coleman Hawkins demonstrates with powerful flow how he noodles a capella. He goes on to blow a meaty *Man I Love* backed by Hank Jones, Wendell Marshall, and Shadow Wilson. Tony Fruscella (not in the notes; did George leave early?) winds up the session with some fairly good medium blues. Sound balance throughout could have been better. It's a worthwhile package, though, and brings up the irony again that in all the flurry of present-day jazz recording, the great (and I mean still great) Coleman Hawkins has been used much too seldom. (Coral 12" LP CRL 57035)

## Art Farmer

**Forecast; Evening in Casablanca; Nica's Tempo; Sattelite; Sans Souci; Shabazz**

Rating: ★★★★★

Art Farmer and Gigi Gryce head one of the more individualized unpretentiously inventive of modern small combos. Their solos and those of pianist Duke Jordan are in the direct hard-bop tradition, but melded with this fire is a concern for new, challenging, often lyric thematic material and flexible structural devices.

These scoring stimuli are provided largely by Gryce, who wrote five of the six tracks (*Forecast* is Jordan's). Gryce has the considerable skill of being able to write distinctive melodies and build thereon with various logical harmonic and rhythmic devices that wind up sounding quite personal. Gryce is a key compositional figure in this further transitional stage of modern jazz. He also solos intensely in an improvisatory vocabulary based on Bird with a tendency toward stridency. He communicates emotion with immediate impact.

Farmer gets surer, mellow, more original with almost every session. He is developing his tone quality and, all in all, has grown into a vital modern jazz hornman. Jordan, as has often been suggested here, is one of this generation's most unsung piano heroes.

Bassist Addison Farmer is steady, and guest drummer Philly Joe Jones swings with his usual vehemence and unflinching time. Good though somewhat sharpened recorded sound and excellent Ira Gitler notes. (Prestige 12" LP 7017)

## Terry Gibbs

**Autumn Nocturne; Lonesome Streets; Adios; Leaving Town; For You, for Me, for Evermore; The Moon Was Yellow; Smoke Gets in Your Eyes; Boulevard of Broken Dreams; Mood Indigo; It Might as Well Be Spring; Lullabye of Scing; Two Sparkling Eyes**

Rating: ★★★★★

*Vibes on Velvet* presents vibist Gibbs as the only soloist over a reed section of Frank Socolow, Al Epstein, Ray Black, and Sam Marowitz with rhythm maintained by Turk Van Lake and Gibbs' regulars Terry Pollard, Gerry Segal, and Herman Wright. Manny Albam did all the arranging while Terry contributed three good originals with one (*Sparkling Eyes*) adapted

from a Russian-Yiddish air (there's a large body of potential jazz material in Eastern European and Jewish songs).

As an LP aimed at a wider audience than jazz sets usually attain, this is a successful undertaking and will probably, for example, be programmed by many nonjazz disc jockeys. But for the jazz buyer, the set's interest diminishes over the whole distance. There is too much of a sameness in texture and approach.

The reeds, however smoothly and skillfully blended, become bland-sounding after a time. Terry's solos, however wonderfully pulsating and consistently well conceived, (dig *Boulevard* and *Indigo*) should have been contrasted with other solo voices like Miss Pollard's and some of the reeds. The set is attractive but not a major event. Terry's own excellent soloing throughout merits a higher rating. It's the context that weighs the LP down. (Em-Arcy 12" LP 36064)

### Corky Hale

*Foggy Day; Soon; What Is There to Say?; There's an Island in the West Indies; I Can't Get Started; Autumn in New York; Somebody Loves Me; But Not for Me; Taking a Chance on Love; April in Paris; Cabin in the Sky; London in July*

Rating: ★★

Unfortunately Miss Hale, in her liner notes, chooses to call this a jazz album, and so it shall be reviewed thus. But because men like Buddy Collette, Red Mitchell, Chico Hamilton, Howard Roberts, and Larry Bunker are present doesn't mean it's jazz. Chief influence here is Corky, playing harp, flute, and piano, and though everything is nice and pleasant and unoffensive and smart, that does not necessarily give it standing against the real pros, even though some of the individual components (like Hamilton and Mitchell) are gleamingly expert.

It might be wiser if this were directed to the buyer of Bobby Dukoff and Norman Paris, rather than the jazz fan. (J.T.) (Gene Norman Presents 12" LP GNP-17)

### Chico Hamilton

*Jonah; Chrissie; The Wind; Gone Lover; The Ghost; Sleepy Slept Here; Takin' a Chance on Love; The Squimp; Topsy; Drums West; Sleep*

Rating: ★★★★★

The second volume by the Chico Hamilton quintet (Buddy Collette, alto, tenor, flute; cellist Fred Katz; guitarist Jim Hall; bassist Carson Smith) is better in several respects, than the five-starred first, but receives a slightly lower rating because of a general recent stiffening of the ratings and because a few of the tracks, notably 1 and 8, are really quite slight. Also, any unit has to be judged harder the second time around.

But this LP is a firm accomplishment. The men have played together longer and there's a resultant added sureness and ease in their integration and a deeper, stronger rhythmic pulsation. Retained is the rare, inimitable collective identity of this quintet—a group personality that is fresh, growing, and musically meaningful though still need-

ful of less reliance in places on devices instead of free-flowing emotion.

Again, much of the writing comes from within the group, as the detailed credits indicate. This availability of different perspectives, all from inside the working center, makes for a collective expression that is more varied than most small units'.

The quintet does more than create introspective and/or whimsical chamber music. This set travels from Hall's rather attractively skittish *Chrissie* through a lyric treatment of Russ Freeman's *The Wind*, Katz' impressionistic expansion of a motif from *When Your Lover Has Gone*, the full-swinging *Sleepy* and *Takin'*, the relaxed elasticity of *Topsy* to *Drums West*, one of the most cohesive and witty drum solos of recent record.

The musicianship is excellent and jazz-wise, the particularly striking soloist Hall. Very good recorded sound and helpful notes by Sleepy Stein. It's important for jazz for this unit to stay together and continue developing. (Pacific Jazz 12" LP PJ-1216)

### Earl Hines

*Jitterbug Waltz; Darktown Strutter's Ball; Black and Blue; Blue, Turning Gray over You; Honeyuckle Rose; Squeeze Me; Ain't Misbehavin'; Keepin' Out of Mischief Now; I Can't Give You Anything But Love; I'm Gonna Sit Right Down and Write Myself a Letter; Lulu's Back in Town; Two Sleepy People*

Rating: ★★★★★

*Earl (Fatha) Hines Plays Fats Waller* is one of Fantasy's most valuable contributions to recorded jazz. The title is slightly misleading in that seven of the 12 tunes are by Waller and the other five were so often played by him as to have become associated with his room-shaking gusto.

The rhythm section consists of guitarist Eddie Duran, drummer Earl Watkins, and bassist Dean Reilly. There are some reservations about the set: the rhythm section is rather chunky behind Hines, and there are several preset passages for interludes and closings where the figures are somewhat stale. But there are so many magnificently full-bodied, flying, two-handed solo improvisations by Hines that the set as a whole is at a level of kicking heat and Waller-like joy-being that warrants its addition to all libraries.

Duran also contributes several warm solos. Ralph Gleason's notes are informative. Let's have some Hines-unaccompanied LPs. (Fantasy 12" LP 3-217)

### Jam Session

*Funky Blues No. 2; Jam Blues No. 1*

Rating: ★★★★★

Another ARS mail-order set issued in collaboration with Norman Granz. The slow, 26½-minute *Funky Blues No. 2* has never been issued before and is an emotionally plunging experience. In order, the soloists are Roy Eldridge, Flip Phillips, Bill Harris, Herb Ellis, Dizzy Gillespie, Oscar Peterson, Buddy De Franco, and Roy again over the ensemble. Louie Bellson is on drums and Ray Brown on bass. Roy and Dizzy (especially Roy) tell shoutingly, almost shatteringly, intense stories. Also hard-rocking are Oscar and Herb.

The others are very good, too, with Harris preaching five choruses and Flip making one of his best (no gimmicks) appearances on record. Only De Franco is out of place.

The less consistent, 14-minute up-tempo *Jam Blues* has been issued as half of the first Granz *Jam Session* LP. Participants are Flip, Benny Carter, Oscar Peterson, Charlie Parker, Barney Kessel, Ben Webster, Johnny Hodges, Charlie Shavers, J. C. Heard, and Brown. Best solos are by Bird, Kessel, Hodges.

Bill Simon's booklet has a good essay on the blues (including and etymological discussion of "funky") and short biographies of the players. In his 19-chorus rundown of *Jam Blues*, he omitted Webster. Five stars for that first one. Don't miss it. (American Recording Society 12" LP G 404)

### Lawson-Haggart Jazz Band

*Cornet Chop Suey; Keyhole Blues; Skit-Dat-De-Dat; Potato Head Blues; Muskrat Ramble; Gully Low Blues; Heebie Jeebies; I'm Not Rough; Melancholy Blues; Weary Blues; Wild Man Blues; King of the Zulus*

Rating: ★★

Another set of re-creations by the Lawson-Haggart group, this one called *Louis Hot 5s and 7s*. Possibly they should not be reviewed in the jazz section, for though the tunes are played by some very competent men, this obviously is more an attempt to sell a lot of records to persons who recognize the Armstrong name than it is to produce some valid jazz.

Personnel comprises Yank Lawson, trumpet; Lou McGarity, trombone; Bill Stegmeyer, clarinet; Lou Stein, piano; George Barnes, guitar; Bob Haggart, bass; Cliff Leeman, drums. And they cram in 12 tunes in pretty perfunctory fashion, even though Yank and the two Lous show up well. But what in the world is George Barnes doing in there? This is jazz?

Recommended chiefly to collectors of anything smacking of Armstrong. (J.T.) (Decca 12" LP DL-8200)

### Mundell Lowe

*Speak Low; We'll Be Together Again; Memories of You; Ill Wind; You Don't Know What Love Is; I Dream Too Much; June in January; I'll Take Romance; It's So Peaceful in the Country; Our Waltz; I'm Old-Fashioned; Goodbye*

Rating: ★★½

On *Guitar Moods*, guitarist Lowe is accompanied by Trigger Alpert, Ed Shaughnessy, Al Klink on flute and bass clarinet (2), and Phil Bodner on oboe and English horn (4). On *Our Waltz*, Lowe is unaccompanied. Annotator Orrin Keepnews insists on calling this jazz in the notes so it's reviewed here, though it would have received better treatment as a primarily nonjazz straight mood set.

Jazz-wise, the LP suffers from a lack of vitality throughout so that by the end of the 12", one finds that not only has the LP achieved *unity*, as Keepnews claims, but some degree of monotony as well. Certainly it is possible to maintain a single gentle mood



with more guts than this LP has—e.g. Django Reinhardt, Milt Jackson, Miles Davis, etc.

The playing is of a high musical order technically, but the occasional horns are utilized only atmospherically with little chance to speak their own feelings; and Lowe's guitar, while appropriately meditative, fails to dig deeply. The mood is largely a surface one. (Riverside 12" RLP 12-208)

### Jackie McLean

*Lights Out; Up; Lorraine; A Foggy Day; Kerplunk; Inding*

Rating: ★★★★★

*Lights Out*, as this is called (because the lights were turned off during the brooding, 12½-minute first track) is an unflaggingly exciting outing, useful for days when coffee can't wake you up. The constantly intense quintet is composed of altoist McLean, trumpeter Donald Byrd, pianist Elmo Hope, bassist Doug Watkins, and drummer Arthur Taylor.

The originals, either jaggedly racing or introspectively plunging are by McLean (3) and Byrd (2). The rhythm section swings whippingly, driven by a rapier-like Taylor; bassist Watkins of the Jazz Messengers, who is becoming one of the best rhythm bassists in the business, and the warmly personal Hope, who has his best solo on record thus far in *Lights Out*.

Byrd is like quicksilver as usual. If he continues studying and playing in demanding company, he's bound to be a major jazzman. McLean is suddenly (it seems like suddenly) maturing, and his best work on record is contained here. His solos have gained in cohesion while losing none of the stripped-down emotion he always propels. There are varied moods on the LP from the aforementioned long meditation to a lovely ballad (*Lorraine*); relaxed but hard digging and sometimes whimsical conversations in tracks 4 and 5; and two up-tempo (6 and especially 2) that Horowitz even might find trying.

Excellent Ira Gitler notes, and the set has been well recorded by Rudy Van Gelder. This, gentlemen, is jazz. My copy has the labels on wrong—Side 1 titles are on Side 2, etc.. The LP is strongly recommended. (Prestige 12" LP 7035)

### Jimmy McPartland

*My Gal Sal; McBlues; Swanee River; Kerry Dancers; Sweet Adeline; Decidedly Blues; Shine On. Harvest Moon; Baby-O; Donna; Stranger in the Night; Slit Vic*

Rating: ★★★½

*The Middle Road* is driven on here by Mr. and Mrs. McPartland, Bud Freeman, Vic Dickenson, clarinetist Bill Stegmeyer, Joe Morello, and Milt Hinton. Arrangements, several of them stiff and hollow (tracks 3 and 8), are by Stegmeyer whose clarinet is competent but is the weakest jazz horn present. Recording balance is inexcusably bad with an over-all shrillness, a lack of fullness of presence for piano particularly and rhythm section in general, and an over-all barn-like sound.

Yet the record is worth the admission price if only for Freeman, a major jazz soloist whose infrequent appearances on records is an indictment of jazz a&r

men. Also warmly burred and more forceful than on some other dates in the last year is the superlative Dickenson. The McPartlands also solo well, and the rhythm section is a good one.

There are no composer credits and more of Jazztone's scuffling in the public domain for tunes.

The same sort of economy results in the same jackets for all sessions. This kind of penny-pinching is short-sighted. But what Jazztone most needs is better, much better, engineering. (Jazztone 12" LP J-1227)

### Red Mitchell

*Jam for Your Bread; Where or When; Section Blues; Duff; Ornithology; Will You Still Be Mine?; I'll Never Be the Same; East Coast Outpost; You Go to My Head*

Rating: ★★★★★

Mitchell's men are Hampton Hawes, Chuck Thompson (the Hawes trio), Conte Candoli, and Joe Maini on alto and tenor. The originals are by Mitchell (2) and Hawes (1). Best numbers are those which allow fullest space for Mitchell's extraordinarily imaginative, flowingly melodic solos. Most notable, then, are the trio tracks—2 (which is choppy until Red takes over), 4 (where Hawes really wails), 7 and 8.

On the others, Candoli and Maini blow forcefully and well, but their conception is not on Mitchell's level yet. Both, however, continue to improve on recent dates. Five for Red himself, who has several other excellent solos outside of the trio numbers. Recommended. Very well recorded by Val Valentin, and good notes by Joe Muranyi. (Bethlehem 12" LP BCP-38)

### Joe Newman

*This Time the Dream's on Me; Imagination; Midgets; Sweetie Cake; East of the Sun; Diffugality; I Feel Like a Newman; King Size; Gee, Baby, Ain't I Good to You?; My Blue Heaven*

Rating: ★★★★★

*I Feel Like a Newman*, as this is called, is made up of two sessions. On the first three tracks on each side, Joe's personnel includes John Lewis, Gene Quill, Frank Foster, Billy Byers, Freddie Greene, Milt Hinton, and Osie Johnson. On the other four, he is supported by Frank Wess on tenor and flute, Sir Charles Thompson, Ed Jones, and Shadow Wilson.

The set doesn't really start to move until *Midgets*, and then generally keeps in a rolling, relaxed groove for the rest of the way. Joe plays some of his best horn on records on *Gee, Baby*, and *Heaven* and is warm and full, as is his wont, on all. Joe is one of the most consistent soloists in jazz.

The rest of the blowing is good, with the two pianists particularly effective in their different but basically swinging ways. (Dig Count Lewis on *Midgets*). Both rhythm sections are firm, but there are several places where the drums are overrecorded. Two best tracks for continuity and flow of feeling are *King Size* and *Gee, Baby*. The originals are by Newman, Ernie Wilkins, Osie Johnson, and Manny Albam. J. Lively's cover is excellent, but his notes are of little value. (Storyville 12" STLP 905)

(Continued on Page 24)

These **NEW** albums... on the **NEW** ABC-PARAMOUNT label... bring exciting **NEW** sounds to the jazz collector!



112  
"EVERGREENS"  
BILLY TAYLOR



104  
A MUSICAL  
OFFERING—DON ELLIOTT



101  
BLUES AND  
OTHER SHADES OF  
GREEN—URBIE GREEN



104  
DAVE MCKENNA—  
SOLO PIANO



120  
THE GLORY OF LOVE  
JACKIE AND ROY

For free Jazz Catalogue Write to  
CATALOGUES—ABC-PARAMOUNT  
Dept. C, 1501 Broadway, N. Y. 36, N. Y.



INTRODUCING THE NEW 1956  
**CONN Constellation Trumpet**  
 acclaimed by Top Artists for its  
 Unparalleled Performance!



Here's the trumpet you've been waiting for . . . the perfect companion to the now-famous Connstellation cornet. Years-ahead styling and design . . . scientifically perfect acoustical dimensions throughout. Features astounding *Electro-D* bell for more brilliant tone . . . amazing new, acoustically correct, non-corroding "*Micro-Finish*" mouthpipe for faster response and more perfect intonation . . . *top spring* "Clickless Crysteel" valves for lightning fast, quiet action. "Hot nickel" finish is practically indestructible. No other trumpet can compare with it! Try it and you'll agree.

**38B CONNSTELLATION TRUMPET**  
 Complete with mouthpiece and music  
 lyre, in handsome tapered design,  
 two tone case . . .

**ONLY \$299<sup>50</sup>**  
 including tax

**Get New FREE Brochure!**

Completely describes this amazing new trumpet and all its features. Get it *free* and without obligation. Write:

BAND INSTRUMENT DIVISION  
 Conn Building, Elkhart, Indiana





*Exclusive Features...*

- ★ Amazing Electro-D Bell
- ★ Scientific Cali-Bore\*
- ★ Non-Corroding "Micro-Finish" Tone Chamber Interiors
- ★ Durable "Hot-Nickel" Exterior Finish
- ★ Top Spring Clickless Crysteel Valves

\* Tone Chamber Calibration from Mouthpiece to Bell

**TYPICAL FINE ARTISTS NOW PLAYING THE NEW 38B**



**ROBERT PRATT**, fine trumpet artist with great *Ted Heath* band of London, now touring the United States.



**"WES" HENSEL**, high lead trumpet and arranger with terrific *Les Brown* band. Conn user for 12 years.



**"CAT" ANDERSON**, great first trumpet artist with the one and only *Duke Ellington* band. Conn user 21 years.



**"JACK" MOOTZ**, solid lead trumpet artist with *Claude Thornhill*... formerly with *Charlie Barnet* and *Gene Krupa*.



**HENRY LEVINE**, outstanding New York N.B.C. radio and TV artist; also R.C.A. recording trumpet artist.

**WORLD'S LARGEST MANUFACTURER OF BAND INSTRUMENTS**

ORDER RECORDS FROM  
**BRANFORD RECORDS,**  
INC.

14 Branford Place, Newark, N. J.

**JAZZ—12" LP's**

- Zoot Sims—The Modern Art of Jazz ..... \$3.98
- Billy Taylor—Evergreens ..... 3.98
- Stan Kenton—Hi Fi ..... 3.98
- Don Elliott—Musical Offering ..... 3.98
- Roy and Diz ..... 3.98
- Mann & Most ..... 3.98
- Oscar Peterson plays Count Basie ..... 3.98
- T. Gibbs—Vibes on Velvet—Emarcy ..... 3.98
- Stan Getz—The Sound ..... 3.98
- Chico Hamilton—Quintet On Hi Fi ..... 3.98
- D. Brubeck—Jazz At The Black Hawk ..... 3.98
- Stan Taylor—Blue Mist ..... 3.98
- Jonah Jones—At The Embers ..... 3.98
- L. Tristano—Atlantic ..... 3.98
- L. Bellson—Skin Deep ..... 3.98
- G. Mulligan—Paris Concert ..... 3.98
- Chet Baker—At Ann Arbor ..... 3.98

**VOCAL STARS—12" LP's**

- Chris Connor—This Is Chris ..... \$3.98
- Chris Connor—Atlantic ..... 3.98
- June Christy & Kenton—Duet ..... 3.98
- June Christy—Something Cool ..... 3.98
- Carem McRae—Torchy ..... 3.98
- M. Belafonte—Calypso ..... 3.98
- Elvis Presley—Victor ..... 3.98
- J. Southern—Southern Style ..... 3.98
- 4 Freshman and 5 Trombones ..... 3.98
- Nat Cole—Two In Love ..... 3.98
- Frank Sinatra—Swinging Lovers ..... 3.98
- Frank Sinatra—Wee Small Hours ..... 3.98
- Frank Sinatra—Young Lover Swing Easy ..... 3.98

**MOOD MUSIC—12" LP's**

- J. Gleason—Night Winds ..... \$4.95
- J. Gleason—Music To Change Her Mind ..... 4.95
- J. Gleason—Lonesome Echo ..... 4.95
- J. Gleason—Romantic Jazz ..... 4.95
- J. Gleason—Music To Remember Her ..... 4.95
- J. Gleason—Music Martinis & Memories ..... 4.95
- J. Gleason—Lovers Only & Misty ..... 4.95
- M. Legrand—I Love Paris ..... 2.98
- M. Legrand—Castles In Spain ..... 3.98
- Melachrino—Music For Day Dreaming ..... 3.98
- Mantovani—Waltzes—I Berlin ..... 3.98
- Mantovani—Operatic Arias ..... 3.98

We stock every company's LP records—Jazz, Mood Music, Vocal, Instrumentals, Popular, Shows, Rock & Roll, Rhythm, Blues and Western.

**FREE! FREE! FREE!**

★ Your choice of 1 record listed below with orders of \$15.00.

All 3 FREE on orders of \$30.00 or more

- 1—Sonny Stitt Favorites
- 2—James Moody Favorites
- 3—Jazz Of Two Decades

Ask about the  
**Branford Record Club**

Foreign Orders add \$1.00 for postage  
\$1.00 Deposit on C.O.D.'s

No C.O.D.'s to A.P.O. or F.P.O. addresses  
All Records Guaranteed

**BRANFORD RECORDS, INC.**

14 Branford Place, Newark, N. J.

**Red Norvo**

*Who Cares?; Let's Fall in Love; Old Devil Moon; Cabin in the Sky; How Am I to Know?; That Old Black Magic; What Is This Thing Called Love?; I Brung You Finjans for Your Zaz; My Funny Valentine; Lullaby of Birdland*

Rating: ★★★★★½

*Red Norvo with Strings* is an October, 1955, date with the then Norvo trio—guitarist Tal Farlow and bassist Red Mitchell. One of the best of its intimate, conversational kind, this Norvo trio and its predecessors in the '50s were continuously intriguing in the flowing logic of their interplay and in the remarkably creative level of solo statements in the triologue. A set of this clear quality needs no further verbal underscoring. Your time is better spent listening to it. Very well recorded. (Fantasy 12" LP 3-218)

**Oscar Peterson**

*Broadway; Blue and Sentimental; Topsy; One O'Clock Jump; Jive at Five; Lester Leaps In; Easy Does It; 9:20 Special; Jumping at the Woodside; Blues for Basie*

Rating: ★★★★★½

*Oscar Peterson Plays Count Basie* is the title of this one, and he indeed does play the hell out of him. Oscar's regular companions, Herb Ellis and Ray Brown, are augmented by the fluid drive of Buddy Rich, and this set does more than any I've heard so far to show up the wonderful interplay between Oscar, Herb, and Ray, and the way they work so beautifully together as a unit.

This is four men who love the music they're playing and do it with joy and a skill of the highest order. Especially is it obvious on *Easy Does It*, which contains a finger-numbing solo from Brown and gets a compulsive beat at slow tempo; on *Blue and Sentimental* (a perfectly descriptive title for the Basie composition); on *Woodside*, on which the background mutterings and growls from Oscar and Rich are almost as interesting as the music. Rich plays bongos on *Jive at Five*, by the way, the first time I've heard him do so.

You would, I am sure, find it difficult not to enjoy this one. (J.T.) (Clef 12" LP MGC-708)

**Session at Midnight**

*Moten Swing; Making the Scene; Sweet Georgia Brown; Blue Lou; Stompin' at the Savoy; Session at Midnight*

Rating: ★★★★★

A driving session from a big band that was assembled in impromptu fashion in the Capitol studios one night last December by Dave Cavanaugh. Make-up is as follows: Harry Edison and Shorty Sherock, trumpets; Murray McEachern, trombone and alto sax; Benny Carter and Willie Smith, altos; Gus Bivona, clarinet; Babe Russin and Plas Johnson, tenors; Jimmy Rowles, piano; Al Hendrickson, guitar; Mike Rubin, bass; Irv Cottler, drums.

And from that line-up you might correctly surmise that these are efforts that hark back to the swing era. The head arrangements provide loose but

stimulating take-off points for some a ways capable and often moving solos—particularly from Bivona, who should have an album of his own; McEachern, whose trombone too long has been buried in studios; Rowles, a clean, excellent pianist; Sherock and Edison, who trade blows often here; Carter, who also plays trumpet on *Scene and Blue Lou*.

Good, heady fare, this, and highly recommended. (J.T.) (Capitol 12" LP T-707)

**Bud Shank**

*Bag of Blues; Nature Boy; All This and Heaven, Too; Jubilation; Do Nothing Till You Hear from Me; Nocturne for Flute; Walkin'; Carioco*

Rating: ★★★★★½

This is Shank's first recorded outing with the quartet he plans to take on the road soon (Claude Williamson, piano; Don Prell, bass; Chuck Flores, drums). Bud selected well. Williamson, already well-known through his Capitol sides, shows development at every hearing and is beginning to use his technique as an aid to expression rather than as a showpiece in itself.

Prell is a sturdy timekeeper with rapid fingers and the laudable ability to keep out of the way while giving aid. Flores, Woody Herman's former drummer, is a good man to have around—able, flexible, precise—though I am rather certain he and I would disagree to some extent as to the function of a drummer in a small group. I prefer to feel a steady pulse, rather than have it overemphasized by rolls, bombs, and cymbal crashes.

Shank's continued expansion and control are gratifying, as is evidenced on *Walkin'*, a most satisfying stroll. He concentrates almost entirely on alto, although *Nature Boy* and *Nocturne* highlight his flute. *Heaven* is Bud at his usual high-level on ballads. One more topflight recording job from Dick Bock. (J.T.) (Pacific Jazz 12" LP PJ-1215)

**Mickey Sheen**

*Napoleon in Paris; It's Sunny in Italy; Harry Hits Holland; Tip-Toe Through the Tulips; Have Swing, Will Travel; April in Portugal; Swiss Movement; Blues in Berlin; Basically British*

Rating: ★★★★★

*Have Swing, Will Travel* is the middle-of-the-road debut of drummer Mickey Sheen, former studio musician, and his Swing Travelers: trombonist Sonny Russo, pianist Marty Napoleon, and from Sol Yaged's Metropole combo, bassist Mort Herbert and vibist Harry Sheppard.

Herbert wrote all the arrangements and all but one of the originals (Marty did *Napoleon*). The lines are simple, loose, and much, much too familiar. This quantity of unfresh writing on a present-day LP is a major a&r goof on Herald's part. The notes claim for this combo "a fresh, new modern sound with a metallic quality" because of the trombone-vibes voicing. These adjectives are not confirmed by the music. The only freshness on the LP is provided by the warm, free solos of Napoleon, Sheppard and particularly, the uninhibited



Russo, Herbert and Sheen are competent in the rhythm section.

Everybody, incidentally, has one showcase track apiece. The consumer should be warned that the total time of both sides of the LP is less than 25 minutes. This kind of economy is inexcusable, particularly since the music itself is hardly that valuable. (Herald 12" HLP 0105)

### Jimmy Smith

*The Champ; Bayou; Deep Purple; Moonlight in Vermont; Ready 'n' Able; Tarquaise; Bubbis*

Rating: ★★½

This is the first LP by 30-year-old organist Jimmy Smith, who recently has had successful New York engagements at Smalls' Paradise and Cafe Bohemia. Potentially, Smith could be the first important modern jazz organist. Although Bill Doggett and Wild Bill Davis are capable of playing good jazz when they choose and Dick Hyman is tasty, when he chooses, Smith is the first Bird-sent wailer on the instrument.

He plays the organ—on up-tempos—like a horn out of the hard school of bop, and he swings—on up-tempos—with ferocious conviction. It is this smashing intensity and ability to sustain his unremitting drive that make Smith so powerful a projectile. He needs, however, to expand his range of dynamics on up-tempos and to pay more care to developing his horn-like ideas further.

The reason for the middling rating is Smith's considerable difficulties jazz-wise with ballads. On the four slow-tempo numbers in this set, he plays with the kind of heavy drama that smacks of movie scores and soap operas and that lacks subtlety of conception and rhythmic flow. He needs a much lighter touch on ballads, a much more mature taste, and again, a more sensitive feel for dynamics. I question whether most of his ballad interpretations on this LP qualify as jazz at all.

He is accompanied by drummer Donald Bailey and guitarist Thorne Schwartz. Schwartz swings strongly with earthy force on the up-tempos but he often plays the ballads with schmaltz, but not nearly so much as Smith does. The set should be heard on a really good hi-fi set for Smith's up-tempo impact to be appreciated fully, since the organ is hard to reproduce well on an ordinary machine. I'd like to hear Smith on a real organ some time, for I still cringe at the sound of an electrical organ, even when said instrument is swung. (Blue Note 12" LP 1514)

### Dick Twardzik-Russ Freeman

*A Crutch for the Crab; Albuquerque Social Swim; Bass, You Is My Woman; Yellow Tango; 'Round About Midnight; I'll Remember April; You Stepped Out of a Dream; Don't Worry 'Bout Me; Rock's Tops; Yesterday's Gardenias; At Last; Backfield in Motion*

Rating: ★★½

The death at 24 in Paris last fall of pianist Dick Twardzik was a most unfortunate one that resulted from a fall from a horse. Lost to music was an instrumentalist and writer of deeply exciting potential as these six 1954 tracks on side one indicate. This is an im-

portant LP besides because of the scarcity of Twardzik on record.

Apart from these, there is a Serge Chaloff Storyville LP and some records made in Europe with Chet Baker that presumably will be released here. Dick, strongly grounded in technique and classical music, was influenced to the marrow by Bud Powell and Monk. Like them, he had a cliff-edge sense of drama and like Monk particularly, he had a sardonic, scalpel-like humor.

He also is clearly his own man at base on these, surging through with a strongly identifiable musical personality that was not yet matured but that already could turn emotions. He does not flow especially rhythm-wise on these, partly by intent (he had a penchant for being episodic) and partly perhaps on the ballads because of a bass (Carson Smith) and drums (Pete Littman) who did not know each other well.

The second side is a reissue of six of the eight tracks from a Russ Freeman 10" album (PJP-8) with *Laugh Cry* and *The Eye Opener* omitted. Freeman's cohesive section mates are Shelly Manne and Joe Mondragon, who were then (1953) with Russ in Shorty Rogers' Giants. The performances are marked by Russ' characteristic emotional force, his inventiveness and his hard swinging. His ballad tracks, too, could have flowed more. We are in Dick Bock's debt for recording and releasing these Twardzik sides and in Russ' for having suggested the session. (Pacific Jazz 12" LP PJ-1212)

### Claude Williamson

*June Bug; Jersey Bounce; Moonlight in Vermont; I'll Remember April; The Last Time I Saw Paris; Blue Notoriety; Embraceable You; Have You Met Miss Jones?; Hallelujah*

Rating: ★★½

Pianist Williamson's first LP for Bethlehem is good but somewhat over-long. A jazzman of many virtues, Williamson does not yet, however, have sufficient distinctiveness of style and ideas to sustain 12" of trio without some amount of sameness diluting the listening.

He has two excellent associates in ex-Herman drummer Chuck Flores and bassist Don Prell. Prell, 26, who has had quite a lot of classical training, is an impressive musician both in section and potentially on solo (6 and 8). Flores proves he can swing a trio as authoritatively as he was beginning to lift the Herman band when he left. Williamson plays with a great deal of power (1, 4, 6, 9), a strong beat, and directly felt emotion. His ballads are generally arresting although he has a few too many frills on *Moonlight*. An enjoyable set that would have been more effective on 10". (Bethlehem 12" LP BCP 54)

## A Trio

New York—A patron at Cafe Bohemia was glumly listening to a new unit plunging its way through the evening. "That's a real versatile group," he observed to the air. "It can play good, bad, and indifferently."

## New Releases on BLUE NOTE

**BLP 1508 THE JAZZ MESSENGERS AT CAFE BOHEMIA, VOL. 2**—Kenny Dorman, Hank Mobley, Horace Silver, Doug Watkins, Art Blakey.

And now Volume 2 of the blowing on-the-spot session by this all-star group. AVILA AND TEQUILA, SPORTIN' CROWD, LIKE SOMEONE IN LOVE, etc.

**BLP 1513 THAD JONES—NEW YORK-DETROIT JUNCTION.**

Showcasing the great trumpeter with fellow Detroiters Kenny Burrell, guitar; Billy Mitchell, tenor; Tommy Flanagan, piano; and New York's Oscar Pettiford and Shadow Wilson. Originals by Thad: SCRATCH, ZEC, BLUE ROOM, etc.

**BLP 1515 JUTTA HIPP AT THE HICKORY HOUSE.** With Peter Ind, bass; Ed Thigpen, drums.

The widely acclaimed young girl pianist in her American recording debut. A happy, swinging session at New York's Hickory House. TAKE ME IN YOUR ARMS, BILLIE'S BOUNCE, DEAR OLD STOCKHOLM, MOON WAS YELLOW, etc.

**BLP 1514 A NEW SOUND—A NEW STAR, JIMMY SMITH at the Organ.** With Thorne Schwartz, guitar; Donald Bailey, drums.

The first organist with a modern conception and a style all his own. Blowing up a storm on THE CHAMP, BAYOU, READY 'N ABLE, BUBBIS, etc.

### Previous Releases:

BLP 1501, 1502 MILES DAVIS  
BLP 1503, 1504 THE AMAZING BUD POWELL  
BLP 1505 THE EMINENT JAY JAY JOHNSON  
BLP 1507 THE JAZZ MESSENGERS AT CAFE BOHEMIA, VOL. I  
BLP 1509 MILT JACKSON  
BLP 1510 THELONIOUS MONK  
BLP 1201 SIDNEY BECHET—JAZZ CLASSICS  
BLP 1203 SIDNEY BECHET—GIANT OF JAZZ I  
BLP 1204 SIDNEY BECHET—GIANT OF JAZZ 2

COMPLETE FREE CATALOG ON REQUEST



**MODERN MUSIC**  
625 N. Grand  
ST. LOUIS 3 MO. U.S.A.

**JAZZ ON RECORDS**  
FREE! FREE! FREE!

1. Jazz of Two Decades 12" LP
2. Lars Gullin Quartet 10" LP
3. Lionel Hampton in Paris 10" LP

Your choice of 1 with orders of \$15.00  
All 3 Free on orders of \$30.00 or more!

12" LP's \$3.98 each

- Chico Hamilton Quintet in Hi-Fi..... P.J.
- Chet Baker Quartet in Paris..... P.J.
- Bud Shank Quartet at Cal-Tech..... P.J.
- B. Perkins-J. Lewis-C. Hamilton..... P.J.
- Jazz West Coast Vol. 2..... P.J.
- Cal Tjader Quintet-Hot Rhythm..... FAN.
- Oscar Peterson Plays Basie..... CLEF
- Krupa & Rich..... CLEF
- Hampton-Tatum-Rich Trio..... CLEF
- Max Bennett..... BETH.
- Ellington-Historically Speaking..... BETH.
- Jackie McLean & Donald Byrd..... AD-LIB

12" LP's \$4.98 each

- Milt Jackson-Jazz Skyline..... SAV.
- Barney Kessel Plays Standards..... CONT.

Send for FREE Catalogues  
Ask the Modern Music Record Club  
Foreign Orders add \$1.00 postage  
\$1.00 Deposit on C.O.D.'s

A Wonderful, Fresh Vocal Sound!

# MARLENE

"I Think Of You, With Every Breath I Take"

SAVOY HI FI 12" LP MG 12058 — \$4.95



A new listening thrill! Combine a freshness of sound, a pulsating vibrance in expression, a musician's sense of phrasing, and the pick of the crop in "new" standard tunes . . . and you've got Marlene! The Find Of The Year debuts on her first date with refreshing charm, exciting presence, and universal musical appeal.

Write Dept. A for Free Jazz Discography  
Special Att. to GI Overseas Orders

## SAVOY

RECORD CO  
58 MARKET ST  
NEWARK, N. J.

Order

The American

# JAZZ

Annual Now

The Newport Festival edition. One hundred pages by such jazz authorities as:

**Bill Coss, Charles Delaunay,  
Leonard Feather, Ralph Gleason,  
Nat Hentoff, Allan Morrison,  
Billy Taylor**

including a roundup report on the International Jazz Scene by leading European writers.

Mail this coupon today!

AMERICAN JAZZ ANNUAL RIVERSIDE, CONN. J-1	\$1.00 POSTPAID
NAME.....	
ADDRESS.....	
CITY..... STATE.....	

## The Hot Box

By George Hoefler

SYNDICATED COLUMNISTS forever are succumbing to the lure of using the subject "jazz" in abortive attempts to turn out literary phrases. Here is a quotation culled from a recent Meyer Levin column:

"Jazz is hard to define, which is what makes it fine, because once pinned down it will become sterile." There isn't an English teacher in the land who couldn't hold that meaningless sentence up as an example of a statement that requires elucidation.

It's mindful of some of the early ravings by rabid pro-Dixielanders who filled little jazz magazines with bald statements like "Benny Goodman stinks" but then neglected to explain their confused ideas.

THE ABOVE QUOTATION comes from a Levin piece that supposedly was meant to be a review of Leonard Feather's *Encyclopedia of Jazz*. This coverage, even though in a smug pseudo sarcasm, of course, will be considered a boon to the commercial welfare of Leonard's volume. It is a kind of don't-care-what-you-say-but-get-my-name-spelled-right type of publicity. But, for American music it is a highly negative sort of notice, and tends to confuse further minds of the public. These minds already have been unbalanced enough by the popular music departments of our record industry.

*Down Beat* frequently has called attention to the meanderings of unqualified newspaper, magazine, and book writers who indulge in the sport of making sport of jazz music, although in other fields they may be quite authoritative.

Even though some of these so-called dissertations are planted by persons in the music field for publicity purposes, most of them sound like a defense worker talking about the war, a Protestant on Catholicism, or a Yankee on segregation, and all without the benefits of research.

COGNIZANCE MUST be taken of the fact that a good part of the misinformed writing and attempts for color have resulted from ill-considered antics of jazz fanatics and immature faddists in the teen-age bracket.

The jazz world itself can be blamed for the former, but the latter are children of the a&r tastemakers who have replaced orchestras with the human (and sometimes inhuman) voice in variations of sound that stray far from a musical line.

## Cole, Martin Among 10 Best-Dressed Men

Hollywood — America's 10 best-dressed men this year include Nat (King) Cole and Dean Martin, according to Knute Thorsen, executive director of the Men's Apparel guild. Thorsen said plaques will be presented to the "top 10" which includes President Eisenhower, Henry Ford II, and Leonard K. Firestone.

## DIAL YOUR JAZZ

IN LOS ANGELES

it's

### "JAZZ WEST COAST"

with

Don Clarke

Radio Station

KCBH - FM

98.7 on the Dial

11:00 to Midnight

Mon.—Weds.—Fri.



## FOR JAZZ IN CHICAGO

tune

### "Waxing Hot"

with

Mr. Dick Buckley

8 — 10 PM

monday — friday

WNIB

97.1 on FM

FOR JAZZ, PLUS . . .

tune in

Dan Sorokin's

## HARMONY HIGHWAY

Midnite to 5 A.M.

Monday thru Saturday

WCFL CHICAGO

"1000 on Your Dial"

# High Fidelity

DOWN BEAT

By Robert Oakes Jordan and James Cunningham

HI-FI SETS, like everything else in the world, wear out. And there is no sure way to find competent repairmen for high fidelity equipment. We found this out to our despair when, a few days ago, a friend brought his unworking hi-fi set to our laboratory. We decided this would be a good time to test repairmen so we prepared to farm out the fixing job.

We planned to drop off this faulty power amplifier on our way to Chicago from the laboratory in Highland Park, Ill. But we spent the whole day, going from repair shop to repair shop, looking for an honest, capable repairman.

WE DIDN'T HAVE any idea what was wrong with the amplifier except that the owner said it didn't "light up." All the shops we visited that day had signs that read, without major variation, "Radio and Television Service and Repair." Below, in a color of paint that didn't quite match, was written "And Hi-Fi."

At the first shop we visited, the repairman took the unit to his bench. We watched the test meter register his quasi-professional circuit readings. He asked about our business, and we told him we were book salesmen. For the next few moments, the repairman was Thomas Alva Edison, and he wove a fabric we'll never remember.

In substance, he said the condenser system was "shot" and that we would have to leave the amplifier in the shop because of the very delicate work which had to be done. He said it would cost only \$39.29 to set everything right. We left as gracefully as we could.

WE STOPPED AT three more neighborhood shops. Each man in each shop had a different concept of our problem. One said it was the tubes. Another

said, "We . . . have a standard price for all hi-fis—\$22.50."

We made 10 more stops at shops. The day provided an interesting view into the problems of hi-fi equipment repair. We became convinced that the service or repair shop has had little experience in repairing the bulk of high fidelity equipment. This is a serious consideration for most set owners.

Now, this column can't tell you where to take your set to get honest, capable service. On this day and others that week, we went to 20 shops in the Chicago area, and none had a good guess as to the fault in the power amplifier. The troubles ranged from "condensers," "resistors," and "tubes" to such nebulous terms as "signal-to-noise ratio" and other advertising terms the layman probably would recognize as part of hi-fi.

OUT OF THE 20, one repairman gave a sensible, honest answer: "I really have no idea what can be wrong. Leave it, and I'll call you when I find out what's wrong."

He did. The trouble—a power fuse had blown. The total bill—\$6.70—20 cents for the fuse, \$1.50 for service charge, and \$5 for knowing where to look. And well worth it.

Conclusion—if your hi-fi set is on the blink, send it to the manufacturer for repair.

## More Goodman Dates

New York — The Benny Goodman itinerary for the next few weeks includes appearances at Dayton, Ohio (June 22), Cleveland (23), Canton (24), Tanglewood with the Boston Symphony (July 6) and with a chamber unit (July 11), and back with his band at the Carter Barron amphitheater in Washington, D. C. (July 14-17). Goodman has been recording his orchestra under his own license with no indications at presstime as to which company will eventually release the sides.

## Upsets Registered In 'Courier' Voting

Pittsburgh — Three or four upsets were registered in the Pittsburgh *Courier's* recent theatrical poll. Notable among them was the first-place finish of Gloria Irving, who defeated Della Reese, Sarah Vaughan, and Ella Fitzgerald in the girl pop singer category.

Gospel singer Herbert Carson, who trailed throughout the voting until the final week, defeated Mahalia Jackson and B. B. King, a blues-singing Texan, won first place over Lester Williams and Ed Barron in the male rhythm and blues singer division. Cleveland organist Johnny Smith led all the way to win the new finds category.

## More Faculty Added To Krupa-Cole School

New York—The Gene Krupa-Cozy Cole Drum school, which was two years old in March, now averages 135-150 pupils a week and is open all year round. Added to the faculty have been Ernest Warren, piano; Milt Hinton, bass, and Billy Bauer, guitar. Marty Grupp is now giving courses in theory in addition to his classes in drumming. Also on the percussion faculty are Sam Gershak and Mickey Kaufman.

# High Fidelity Buyers' Aid

No. 89

SUPPLEMENTAL BUYER'S AID  
Down Beat Magazine

UNIT: Knight Tube Tester Kit  
Manufacturer: Allied Radio Inc.  
Address: 100 N. Western Ave.,  
Chicago, Illinois

WINTER 1955  
File: Test Instruments  
Type: Tube Tester  
Size: 6 1/2" x 14 1/2" x 10 1/2"  
Weight: 15 pounds

### TEST DATA

LABORATORY NOTE: There have been no requests from the readers to have us test this type of equipment. But here at the laboratory we have a feeling based in fact that much of the quality of your high fidelity system sooner or later rests in the quality of the vacuum tubes employed in the various components.

The modern home may have as many as 100 vacuum tubes in everyday use (the TV, Radio, Heating system, and now even the kitchen stove in addition to Hi-Fi.) We here at the laboratory feel that the Knight Tube Tester Kit would be a worth while investment for the person who feels he can fathom the secrets of failing vacuum tubes.

We assembled the Knight tester which we bought on open stock from Allied Radio, and put it together exactly as the instructions say. It has turned out to be a useful device for us, when the large tester is in use by others.

*Robert Oakes Jordan*



Portable Model 3473

Knight Tube Tester Kit

- Quick "Good-B-Replace" Readings
- 14 Reactor Voltages
- Tests 400-mu Tubes
- 4 1/2" Square Meter
- Easy-Action Roll Chart
- Obsolescence Protection



"By golly, it is an emergency call . . . they're out of JENSEN NEEDLES."

## The Devil's Advocate

By Mason Sargent

**Archive III:** Decca has released the third dividend of musical riches in Deutsche Grammophon Gesellschaft's Archive series. The 14 LPs, available separately, present a cross section of the dozen research divisions.

As I've written before, these have set a luminous standard for history-of-music recordings in the authenticity and sensitiveness of the interpretations, the completeness of research material (except unfortunately for the omission of English translations of texts), and the superb quality of recorded sound.

These 12 are *Gregorian Chant* (ARC 3031); *The Central Middle Ages—Guillaume de Machaut* (ARC 3032); *The Early Renaissance* (ARC 3033); *The High Renaissance—Social Music in Italy* (ARC 3034); *The Italian Seicento—Monteverdi's L'Orfeo* (ARC 3035-6); *German Baroque Music* (ARC 3037); *Western Music from 1650 to 1750—Purcell Anthems and Secular Songs* (ARC 3038); *The Italian Settecento—Pergolesi's La Serva Padrona* (ARC 3039); *Bach—Motets* (ARC 3040-41); *Handel—Nine Arias* (ARC 3042); *The German Pre-Classics—Telemann* (ARC 3043); *Mannheim and Vienna—Mozart*, including music for glass harmonica (ARC 3044). These Archive recordings are an ideal way to teach yourself the history of music, and this class is full of unexpected and lasting kicks.

**Free:** A booklet on the recorder, its history, characteristics, and how to play it. Write to Music Minus One, 719 10th Ave., New York City 19, and ask for *The Recorder Renaissance*.

**Books:** If you're searching for a special present for a music student, audition *Musical Autographs from Monteverdi to Hindemith*, Volumes 1 and 2 (\$15 for the set, Princeton University Press, Princeton, N. J.). Dr. Emanuel Winternitz, curator of musical collections at the Metropolitan Museum of Art and teacher of the history of music at Yale University, has assembled, to quote the publisher:

"Examples of the musical calligraphy of nearly 80 well-known composers to illustrate the evolution of writing conventions and the general history of notation. An analytical introduction treats the gradual evolution of musical script, shapes of notes, expression mark, scoring methods, etc., together with the history of writing tools . . . Includes reproductions from the manuscripts of such composers as Bizet, Handel, Brahms, Debussy, Mozart, Stravinsky, Verdi, and Wagner . . . (for those) who wish to turn to the masters' handwriting as the most immediate and precise embodiment of the composers' ideas."

Jacques Barzun, illuminator of and proselytizer for Berlioz in America, has translated and annotated that vivid musician's satiric *Evenings with the*

*Orchestra* (\$6.00. Alfred A. Knopf, 376 pp.) In this truth-by-fiction diary, members of a certain opera orchestra in "a civilized town" converse on various aspects of music and other contentious areas of self-expression. Working musicians especially should enjoy these evenings.

Also out is a new, inexpensive edition of Barzun's valuable *Berlioz and His Century* (Meridian Books, paper-covered, 448 pp., \$1.45). Subtitled *An Introduction to the Age of Romanticism*, the Barzun volume is just that and will open several doors . . . The biography of Debussy is now available in Victor Seroff's *Debussy: Musician of France* (\$6.50; G. P. Putnam's Sons, 367 pp.). Seroff, who has four previous biographical works of standard worth to his credit, has re-created a fermentative period of musical history and one of the most determined of all composers.

*The Listener's Musical Companion* (\$6, Rutgers University Press, 328 pp.) is a new book by the most intrinsically self-consistent of all music critics, the cactus-writing B. H. Haggin of *The Nation*. In this book he combines knowledgeable chapters of music history via illustrated analyses of specific works with discussions on performance, criticism, and jazz, or rather premodern jazz. Haggin is one of the few classical writers with jazz orientation, and his brief chapter is a good one except for his Ellington assessment. Duke's best work was not done between 1927 and 1931. There are also more than 100 pages of Haggin comments on recordings of works mentioned in the book.

**Bargain Note:** Victor has issued Toscanini's performances of all the Beethoven symphonies in a set priced at \$27.98 in contrast with the \$52.40 charged for the original limited edition in 1953.

**Hi-Fi and Music, Too:** The first recording made in Kresge auditorium, at Massachusetts Institute of Technology, is Mozart's *Four Concerti for Horn*, authoritatively swung by James Stagliano of the Boston Symphony orchestra accompanied by the Zimmler Sinfonietta composed of 17 of his BSO colleagues (Boston Records 12" LP B-401). This is one of the Boston University Anthology Series.

Also recommended from Angel's recent list are the handsome production of Stravinsky's *The Nightingale*, a lyric opera in three acts (Angel 35204/L); the classical unit closest in unison spirit to the Modern Jazz quartet, the Quartetto Italiano, in singing performances of Haydn's quartets, *The Bird and Sunrise* (Angel 35297), and an excellent Vivaldi-Durante-Salieri program by the Scarlatti orchestra, conducted by the 26-year-old American, Thomas Schippers, who demonstrates his affinity for the 18th century as well as for Menotti. (Angel 35335) . . . And finally a remarkably fused trio, the Trio Di Bolzano, in strong, graceful performances of Mendelssohn's Trios No. 1 in D Minor and No. 2 in C Minor, works that may be new and suddenly welcome to many (Vox PL 9160).

## Barry Ulanov

YOU'D NEVER believe it, or any way I could hardly believe it. But that it was. The book was a little one in size and weight—maybe a couple of ounces. But it was—and is—a significant and serious and weighty one in meaning, one that is marvelously lucid, considering the complexity of its subject.

*Theory of Games as a Tool for the Moral Philosopher*, it's called; it's the inaugural lecture by the Knightsbridge professor of moral philosophy at the University of Cambridge (England, of course). And what's it all about?

"With the help of the recently developed theory of games he (Prof. R. B. Braithwaite, the aforementioned Knightsbridge professor) shows . . . how arbitration is possible between two neighbors, a jazz trumpeter and a classical pianist, whose performances are a source of mutual discord."

**JAZZ REALLY HAS** arrived when it pushes through to academic discussions of this fascinating kind. In some 50 pages, with three more of notes and some 17 of an appendix of some mathematical intricacy, Braithwaite reveals a variety of philosophical insights and a happily practical sort of wisdom as a judge between extremes of thinking and of playing. He also demonstrates some remarkable understanding about the nature of musicians.

He's named his two men Luke and Matthew. They're both bachelors "and occupy flats in a house which has been converted into two flats by an architect who had ignored all conditions of acoustics."

Each is free only from 9 to 10 p.m. to play his instrument, to which, needless to say in this situation, they are devoted. Neither minds the other's playing, as long as he himself is not playing. And, quite decently, Luke, the classical pianist, "quite likes hearing jazz when he is not playing himself." But the problem remains: it is impossible not to hear each other blow when both play at the same time. What to do?

**BRAITHWAITE'S** strategies—strategies of annoyance, of prudence, of competition—are delightful or maddening to contemplate, depending upon how often such a situation as this one has confronted you.

Purely academically, the great interest the book affords is the mathematical reasoning adopted, which leads to a solution of the terrifying difficulties of the two men.

Central to the solution is trying to determine not only what will be to the advantage of the two men, now of one, now of the other, but what will really work, taking into consideration the habits and psychologies of the two.

What finally comes out of a kind of rarefied thinking-aloud by the Cambridge professor is a recommendation particularly pleasant to the jazzman, Matthew. It's not only agreeable to Mat, however; it's the most logical—mathematically logical—of the alternatives, as Prof. B. goes to some pains and

(Turn to Page 30)





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

## Maxine Finds Billie Still 4-Star Singer

By Leonard Feather

ONE ADVANTAGE OF not being too close to the musical scenery is that you can get a clear, objective perspective. Having only recently come out of a period of semiretirement, Maxine Sullivan was in this position when she took *The Blindfold Test*. She had no axes to grind, no competitors or jealousies to color her views.

Not that such an attitude ever could overtake Maxine, for of all the musicians and singers who have crossed my path in the jazz and popular music worlds, she is the charmer to whom the adjective "good-natured" could most readily be applied.

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

### The Records

1. **Billie Holiday. *Gone with the Wind* (Clef).**

I like that record of Billie. I assume that's a late recording, and Billie hasn't lost anything of her style—might be a little more mature, a little more relaxed, but it's still Billie Holiday. She still has those cute little tricks that she's always had. Let me see, shall I give that four stars? I think I will.

2. **Bobby Troup. *Come Rain or Come Shine* (Bethlehem).**

I think that's one I can give three stars to. I don't know who it is, but it seems that there's a little exaggerated style there some place, it appears to me, and I don't exactly get it. Who is it?

3. **Lawson-Haggart Jazz Band. *Kansas City Stomp* (Decca).**

Well, I like Dixieland if that's what you mean—and I ought to know all the Dixieland groups and all the musicians who play Dixieland, but I'm afraid I don't. I like that record, it's a real good Dixieland beat. I'll give it three stars.

4. **Ella Fitzgerald. *Later* (Decca).**

Well, I'll have to give that three stars. Three stars is just about as low as I'll go, I'm pretty sure of that, so when I give Ella only three stars I'll have to explain the reason why. I just can't stand to hear my favorite singer doing those things!

I noticed what sort of comes out is that little mischievous quality that Ella seems to have underneath anyway, and what's so funny about about it is that I like the scat singing and all that, and I don't know of any other singer who could do it as well, but I just can't stand to hear Ella do those things.

5. **Jaye P. Morgan. *My Bewildered Heart* (Victor).**

Well, I wasn't too impressed with that record. That is an example of some of the things I just don't like on recordings. I guess it's what you would call commercial, or it tries to be, and is



Maxine Sullivan

the kind of tune that might turn up as No. 1 on the *Hit Parade*, but that doesn't necessarily express my opinion. It sounds like somebody I ought to know; I wasn't too impressed—I'll give it two stars.

6. **Big Bill Broonzy. *Back Water Blues* (Period).**

Well, I'm sure that's not—well, I'm not sure either—Leadbelly, but it's surely a Leadbelly-type recording. I don't know what I actually think about those kind of things. They're certainly real lowdown blues if that's what you mean. I don't particularly care too much for that. I like the idea, but I don't go for it myself. It doesn't affect me one way or the other. I'd give that two stars.

7. **Louis Armstrong. *St. Louis Blues* (Decca). Billy Kyle, piano.**

I've never heard that recording before, and I'd like to give you an idea of the impression I got from the beginning of that record to the end.

When it first started out, I liked it because I liked the atmosphere; I just knew this was going to be a real live one, and then when it went on and there was so much piano I wondered when it was going to happen—the band, you know. But then when it went on, I got a faint suspicion that, that might be Count Basie playing a solo—all the way through, without a band.

I don't know if I'm right or not, but that's the way I think it is. Of course, Count is a favorite of mine, band and all. I'll give the record three stars. It's good, but that's about as far as I'll go.

8. **Benny Goodman Sextet. *Can't We Talk It Over?* (Columbia). Buck Clayton, trumpet; Urbie Green, trombone.**

Boy, I'm really slipping! I think that's Louis; I'm not sure. That would

be with that group of his, wouldn't it? I like the record, regardless of what you might say. I'll give it four stars. I liked all the solos, particularly the trumpet solo—I liked the clarinet and the trombone—I liked everything.

9. **Miles Davis. *Morpheus* (Prestige). John Lewis, comp. & piano.**

I'm not too keen on modern music. I don't know what it is I don't like about it; I don't know if it's because I don't understand it or whether I don't seem to be able to follow it.

The instrumentalists sound most of the time as though they know exactly what they're doing and as far as the sound goes, they usually sound wonderfully well for the instrument, but there's just too much going on for me—I don't get the over-all picture. I'll give that two stars, simply because I don't like it.

10. **Helen Merrill. *Anything Goes* (Em-Arcy). Richard Hayman, arr.**

That's a cute record. I can appreciate anything that attempts to be individual, and I can't think of anything or anybody right now who would do that song exactly like that. The arrangement is one of those real crazy, lush arrangements. I like the record, but I don't think the approach is exactly to my liking—I think it's a little bit too much. I'll give that three stars.

### Afterthoughts by Maxine

I haven't heard too many new singers, but I like Carmen McRae a lot. I think she has a good voice, a nice style, and she seems to know pretty much about what she wants to do and seems to be a musician herself. And it makes it so much easier for another singer to understand a singer like that, because you almost know what they're thinking, and sometimes when you listen to a singer like that, they do exactly what you might have done; you get an association there.

### Shank Forms Quartet

Hollywood — Alto saxophonist Bud Shank has formed a quartet which he'll take on the road to play jazz clubs starting in June. The tour is scheduled for eight weeks. In the group, in addition to Shank, are Claude Williamson, piano; Chuck Flores, drums, and Don Prell, bass.

### Lowrey Organ Firm Sold

Chicago — The Chicago Musical Instrument Co. has purchased from Central Commercial Co. the Lowrey Spinnet organ and related patents. The name of the new firm will be Lowrey Organ Co. Franchises will be unaffected, and a number of key employees will be retained, the new owner said.

## NATIONAL COLLEGIATE CHAMPIONSHIP IN MODERN JAZZ WON BY WESTLAKE COLLEGE QUINTET



*"THEY SCARED ME TO DEATH! This Westlake Quintet sounds like a real name combo that has played together for years. They were best by far."*

—Dave Brubeck



*"After observing and working with this group I must agree with Dave Brubeck. It is natural that Decca has decided to record a Westlake College Quintet album."*

—Johnny Graas



*"At the Lighthouse Jazz Festival it was the unanimous decision of judges Bob Cooper, Stan Levey, Sonny Clark, Frank Rosolino, Jimmy Giuffre and myself that the Westlake combo earned the winner's laurels."*

—Howard Rumsey



Here are the modern jazz champions, coast to coast. From left—Glen De Weese—Bass, Fred Taggart—Drums, Sam Firmature—Tenor Sax, Vic Messineo—Piano and Luther McDonald—Valve Trombone.

Professionally smooth, the Westlake Quintet has young vitality and verve that has won the plaudits of the great names in modern jazz.

**DECCA RECORDS WILL RECORD AN ALBUM BY THE WESTLAKE QUINTET THIS MONTH.**

*Every high school and college group will want this album to see what is happening at Westlake and to use as a reference. Buy it at your record dealer.*

The entire Westlake Course is in modern music, Arranging taught from first day by authorized Schilinger instructor. All professional staff. Ask any professional musician about Westlake.

Those who cannot come to the regular two year course at Westlake can come to the special summer session starting July 2 and ending August 31st. Regular Westlake bands rehearsing 7 hours a day. App. for vets. Sch. Dorm. Send info. on: Illustrated catalog : Class courses : Home Study Arranging : College Grad. Sum. Session : Hi. Sch. Summer Session . Write to:

**WESTLAKE COLLEGE OF MODERN MUSIC**

7190 Sunset Blvd., Hollywood 46, Calif.

HO 2-2387

Name..... Age..... Vets.....

Address..... City..... State.....

## Barry Ulanov

(Jumped from Page 28)

quite a few diagrams to demonstrate.

"IF LUKE AND Matthew accept my recommendation," he says, "out of every 43 evenings over the long run, Luke will play the piano and Matthew refrain from trumpeting on 17 evenings, while Matthew will play the trumpet and Luke refrain from playing the piano on the remaining 26 evenings. Why should Matthew get such a break?"

The answer is based only on the hypothetical characters Braithwaite has assigned his two men—at least as far as he is concerned in his lecture. Actually, I think, it's based on a fair reading of the psychologies of jazz and classical musicians. This is the point:

"Matthew's advantage arises purely from the fact that Matthew, the trumpeter, prefers both of them playing at once to neither of them playing, whereas Luke, the pianist, prefers silence to cacophony." In other words, anything is better than nothing to the jazz musician: just make it possible for him to blow and he'll put up with competition from Beethoven, Brahms, or Szymanowski; with music in different times and keys and volumes; with opposition of every known kind or type.

WHAT BRAITHWAITE has read accurately, I believe, is a fundamental difference between approaches to music. Whether or not he is conscious of this difference doesn't matter.

The fact is, I am convinced, on the basis of a lifetime of association with both classical and jazz musicians, that jazzmen are much more devoted to their music than classicos to theirs.

Furthermore, a jazzman must have his blowing time. He cannot get the pleasure from looking at a score, say, that a classical musician can. His is a personal relationship with his horn that must be maintained almost daily if incompatibility is not to set in, and as a necessary consequence of that, divorce.

Thus, does a professional moral philosopher, working in a field about as far removed from jazz as one can imagine (on the surface, at least), come around to a rock-bottom truth about the nature of jazz and its performers.

There are at least two compliments involved: to the philosopher, for his wisdom, that of a latter-day, mathematically minded Solomon; to the jazz musician, for his devotion, that of a founding father who cannot be too long away from the baby he dotes upon. And, in addition to the compliments, there is, for me anyway, the sheer delight in running across a hipster and a longhair in such precincts—in a strictly academic work by a strictly academic philosopher yet!

## Luther Henderson Cuts First Album As Leader

New York—Luther Henderson, vocal coach and orchestrator, has recorded his first LP as a leader for MGM. With Henderson on piano were bassist Al Hall; guitarist Everett Barksdale; Specs Powell on drums and vibes; Carl Janelli, tenor, clarinet, and flute; trumpet Melvin Davis. Henderson recently opened a vocal coaching studio here.

## Counterpoint

By Nat Hentoff

The *Poetry of the Negro* (Glory 12" GLP-1) is the one LP of all those of all categories I've heard this year that has had the strongest emotional effect on me. The readers are Sidney Poitier (*A Man Is 10 Feet Tall*) and Doris Belack, and they have the rare musical understanding of speech it takes to read poetry aloud well, and ability that comparatively few poets possess.

These two can make verbalized feelings sing. The poets represented are Paul Laurence Dunbar, James Weldon Johnson, Countee Cullen, Langston Hughes, M. Carl Holman, Armand Lanusse, and Gwendolyn Brooks (whose *When You Have Forgotten Sunday* may never leave you once you've heard it).

If, as is possible, your local stores don't have *Glory*, write Phil Rose, *Glory Records*, 2 W. 47th St., New York City. Lorraine Hansberry has contributed an excellent, brief analytical history of American Negro poetry for the notes.

**The Function of Jazz Criticism, Continued:** Were I to leave unanswered the Mitchell-Ruff reply to my section of *Dissonant Thirds* (*Down Beat*, June 13), silence might be considered as abashed penitence. In this case, however, I feel no urge to mumble mea culpa.

**POINT 1:** As for whether I listened to Mitchell-Ruff with a preconceived idea of what I wanted to hear, that's true. I have a preconceived preference for music that is imaginatively and individually conceived, that is well executed, and that is not a hybridization. I have a preconceived dislike for pretentious "fancy-schmaney" music, to use the idiomatic term Bill Simon applied to Mitchell-Ruff's product in a recent *Billboard*.

**POINT 2:** I admit it would have been preferable for debating purposes had I recognized the Bach *D Minor Chaconne* and specified that the "return to the quasi-Bach is the recapitulation of the fifth part of a modified five part form ABCBA."

I feel, however, that it is possible to listen intelligently without "recognizing the tune" or the exact form at the first or even at the fifth hearing (c.f. the Tristano interview, *Down Beat*, May 16, on the difference between listening competitively—or musicologically, I might add—and listening directly.) There are several John Donne poems that have moved me for years and that I have yet to analyze as to form. Do I know their essence any the less?

It is of essential importance when listening to absorb—and in the case of the critic, then report—the goal of the piece and the musicians playing it, its emotional impact, and the validity and quality of that goal and emotional impact as they strike the critic.

I do not feel I was misleading the reader by pointing out that Mitchell-Ruff's *Yesterdays* was an arrangement whereby Bach-like (even unto, as I am corrected, Bach per se) and other devices were being used to inflate the

## Connecticut Gets In Jazz Festival Act

New York—The first major jazz festival ever to be presented in Connecticut will take place on the night of July 28 at the Fairfield university Stadium bowl in a special benefit performance of *Jazz Under the Stars* in aid of the Connecticut Symphony orchestra. Fairfield, three miles off the Merritt Parkway and 50 miles from New York City is adjacent to Westport, the summer colony on Long Island Sound. Tickets are: reserved seats—\$5 and \$2.50; unreserved seats—\$1.50.

Duke Ellington's orchestra and the Chico Hamilton quintet have already been signed for this date. Negotiations for other artists including the Billy Taylor trio, Willie (The Lion) Smith, and Coleman Hawkins, are waiting final confirmation.

Emceeding the festival with Ellington will be Sidney Gross, the disc jockey, who is currently heard over the ABC network and WNYC.

song in an arrangement that was pompous and of extremely dubious aesthetic quality. Mitchell-Ruff should have explained further why they feel this sort of *Yesterdays-cum-Bach* is valid instead of leaping gleefully because I gave them an opening for Stephen-Pottering.

**MITCHELL-RUFF'S** references to what Hindemith did to "slight" themes in *Symphonic Metamorphosis* on a *Theme by Weber* and to the "slight march" in the *Ode to Joy* at the height of Beethoven's huge and hugely personal *Ninth Symphony* are either remarkably presumptuous or ingenuous in their implied comparison to what Mitchell-Ruff do themselves.

When composers like Hindemith and Beethoven and Stravinsky and Schubert and Bartok have successfully used popular-type and/or others' material, they have used that material as part of an organic development of a larger, carefully, and logically integrated structure that stands on its own and is their own. They do not try to make a "fusion" from without via Scotch tape. They do not interweave *Stella by Starlight* with Rachmaninoff as do Mitchell-Ruff. This latter exercise is whose self-expression?

I do—I really do—appreciate Mitchell-Ruff's solicitous suggestion that I might have been "tired, rushed, or sick" on the night of the review. This concern for one's personal health is a touching, rather new ploy in the critical arena. Well, if it's any help to Mitchell-Ruff, Dr. Leder (he's an opera man and so is neutral in this debate) tells me my physical status is surprisingly (to me) good, and I can run for president on the bring-back-10"-LPs ticket.

Continuing on this personal traits track that Mitchell-Ruff have introduced into the debate, I might as well also admit that I like bourbon and gin (separately), Leslie Caron, Dennis the Menace, Simonon, *Waiting for Godot* and Harry Truman—all of which may or may not explain my aversion to the musical ice cream sundaes of Mitchell-Ruff.

SENSATIONAL!

NEW  
WURLITZER  
ELECTRONIC PIANO  
AMAZING LOW COST!



You've seen it on television -  
You've heard it on the radio -  
NOW you can enjoy it in your home

### PORTABLE

Move it from room to room—carry it easily in your car.



**BUILT-IN VOLUME CONTROL**  
Play loud or soft—or plug in the earphones so only you hear the music.



SEE IT—HEAR IT—PLAY IT  
Exclusively at your  
WURLITZER PIANO DEALER

### IDEAL FOR

- Outdoor music programs
- Silent piano practice
- Accompanying other instruments
- Solo work
- Vocal accompaniment

FOR FULL DETAILS—  
FILL IN COUPON

THE RUDOLPH WURLITZER CO.  
DE KALB, ILLINOIS, DEPT. DB 6/56  
Please send information on the Wurlitzer Electronic Piano.  
NAME \_\_\_\_\_  
STREET \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_





## Strictly Ad Lib

(Jumped from Page 6)

thinking of forming a combo of four rhythm and four horns or at least, four rhythm, and himself. "I'm lonely," says he.

English traditionalist-trumpeter-leader-critic **Humphrey Lyttelton** may come to the States for several TV shots . . . **Count Basie** and **Terry Gibbs** at Birdland until June 20. **Jeri Southern**, **Johnny Smith** and a young comer, **Friedrich Gulda**, take over until July 4. They've imported a Steinway for Gulda so he'll feel at home . . . Debut Records suing Victor because **Thad Jones** was used on a Victor date while still signed to Debut . . . **Moondog's** Prestige contract is for three years . . . **Zoot Sims** may form his own group, and **Bob Brookmeyer** may join him for the summer. At present, **Lennie Tristano** and **Charlie Mingus** were to play duo-style at Camden, June 1-3.

**RECORDS, RADIO, TV:** Riverside recorded **Hillel** and **Aviva** . . . **Eli Oberstein** opening a pressing plant in England and may launch his own label there next year . . . **Jack Angel** has left Angel Records and will start his own label, **Neon** . . . **Mercury** planning to release 125 12" LPs from now until November . . . **Buddy Friedlander** appointed assistant to **Bobby Shad**, jazz head of **EmArcy** and **Wing** . . . **Wini-fred Atwell** will record **Rhapsody in Blue**, backed by the **Ted Heath** band. Flip side will be her performance of the **Grieg Piano Concerto** backed by

the **London Philharmonic** . . . **Russ Morgan** has a summer CBS-TV series Saturdays at 9:30 . . . **Guy Lombardo** continues his **Mutual radio Saturday night Lombardoland, USA** series through the summer.

### Chicago

**JAZZ, CHICAGO-STYLE:** Jazz continues to gain favor as niter fare in this town, and today the Windy City is swinging harder than ever with several new locations showcasing name or local groups. Name attractions have lost the south side **Beehive**, which closed recently, but have gained the **Modern Jazz room** (formerly **Mambo City**) which opened on May 18 with **J. J. Johnson** and **Kai Winding**. Competition for talent has grown fierce between the **Main Stem** rooms, the **Blue Note**, **London House**, and the new **Modern Jazz room**. **Erroll Garner**, for instance, who in the past has always played the **Blue Note**, has been snapped up for a September engagement by the **London House**; and the **MJ room** has grabbed such likely **Blue Note** attractions as **Gerry Mulligan** and **Chet Baker**. When the fire-raised **Mr. Kelly's** reopens it will add another jazz-type room to the city, and **The Gate of Horn** soon will initiate a cocktail hour jazz policy.

Currently at the **Blue Note** is **Stan Kenton**, with **Oscar Peterson** slated to follow on June 27 and **Woody Herman** on July 11 . . . Following **Barbara Carroll**, who is at the **London House** now, are **Billy Taylor** on July 4, **Teddy Wilson** on Aug. 8, and **Garner** on Sept. 12. The **Johnnie Pate** trio continues to play the off-nights . . . **Al Belletto** is at the

**Modern Jazz room**, until **Chet Baker** opens on June 20. **Don Elliott** has a July 4 date, and **Chico Hamilton** is inked for July 18. The **Fred Kaz** trio, a local group, plays the interim sets . . . **Phyllis Branch** continues to warble in the jazz idioms at **Max Miller's Scene**.

**Eddie Baker**, the increasingly-respected pianist, now leading his trio (**Ernest Outlaw**, bass; **Bill Cochran**, drums) at the **Offbeat room** Fridays through Tuesdays. The new room, at 6344 N. Broadway, also features the **Compass Players**, a group of ad lib actors . . . The **Irv Craig** trio, with **Jimmy Gourley** on guitar and **Buddy Smith**, bass, playing at the **French Poodle**, **Clark** and **Oak**.

**ADDED NOTES:** Irish folksinger **Robin Roberts** opens a month-long engagement at the **Gate of Horn** on June 6, replacing **Katie Lee**, **Luc Poret**, and **Bob Gibson** hold on . . . **Arlene Adams** is filling in **Nancy Evans'** spot on **WBBM-TV's Luncheon Show**. She's an import from Ft. Wayne, Ind., and has her own show on local CBS radio . . . **Calypso Eddie** headlines the new **Blue Angel calypso** show, with **Luis Torres** held over, and **Calypso Nassau**, **Princess Kalura**, and **Lady Sheba** featured . . . The **Opera club** has brought in pianist-singer **Ted Leighton** as cocktail hour entertainment . . . The **Crew-Cuts** follow **Patachou** into the **Palmer House** on June 14 . . . **Jimmy Durante** and company are at the **Chez Paree** currently . . . **Silk Stockings** opens at the **Shubert theater** on July 25 . . . **Regis Records**, a new record label headquartered in the **Congress hotel**, has named former **Kukla, Fran** and **Ollie** music

# SLINGERLAND RADIO KINGS

SET THE PACE WITH



## Don MacLean with Richard Maltby

The terrific drum technique of Don's is setting the tempo for the great RICHARD MALTBY BAND.

Don has played SLINGERLAND DRUMS for many years and reports that the NEW 1956 MODELS are the greatest.

See and try them at your dealer before you buy.

The Beautiful new SLINGERLAND RIM — gives you the best stick protection and the strongest hoops in the industry—guarantees even tension.

PLEASE SEND ME YOUR LATEST CATALOG.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Mail to SLINGERLAND DRUM CO.  
1323 Belden Ave., Chicago, Ill. (14)

**SLINGERLAND DRUM COMPANY**  
1323 Belden Ave. Chicago 14, Ill.



# HOLTON # 47 TRUMPET



"Holton #47 Trumpet Outshines All Others" is the way Mr. LaForce says what we say — only Holton instruments measure up to the extreme standards of performance, tone quality, ease of playing and modern design demanded by today's leading instrumentalists.

**Frank HOLTON & Co.**

324 N. Church St., Elkhorn, Wisconsin

PREFERRED INSTRUMENTS FOR OVER HALF A CENTURY

## the ZOTTOLA Mouthpiece used by . . .

for  
**TRUMPET  
CORNET  
and  
TROMBONE**



BILLY BUTTERFIELD      VERNON FRILEY      BOBBY HACKETT

"World's Finest Precision-Built Mouthpiece"

featuring Our Exclusive "Stepped Back-Bore"

used and endorsed by

- LES ELGART
  - VERNON BROWN
  - WALTER MERCURIO
  - EDDIE BERT
  - RUBY BRAFF
- TONY FASO
  - SKIP LAYTON
  - JOHNNY FALISTICH
  - AL MATTALIANO
  - VERNON FRILEY
  - WILL BRADLEY



PORT CHESTER, N. Y.

### \$1.50..... WOULD YOU PAY.....\$1.50

- To be able to write all your own arrangements without even using a piano.
  - To know the 4-part harmony of every chord of music for all Eb, Bb & C instruments at the same time.
  - For a complete course on arranging.
- To have a sound knowledge of chord progression.
  - To be able to transpose any song to any other key.
  - To be able to answer any question of harmony.

#### THE LIGHTNING ARRANGER

Is the only musical device in the world that will DO ALL THIS! \$500 Worth of Musical Knowledge — and You Can Carry It In Your Vest Pocket.

DON'T DELAY—Inquire at your local Music Dealer or send remittance to  
**LIGHTNING ARRANGER CO.**  
2929 Chew Street, Allentown, Pa.

TWO MODELS TO CHOOSE FROM  
Preboard \$1.50      Plastic \$2.00  
Money refunded if not satisfied.

director, Jack Fascinato, a&r man. Signed to record on the label are Doris Drew, Sid Nierman, Fascinato, and the Mello-Men.

#### Hollywood

**THE JAZZ BEAT:** Buddy DeFranco preparing to re-form a big band which is to debut in upcoming Palladium date . . . **Shorty Rogers** came back to town and plunged into a&r-ing for Victor with a jazz-Latin date first up . . . Pianist **Gerry Wiggins** has formed a new trio with **Jackie Mills** on drums and **Joe Comfort**, bass, which broke in last month at the Melody room.

**NITERY NOTES:** Art Blakey and the Jazz Messengers opened at Jazz City the 8th. The Aussie Jazz Quartet follows June 22 . . . Surefire bill of Erroll Garner and Stan Getz quintet into Zardi's same eve . . . Town's most notable two-beaters: **Teddy Buckner** at the 400 club and **Kid Ory** at the Cavern . . . **Bob Harvey** leads own combo in unceasing jamming at Glendale's Mel-O-Dee cafe . . . The annual summer stampede is under way at Hermosa's Lighthouse Sunday afternoons, with hipsters digging surf and sounds . . . **Jack Tucker** welcomes back to the Tiffany **Shelly Manne & Men** June 15 with big promotion splash . . . **Manny Duran**, trumpet, is blowing with **Earle Bruce's Kwiz Kids** at the Big Top.

**Johnny Lucas** and his Blueblowers moved into the Redwood room . . . **Freddy Martin** returned to the Coconut Grove . . . **Billy Williams** quartet at the Melody room since June 1 . . . **Hazel Scott** may play a date at the Mocambo in July.

Following the stomping **Harry James** stint at the Palladium, **Charlie Barnett** big band and **Shorty Rogers & Giants** share billing for two-week stand beginning the 20th . . . **Patti Moore** and **Lesly** top the current bill at the Statler, where the **Eddie Bergman** ork supplies most danceable supper club music in town . . . **Joyce Collins** has taken her trio to the lush Desert Inn, Las Vegas.

**WAXED NOTES:** **Bobby Hammack** quintet, with a Liberty album in the can, is now pacted for five LPs with ABC-Paramount . . . **Paul Nero** will cut a new album for Sunset with string quartet augmented by soloists **Don Fagerquist**, **Jack Montrose**, **Paul Smith**, and **Johnny Graas**, among others . . . **Pearl Bailey** has two tunes now out on Sunset . . . **New Herb Jeffries** album on "Gene Norman Presents" label titled **Mood- for Blues**.

#### San Francisco

**Roy Hamilton**, booked into the Macumba for a May 26 opening, canceled out due to illness, and **Herb Jeffries** subbed. **Duke Ellington** followed him on June 8 for 10 days, and then on June 22 **Bob Scobey** returns for a fortnight. **Carmen McRae** and the **Australian Jazz Quartet** open July 6 for two weeks, and **Louis Jordan** follows on June 27 for another brace. **Jeri Southern** comes in Aug. 31.

**Dave Brubeck** opened May 22 at the Black Hawk for his final appearances in the Bay area until next fall. **Cal Tjader** opens June 19, with **Andre Previn** coming in July 2. **Stan Getz** returns to the club July 17, with **Dinah Washington** booked in Aug. 7, to be

followed by Shelly Manne Aug. 21.

George Andros has run into a license hassle with his Fack's #2, and the Hiloos, who were set to open the place June 1, opened at the original Facks on Market Street instead. They will be followed by the Four Freshmen, who open July 11 for three weeks, with June Christy inked in after that . . . Fantasy execs Sol Weiss and Saul Zaentz off to New York in June for sessions with John LaPorta and Elliott Lawrence . . . Lea Brown set for one-niters the week of July 4 in the Bay Area. Fats Domino and Louis Jordan are the bill at the Oakland auditorium Arena July 4 . . . Vido Musso's 10-piece band, which opened May 25 for a series of weekend dances at the Avalon, was assembled for him by Virgil Gonzales, and included Gonzales' sextet plus Jerry Dodgion and other local lads . . . Drummer Lloyd Davis (ex-Brubeck) has been rehired by the San Francisco symphony for another year . . . Trombonist Chuck Etter has moved to San Francisco . . .

—ralph j. gleason

#### Boston

Anita O'Day got June off to a swinging start with a week-long stay at Storyville, following Shelly Manne and Ella Fitzgerald. The spot is expected to stay open through the summer doldrums . . . Leroy Parkins and the Excalibur Dixieland band are holding forth at the Five O'Clock . . . Herb Pomeroy and the big band playing to standees on Tuesday and Thursday nights at the Stable. Herb and tenor man Varty Haroutunian, drummer Jimmy Zitano, pianist Ray Santisi and bassist Johnny Neves operate the rest of the week.

The Boston Chamber of Commerce quietly is dickering to bring the Newport Jazz festival from Rhode Island to Boston next year . . . Stan Kenton took time out from recording work in New York to play a Friday night date at the Roseland State ballroom here and a Saturday night session at the Roseland ballroom in Taunton . . . Pianist Al Vega, with bass man Joe DeWeese and drummer Jim Zuccola, are swinging at the 1-2-3 club . . . Jay Migliori's new septet, featuring Jay's booting tenor and the nimble trumpet work of Bill Berry, brought to a happy end this season's jazz concert series at VFW hall in Cambridge . . . Ralph Flanagan and his orchestra played a one-niter at Lincoln park in Dartmouth, Mass. . . . Gisele MacKenzie takes over Blinstrub's for a week starting June 11.

—don cerulli

#### Detroit

Oscar Peterson with Ray Brown and Herb Ellis come into the Rouge Lounge June 13 to be followed by the Chico Hamilton quintet starting June 21. Recent attractions at the Rouge have included Shelly Manne's group, Carmen McRae, and Max Roach and Clifford Brown . . . Marian McPartland's trio gave way at Baker's Keyboard lounge to Barbara Carroll with Joe Schulman and Ralph Pollack June 2. Jeri Southern comes in June 23 for two weeks . . . Turk Murphy held forth from the Crest lounge for a fortnight, preceding the current bill that features the Four Freshmen . . . The most recent of promoter Frank Brown's presentations

# MS

Hope you like the theme song,

"To Love Again"

from Columbia Pictures'

"The Eddy Duchin Story"

Sincere thanks to all my associates,

—morris stoloff

## THANKS! ARTHUR MORTON,

FOR YOUR ASSISTANCE IN ORCHESTRATION

ON MY BACKGROUND SCORE FOR

"THE EDDY DUCHIN STORY"\*

—george duning

\*COLUMBIA PICTURES

"To Love Again"

from "The Eddy Duchin Story"\*

Thanks to my collaborators,  
Ned Washington, Morris Stoloff and

Frederic Chopin

Always,

George Sidney

\*Columbia Pictures

When in **CHICAGO**  
And Needing **REPROS**  
See **PHOTOMATIC**

**PROMPT** Service

**PHOTOMATIC CO.**

53-59 E. Illinois St. Chicago 11, Ill.  
Phone: WHitehall 4-2930

• ORCHESTRATIONS  
• COMBO ORKS • BAND MUSIC  
• Musical Supplies

For Free Catalog Write to:

**TERMINAL**

MUSICAL SUPPLY, Inc.  
Dept. DB, 113 W. 48 St., N. Y. 36, N. Y.

at the Graystone ballroom was billed as "Jazz Versus Rock and Roll," with the Count Basie band, Joe Williams, and Stan Getz among the participants. Outcome of the battle was not announced.

Fans lined up for a block opening night to see Dinah Washington at the Flame showbar. Ethel Waters, after an appearance at the University of Michigan Music festival, was scheduled to follow . . . Harpist Dorothy Ashby takes her trio into New York after a long stay at the Garfield hotel's Wal-Hah room . . . Fran Warren an-

nounced plans to leave Pajama Game after its local run.

—jim dunbar

#### Cleveland

Stan Getz played a week at the Cotton club June 4, with Chico Hamilton's quintet following . . . Ada Moore now featured singer at Korrmann's Back room . . . Norman Knuth and His Starlighters playing for summer dancing at the Statler . . . Chet Baker current at the Loop lounge.

Bill DeArango's inspired guitar leading weekend jazz concerts at the Shaker Village . . . Brother Matthew

(Boyce Brown) played on Bill Randl's TV show May 20, assisted by the Rev. Hugh Calkins on piano . . . Rose Murphy, Ellie Frankel's trio, and singers Audrey Morris and Jo Ann Miller all at Wexler's Theatrical lounge.

—m. k. mangin

#### New Orleans

Trombonist Santo Pecora and his Dixielanders pinch-hit at one of those Sunday afternoon bashes at the Parisian room while Tony Almerico and his band were in Memphis playing at the Cotton carnival . . . Al Hirt and his

(Continued on Next Page)

# ELDORADO

Custom-Built  
by LA TOSCA



## A TRULY MAGNIFICENT INSTRUMENT

Unsurpassed in performance, the ELDORADO, at \$1,500, is the finest investment an artist can make.

The ELDORADO reeds give you rich, perfectly-balanced, instantaneous response at every level of sound. Of specially tempered Swedish blue steel, they are hand-made, hand-riveted, hand-tuned.

The ELDORADO Silenced Bass Mechanism completely eliminates mechanical noise. The amplifying chamber (Casotto), made of the hearts of wood, painstakingly selected for resonance, produces a glorious fullness and roundness of tone. Sounding

board, doubly encased in aluminum, is free of vibration; musical voice is constant and perfect.

The superb performance of the ELDORADO is matched by its visual beauty. It is hand-crafted with all the love and artistry that go into the finest furniture. Its woods are lacquer-protected to make this superlative instrument as nearly weatherproof as an accordion can be.

The FRED. GRETSCH Mfg. Co., DB 656, Broadway, B'klyn 11, N. Y.

SEND FOR FREE BOOKLET DESCRIBING THE COMPLETE LA TOSCA ACCORDION LINE

# GRETSCH



## Perspectives

By Ralph J. Gleason

THE RUDY SALVINI BAND, into which so much time and effort went, put there by Bay area musicians and fans alike, ground to a halt at the end of May. And although there is talk of its revival later in the year, it seems at this point to be more a dream than a reality.

The Salvini band—five trumpets, four trombones, five saxes, and rhythm—played one night a week, with a few exceptions, throughout the months from January through May. It was, frankly, a jazz band, even though it devoted a considerable portion of its repertoire to dance tempo numbers in an abortive attempt to interest whatever crowd of dancers exists in the Bay area.

It featured arrangements by Jerry Coker, Jerry Mulvihill, Jerry Cournoyer (you had to be named Jerry to write for the band; it was one of the house rules), and others, and at one time or another practically every jazz man of any ability in the Bay area played with them.

DESPITE THIS, and some of the individual men such as Allen Smith, Coker, Jerry Dodgion, etc., had reputations on their own, the band never really got off the ground except occasionally. And this crystallizes a big point with bands such as this which graduate from rehearsal bands to working bands—the personnel changes so constantly there's little hope for a group unity.

I don't know how many drummers

### Strictly Ad Lib

(Jumped from Page 36)

band are playing for dancers at O'Dwyer's Sunday afternoon sessions, George Girard and his group having moved to other pastures after several months of grazing to packed houses . . . The Merry Macs were followed at the Safari lounge by Ronnie Gaylord and Gloria Van . . . Danny's Inferno is now under the management of Roger Burrell with a new name, the Pendulum. The orchestra at the Pit Friday and Saturday nights and Sunday matinees includes Mike Serpas, trumpet; Oscar Davis, alto; Chick Power, tenor; Jimmy Johnson, bass, and Bob De Sio, drums . . . George Rank and his orchestra followed Russ Carlyle into the Roosevelt hotel Blue room.

—dick martin

### Montreal

Stan Wood's orchestra is back at the Belmont amusement park dance pavilion for another summer season . . . The Montmartre Sunday afternoon jam sessions are continuing . . . Russell Thomas and Buddy Jordan, two of finest here, are fronting small bands at the Café New Orleans . . . Gerri Gale's date at the Normandie was encouraging and refreshing. It marked an experimental return to a show policy there . . . Lord Caresser, calypso singer, has been held over at the Venus de Milo room.

—henry f. whiston

## Voice Back, Kallen Back

New York — The speculation has ended concerning Kitty Kallen's inactivity. Last July, the songstress went into seclusion after losing her voice. About six months ago she was helped to recovery by Dr. Georgianna Preacher, professor of phoniatrics in Temple university's department of laryngology. Budd Granoff, her husband-manager suggested that she wait awhile before continuing her career.

Just recently, Kitty cut *True Love* from the MGM musical, *High Society* and *Will I Always Be Your Sweetheart?* for Decca. Milt Gabler, Decca's artist & repertoire director, was aware of the singer's illness, but the company decided to wait, despite contractual obligations the artist had with Decca, until Kitty was ready to work.

Kitty is also preparing to return to the night clubs. She has a three-year deal with the Riviera in Las Vegas which is not yet completed.

actually played with the band during the months it was active, but from the time Johnny Markham left because the local wouldn't let him work the extra night to the time, three weeks from the end, when Lloyd Davis took over, there was a constant hassel in the rhythm section. The trombones and saxes shifted around a lot, too, but the trumpets were pretty constant and that's one of the reasons why they were the best part of the band.

Nevertheless, the band on occasion was exciting. Of course, any band that size is, relatively, bound to be exciting merely because it exists. But this one, particularly on the final night when they blew Stanley Willis' great jazz tune, *The Wild One*, sounded like the major leagues.

HOWEVER, the failure of the Salvini band, and you have to consider it a failure in the long run, is significant. Without a doubt, no local jazz enterprise ever had such universal support from newspapers and radio. Pat Henry, under whose aegis the whole thing began, must have given it at least \$500 worth of plugs a week on KROW. They got more spots than Palmarita Village, the new housing development with its saturation campaign. Yet the band never drew better than 500 people, and there were nights—and remember it played only one night a week, Sunday—when it was a lot closer to 100 than 500.

Does this prove there is no future for a big jazz band in the Bay Area? If the leading jazz jockey and everyone else can't put it over, what's wrong?

Well, for one thing, you can't entice high school kids to dance to this sort of thing now. And the older jazz fans don't particularly dig dance halls. Then, too, the band was trying to compromise between an out-and-out jazz book and a commercial book. I hope Rudy tries again next fall. By then the climate may be healthier, by then he may be convinced to go all the way with jazz and the cumulative effect of all this spring's plugging may pay off.

## MUSICIANS

### FOR ALL INSTRUMENTS

- 518—THE AUTOMATIC MUSIC COMPOSER  
A mathematical jig-saw device that can make up an unlimited number of original songs, melodies and chords complete. Practical and educational. You must see this to believe it! . . . \$1.25
- 43—CHORD CONSTRUCTION AND ANALYSIS.  
How to use chords as fill-ins, background for correct improvising, etc. . . . \$1.50
- 57—HOW TO MEMORIZE MUSIC. A scientific method with exercises that develop and improve the capacity for memorizing music. . . . .50
- 959—SIGHT READING TECHNIQUE. A tested practical method that will improve your sight reading. . . . .50
- 52—HOW TO HARMONIZE MELODIES. The principles of improvising correct harmonic progressions for any melody. . . . \$1.00
- 47—IMPROVISING and HOT PLAYING  
Hundreds of improvisation patterns shown on all chords. A chord index locates many jazz phrases for any chord combinations. . . . . \$1.00
- 365—AD-LIB JAZZ PHRASES 1728 modern two-measure jazz phrases to fit all chords. . . . . \$1.00
- 04—MODERN CHORD SUBSTITUTIONS, chart of chords that may be used in place of any regular major, minor, and 7th chords .50
- 902—PROGRESSIVE JAZZ PASSAGES. Typical Be-bop examples in all popular keys. .50
- 371—MODERN BLUES STYLES. New style blues examples for all treble clef instruments . . . . .75
- 372—NEW STYLE AD-LIB SOLOS. Modern themes with ad-lib take-offs. For all treble clef instruments (chord symbols included) . . . . . \$1.25
- 16—HOW TO PLAY BE-BOP. Full analysis, theory and many examples. . . . \$1.50
- 907—HOW TO REHARMONIZE SONGS. Instructions in finding more modern substitute chords for conventional sheet music harmony. . . . .75

### FOR PIANO

- 940—NEW CHORDS FOR STANDARD HITS.  
Exciting, different harmonizations of all the best known all-time hits. . . . \$1.00
- 376—MODERN CHORD PROGRESSIONS FOR PIANO How to transform sheet music chords into modern extended chord positions. . . . . \$1.00
- 345—MAMBO RHYTHM PATTERNS FOR PIANO . . . . .50
- 370—SINGLE NOTE FIGURATIONS FOR STANDARD HITS Typical modern piano ad-lib variations applied to songs. . . .75
- 88—MODERN BLOCK CHORD PROGRESSIONS. Examples and exercises for the progressive pianist. . . . .50
- 80—THE BLOCK CHORD STYLE Full explanation and examples of this modern piano style, including a blockchord harmony chart. . . . . \$1.00
- 49—DESCENDING PIANO RUNS. For the right hand. Modern runs to fit the most used chord combinations. . . . .50
- 904—ASCENDING PIANO RUNS. For the right hand in all popular keys. . . . .50
- 66—PROGRESSIVE PIANO HARMONIZATIONS. The modern way of harmonizing any melody note using unconventional chord formation. . . . .50
- 354—MODERN CHORD APPLICATION. How to use fourth chords, 9th, 11th and 13th chords in modern jazz piano styling. . .75
- 364—LEFT HAND IDEAS FOR MODERN PIANISTS and how to apply them. . .75
- 366—HOW TO ACCOMPANY VOCALISTS on the piano Six effective styles of piano accompaniment clearly illustrated. . .50
- 153—SINGLE NOTE IMPROVISATIONS. Ad-lib jazz phrases to fit the most used chord progressions. . . . .50
- 980—MODERN JAZZ ACCOMPANIMENTS. How to play off-beat hon piano backgrounds. . . . .50
- 912—CHORDS BUILT BY FOURTH INTERVALS A chart of ultramodern 3, 4, 5 and 6 note chords and how to substitute them for conventional chords. . . . \$1.00

Money Back Guarantee on Everything

FREE CATALOG OF 500 PUBLICATIONS

PLEASE ORDER BY NUMBER  
WALTER STUART music studio Inc.  
421-D Chestnut St., Union, N. J.

# Filmland Up Beat

DOWN BEAT

By Hal Holly

With his *Rock Around the Clock* opus (Bill Haley Comets, et al) outgrossing most other Columbia pictures at this writing, producer Sam Katzman is moving into high gear with his current production *Cha Cha Cha*, and has added three more names to the list of musical luminaries featured.

In addition to the Mary Kaye trio and Perez Prado band, as noted here in our previous issue, the cast now also includes the Luis Arcaraz band, the Manny Lopez band (a top-bracket California territory Latin rhythm combo), and singer Helen Grayco, who as you most likely know very well, is Mrs. Spike Jones in private life. Mrs. Jones, who will have one of the more prominent acting-singing roles, will be making her screen debut.

The principal character (Stephen Dunne) is a combination a&r man and agent, and the story deals with the phenagling that goes on behind the scenes in the record business, with, as the title suggests, heavy emphasis on that south-of-the-border beat, a field of music still very much on the upswing in U. S. and other countries.

**MUSICOMMENT ON CURRENT PIX:** *The Man Who Knew Too Much* (Doris Day, James Stewart, et al). A Raymond Hitchcock suspense thriller that is not always so thrilling and in which Doris Day plays the role of the wife of a touring American medico who gets himself mixed up in the plotting of foreign assassins (you may recall it in a previous version of some 20 years ago). Climax takes place in London at a concert by the London Philharmonic, which grinds through a not-so-specially written cantata or something while the villain takes aim on his victim, figuring on clash of cymbals to drown the sound of the shot. Doris gets in a couple of songs, *We'll Love Again* and *Que Sera, Sera* by Livingston & Evans.

**ON AND OFF THE BEAT:** Pat Boone in Hollywood briefly last week to record song as main title backing for Allied Artists' *Friendly Persuasion* (Gary Cooper, Dorothy McGuire, Marjorie Main). Too bad he will not be seen in the picture, as he's a nice looking kid, and he nixed all offers of screen tests—there were several—on the excuse that he had to get back to his classes at Columbia university. Dot Records will release his record of the title song.

20th-Fox production chief Buddy Adler flew to Europe to talk to F. Sinatra about doing role of Virgil (it will be Vincent in the screen play) Jones in film version of *Solo*. As previously headlined, O. Peterson and E. Garner are first in line to soundtrack the piano solos, but actual signing had to await outcome of confab with Sinatra.

New title for *Step Down to Terror* is *The Wild Party*. It's the film in which one of characters is a jazz pianist (to soundtrack recorded by Pete Jolly) and in which Buddy DeFranco unit will be featured in jazz club sequences.

Ferde Grofe Jr., son of the *Grand Canyon Suite* composer, has joined producer Sam Katzman's staff as assistant story editor and idea man.

And another Clooney sister, 11-year-old Gail Ann, has entered show business with a role in Universal-International's *The Great Man* (Jose Ferrer, Julie London, Joanne Gilbert, et al).

Elmer Bernstein, whose underscore to *The Man With the Golden Arm* was something of a sensation in album form, will be doing more jazz albums for Decca.

Nothing new on Elvis Presley's first film assignment at Paramount, where he recently signed a seven-year acting pact, except that he will probably be teamed with Shirley McLaine.

Mary Kaye Trio up for real starring role in opus titled *When in Rome*, a Pantheon production dealing with adventures of a musical trio very much like the Kaye kids who are stranded in the Eternal City while on a European tour.

# Radio And Video

By Jack Mabley

IT SHOULD BE MADE CLEAR that we have no quarrel with Red Skelton's television show. He takes an assigned task, and he executes it well. He avoids bad taste and mediocrity. There is a place in the TV entertainment picture for well-handled assignments, even if Skelton's seems to be the perpetuation of old vaudeville routines.

The newest Trendex rating puts Skelton up with the top 10 shows in audience size, and he seems to be moving canned milk and auto polish pretty well. The milk people also pay for George Gobel's more advanced brand of humor, so they're covering the field and not short-changing any type of taste.

For how many years have variety shows been introduced by a line of singing, dancing girls (8—Count Them —8)? Skelton's shook their behinds in hula skirts the night I watched them. They squeaked a chorus: "Get ready to smile for Red's in style, and here he is now, the star of our show, Re-yeed SKELTON ! ! ! ! !"

**RE-YEED COULD HAVE DONE** this half-hour in his sleep. There were these two sailors cast away on a desert island, see, and they came across these two beautiful babes in hula skirts.

The girls were really there making a movie with a movie company on the other side of the island, but they pretended they couldn't understand English, and then there was this gorilla that came up behind Red, only it was really a man in a gorilla suit, and gosh it was just a riot.

Here, I'm being carried away. Red put on a little boy's hat and said, "I got to tell you about my little boy Richard." He put on a sailor suit and told sailor jokes to a buddy in a sailor suit.

**IT'S TERRIBLY UNFAIR TO** write out these jokes, because on paper you lose the flavor and punch. For instance, this one might not sound too funny just in plain black and white:

Red: "Say, you know I once had a shipmate who drowned scrubbing the deck?"

Buddy: "You had a shipmate who drowned scrubbing the deck? How's that?"

Red: "It was a submarine."  
As the roars died down, Red turned accusingly to the studio audience: "Are you here for fun or revenge?"

As we said, Skelton has been doing this sort of thing for many, many years. Probably it was one of his staples in burlesque, if he was in that branch of show business, and I seem to remember he was. The double-takes and leers and gorilla suits and dumb blondes and thumbs-stuck-in-the-door routines haven't changed an iota.

**IT'S NOT BAD.** It's interesting that the thing could survive through generations and still draw an audience of 20,000,000 or 25,000,000 every week.

David Rose and his orchestra were billed as one of the attractions, but we never saw him or his musicians, and the only music I recognized was a snappy three bars of the sailors' hornpipe as only David Rose could arrange to do it.

Buster Crabbe was the straight man, and he fitted nicely in the picture, too. He seemed capable of handling a tenor rendition of *Sweethearts on Parade*. I've never heard Crabbe sing, but he couldn't possibly be worse than those guys who used to stand at the side of the stage and wheeze out *A Pretty Girl Is Like a Melody* while the 8—count them—8 visions rumbled down the runway.



Mabley

Next Issue  
Your Program To  
The Newport Jazz Festival

# Duchin Pic A Fine Story Of Man's Fight Vs. Fate

The *Eddy Duchin Story* (Tyrene Power, with soundtrack solos by Carmen Cavallaro; Kim Novak, Victoria Shaw, James Whitmore).

As with all biographical films, only those on intimate terms with the principals will know to what extent *The Eddy Duchin Story* is accurate in certain details. But the fact cannot be denied that in the film's major theme—a man's struggle against implacable fate—we are seeing the hard, deadly truth.

Yet, despite its undertone of tragedy, the early portions of the picture move along brightly via a script neatly punctuated with nostalgia-breeding hit songs of the period covered (samples: *Ain't She Sweet*, *Harvest Moon*, *Nobody's Sweetheart*, *Body and Soul*, *Sweet Sue*, many others) enhanced by meticulous documentation as to cars, styles, and general decor. Died-in-the-wool New Yorkers will revel in its authentic scenic backgrounds.

An acquaintance of Eddy Duchin has said:

"Everything came easy for Eddy. Pharmacy school was easy (Duchin was a graduate pharmacist, but turned to music as a career); success came easy. Life was easy for him—only death was hard."

**DUCHIN'S ORIGINS** were as humble as those of Benny Goodman. Goodman's pop was a poorly paid suit cutter; Eddy's was a "pants presser." During his era (the late '20s until shortly before his death in 1951), Duchin was as much king of the "society bandmen" as Goodman was of the swingsters. Both married into uppercrust New York social circles. There were no other parallels.

Eddy, a better pianist than generally

thought, first attracted attention during a summer engagement at an ultra-ultra Catskill mountain resort. He entered the band business as pianist with Leo Reisman's band at the old Central Park Casino when it was one of New York's swankiest supper spots. He was a gay, charming, handsome chap with something more than a knack for dressing up popular melodies with fancy embroidery—he had class.

In no time at all he was heading his own band, creating a "cocktail piano" style that is probably as durable as anything in popular music, and became the darling of east coast society. He became so much a part of it that there was barely a raised eyebrow when he married beautiful Marjorie Oelrichs, whose family was among the bluest of New York bluebloods. Life could hardly have been brighter for a young musician bouncing over the peaks of success and happiness.

**THEN, TRAGEDY STRUCK** for the first time, as Marjorie died with the birth of their son, Peter.

Desolate with grief, Duchin found life as flat and flavorless as stale champagne. His son, instead of bringing him solace, was a reminder of his loss; Eddy turned the boy over to friends to raise and made a dreary attempt to



Tyrene Power as Duchin

carry on with his music, but he had no heart for anything.

With the advent of World War II, he enlisted in the navy and, spurning all soft berths in entertainment or medical units, distinguished himself as a combat officer on a destroyer. At war's end, Eddy returned to New York and discovered his son, also Chiquita, a young lady who had become so close to 10-year-old Peter that at first Eddy, his fatherly instinct finally aroused, was jealous of Peter's affection for her.

But before long Eddy realized that he had found not only a mother for Peter but a new happiness for himself in Chiquita. Then, tragedy struck again, as Eddy learned he was dying with leukemia. When they married, Chiquita also knew that they could be together for only a short time.

**THE PICTURE ENDS** as Eddy, nothing left to him but courage, takes Peter for a walk in the park to tell him in his own way what they are facing. Later they return home and sit down at two pianos to play a duet (Chopin's *E-Flat Nocturne*). Then the camera picks up Peter playing alone. When it shifts back to Eddy's piano, the bench is vacant, and only the music goes on.

Every performance, and the production as a whole, is well above Hollywood average. The underscore, by George Duning (*Picnic*), rates another high mark in both its original and adaptive portions. Cavallaro's piano solos are brilliant for this type of music. The song, *To Love Again*, an adaptation of the picture's principal theme (the Chopin nocturne mentioned above), is not sung in the picture.

—emge

## Ted Lewis Is Among New Discery Signees

New York — RKO-Unique Records has signed Edith Adams, Polly Bergen, Jack Smith, Ted Lewis, Lynn Roberts, and the Heartbreakers. Four new Unique releases of songs from new motion pictures by Miss Roberts, Jack Carroll, Smith, and the Joe LeLahy orchestra are receiving concomitant promotion by the MGM, RKO, and Paramount studios.

During June the company plans to release a set by Ted Lewis (*Me and My Shadow*), and LPs Jack Carroll, Lou Snider, Dolly Houston, and the Leahy-batoned group.



Carmen Cavallaro, who played the soundtrack piano for *The Eddy Duchin Story*, rehearses a portion of the music as director George Sidney (with pipe) and Columbia music head Morris Stoloff look on.

# Band Routes

DOWN  
BEAT

**EXPLANATION OF SYMBOLS:** b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club; NYC—New York City; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Ave., NYC; AP—Ailsbrook-Pumphrey, Richmond, Va.; AT—Abe Tuchen, 335 W. 57th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurze Agency, 214 N. Canon Dr., Beverly Hills, Calif.; McC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 598 Madison Ave., NYC; GG—Gale-Gale Agency, 48 W. 48th St., NYC—Ol—Orchestras, Inc., c/o Bill Black, 332 S. Michigan Ave., Chicago 4, Ill.; RMA—Reg. Marshall Agency, 4671 Sunset Blvd., Hollywood, Calif.; SAC—Shaw Artists Corp., 565 Fifth Ave., NYC; UA—Universal Attractions, 2 Park Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC; NOS—National Orchestra Service, 1611 City National Bank Building, Omaha, Neb.

**Albert, Abbey** (Statter) Buffalo, N. Y., h  
**Alexander, Tommy** (On Tour—Midwest) GAC  
**Aurty, Bill** (All Stars) Oakland, Calif., h  
**Bark, Will** (Broadmoor) Colorado Springs, Colo., h  
**Barlow, Dick** (Drake) Chicago, h  
**Barron, Blue** (On Tour—Chicago Territory) MCA  
**Barned, Charlie** (Palladium) Hollywood, Calif., 6/29-7/1, h  
**Bartley, Benny** (On Tour—West) NOS  
**Basle, Count** (Birdland) NYC, out 6/29, nc  
**Beecher, Little John** (On Tour—Midwest) NOS  
**Beloe, Dan** (On Tour—Midwest) GAC  
**Berg, Mischa** (Waldorf-Astoria) NYC, h  
**Blyers, Verne** (On Tour—Midwest) NOS  
**Butterfield, Billy** (On Tour—East Coast) MCA  
**Calame, Bob** (On Tour—Midwest) NOS  
**Carle, Frankie** (On Tour—Midwest) GAC  
**Carter, Tony** (Stardust) NYC, h  
**Caylor, Jay** (On Tour—Tokyo, Korea, Manila) GAC  
**Clayton, Del** (On Tour—South) NOS  
**Cross, Bob** (Statter) Dallas, Texas, h  
**Cummings, Bernie** (On Tour—East) GAC  
**Davis, Johnny** (Officer's Club) Chateau LaSmothe, France, pc  
**Dax, Richard** (On Tour—West Coast) GAC  
**DeHannis, Al** (Seaside Park) Virginia Beach, Va., out 9/3, h  
**Duke, Johnny** (Town Club) Corpus Christi, Texas, pc  
**Figart, Les** (On Tour—East Coast) MCA  
**Flintington, Duke** (Mocambo) San Francisco, Calif., out 6/17, nc  
**Enero, Johnny** (Elmo Billages) Mount, nc  
**Enlis, Dave** (Alpine Village) Cleveland, Ohio, nc  
**Faith, Larry** (New Horizon) Pittsburgh, Pa., nc  
**Fenherstone, Jimmy** (On Tour—Midwest) OI  
**Ferguson, Danny** (Shalimar) Fort Walton Beach, Fla., rh  
**Fields, Shop** (On Tour—Texas) GAC  
**Flick, Charlie** (Palmer House) Chicago, h  
**Fitzpatrick, Eddie** (Mapes) Reno, Nev., h  
**Flanagan, Ralph** (Moonlight Gardens) Cincinnati, Ohio, 6/22-23, h  
**Foster, Chuck** (Arizon) Chicago, out 7/17, h  
**Galante, Al** (Lakeside Amusement Park) Denver, Colo., h  
**Geertz, Chuck** (Sillman) Spokane, Wash., out 6/23, h  
**Glasser, Don** (On Tour—Midwest) OI  
**Hieft, Neal** (On Tour—Midwest) WA  
**Herman, Woody** (Blue Note) Chicago, out 6/24, nc  
**Hummel, Roger** (Ciro's) Columbus, Ohio, nc  
**James, Harry** (Lagoon) Salt Lake City, Utah, out 6/17, rh  
**Jernome, Henry** (Edison) NYC, h  
**Kaye, Sammy** (On Tour—Chicago Territory) MCA  
**Kenton, Stan** (On Tour—Midwest) GAC  
**King, Wayne** (On Tour—Chicago Territory) MCA  
**Kisles, Steve** (Statter) Washington, D. C., h  
**LaSalle, Dick** (Packstaze) Phoenix, Ariz., nc  
**Lombardo, Guy** (Roosevelt) NYC, h  
**Long, Johnny** (On Tour—Chicago Territory) MCA  
**Love, Preston** (On Tour—Midwest, South) NOS  
**Lurie, Dick** (Pin Wines) Cleveland, Ohio, rh  
**McGrane, Don** (Radison) Minneapolis, Minn., h  
**Matthy, Richard** (On Tour—Midwest) ABC  
**McIntyre, Hal** (On Tour—East) WA  
**Martore, Ralph** (Arnon) Chicago, 6/17-7/1, h  
**Marlin, Freddy** (Ambassador) Los Angeles, h  
**Masters, Frankie** (Conrad Hilton) Chicago, h  
**May, Billy** (On Tour—Midwest) GAC  
**Mercer, Johnny** (On Tour—Midwest) GAC  
**Mooney, Art** (Meadowbrook) Cedar Grove, N. J., h  
**Morgan, Russ** (On Tour—Midwest) GAC  
**Morris, Buddy** (Idora Park) Youngstown, Ohio, 6/28-7/8, h  
**Moslan, Roger** (On Tour—East) GAC  
**Murray, Hal** (Milford) Chicago, h  
**Pepper, Leo** (On Tour—Texas) GAC  
**Phillips, Teddy** (Pleasure Pier) Galveston, Texas, 6/29-7/12, h

**Rank, George** (On Tour—Texas) GAC  
**Ray, Ernie** (Park) Great Falls, Mont., 6/11, h  
**Reed, Tommy** (Muehlebach) Kansas City, Mo., h  
**Reichman, Joe** (On Tour—Midwest) GAC  
**Rudy, Ernie** (Roosevelt) New Orleans, La., h  
**Sands, Carl** (Vogues) Chicago, h  
**Sonn, Larry** (On Tour—East) GAC  
**Spivak, Charlie** (On Tour—New York State) MCA  
**Streater, Ted** (Flaga) NYC, h  
**Sudy, Joseph** (Pierre) NYC, h  
**Terry, Dan** (On Tour—East) GAC  
**Waples, Buddy** (St. Anthony) San Antonio, Texas, h  
**Watkins, Sammy** (Statter) Detroit, Mich., h  
**Weems, Ted** (On Tour—California) MCA  
**Wolk, Lawrence** (Arizon) Ocean Park, Calif., h  
**Williams, George** (On Tour—East) GAC

## Combos

**Adderley, Julian** "Cannonball" (Storyville) Boston, Mass., out 6/17, nc; (Showboat) Philadelphia, Pa., 6/26-30, nc  
**Airline Trio** (Piccadilly) NYC, h  
**Albert, Bob** (Tony Pastor's) NYC, nc  
**Allred, Chas** (Terrace) East St. Louis, Ill., cl  
**Allen, Henry** "Red" (Metropole) NYC, cl  
**Armstrong, Louis** (On Tour—East) ABC  
**August, Jan** (Sheraton Astor) NYC  
**Australian Jazz Quartet** (Basin Street) NYC, out 6/17, nc; (Jazz City) Hollywood, Calif., 6/22-7/3, nc  
**Baker, Chef** (Loop) Cleveland, Ohio, out 6/17, cl  
**Bo, Eddie** (On Tour—California) SAC  
**Bredice, Louis** (Adolphus) Dallas, Texas, h  
**Brown, Charles** (On Tour—South) SAC  
**Bryant, Rusty** (Brass Rail) London, Canada, 6/11-23, nc  
**Buckner, Milt** (On Tour—Atlantic City, N. J., Territory) SAC  
**Campbell, Choker** (On Tour—South) SAC  
**Carroll, Barbara** (London House) Chicago, out 6/23, cl  
**Charles, Ray** (On Tour—West) SAC  
**Colo, Cozy** (Metropole) NYC, cl  
**Condon, Eddie** (Condon's) NYC, nc  
**Davis, Bill** (Roosevelt) Detroit, Mich., out 6/21, cl; (Carr's Beach) Annapolis, Md., 6/29-30, cl  
**Davis, Eddie** (Cotton Club) Rochester, N. Y., out 6/25, nc  
**Davis, Miles** (Crown Propeller) Chicago, out 7/2, nc  
**Dea, Johnny** (Rainbow) New Brunswick, N. J., rh  
**Dougnet, Bill** (Zanzibar) Buffalo, N. Y., out 6/17, nc; (Pop's) Philadelphia, Pa., 6/26-30, nc  
**Domino, Fats** (On Tour—South, West Coast) SAC  
**Drifters** (Week's) Atlantic City, N. J., out 6/17, cl  
**Dukes of Dixieland** (Preview) Chicago, cl  
**Four Freshman** (Walk-In Laurye) Honolulu, Hawaii, out 6/29, nc  
**Fulson, Lowell** (On Tour—West Coast) SAC  
**Garner, Errol** (Black Hawk) San Francisco, Calif., out 6/17, nc; (Zardi's) Hollywood, Calif., 6/25-7/9, nc  
**Getz, Stan** (Zardi's) Hollywood, Calif., 6/22-7/12, nc  
**Gilbs, Terry** (Birdland) NYC, out 6/29, nc  
**Griffin, Buddy** (Palms) Hallandale, Fla., out 6/17, cl  
**Haley, Bill** (On Tour—East) ABC  
**Hamilton, Chico** (Cotton Club) Cleveland, Ohio, out 6/17, nc  
**Howes, Hampton** (Basin Street) NYC, out 6/17, nc  
**Holmes, Alan** (De Soto) Savannah, Ga., h  
**Hunt, Pee Wee** (On Tour—West) GAC

## Varied Summer Set For MJQ

New York—The Modern Jazz Quartet, which became in May the first jazz unit to play at the United States Naval Academy, will appear on the Sunday morning CBS-TV religious program, *Look Up and Live*, June 17.

They play the Cotton club in Cleveland June 22-31, and are likely to concertize at the Baltimore Museum of Art early in July. From July 16-29, the MJQ shares the bill with the Oscar Peterson trio, J. J. and Kai, Sonny Stitt at Basin Street in New York.

The quartet will be presented in concert at the Stratford Shakespearean Festival Aug. 8 and 10, and becomes a quartet-in-residence at the Music Barn in Lenox, Mass., Aug. 12-Sept. 2. Atlantic Records plans to cut an on-the-spot LP at the Music Barn.

**Jackson, Bull Moose** (Carr's Beach) Annapolis, Md., out 6/17, cl  
**Jaquet, Illinois** (Flame) Detroit, Mich., out 6/14, nc; (Pop's) Philadelphia, Pa., 6/18-21, nc  
**Jazz Messengers** (On Tour—Los Angeles Territory) SAC  
**Johnson, Buddy** (On Tour—South) GG  
**Johnson, J. J. & Kai** Winding (Cotton Tavern) Toronto, Canada, out 6/24, h  
**Jordan, Louis** (Zardi's) Hollywood, Calif., out 6/14, nc; (Harrah's) Stateline, Nev., 6/16-7/1, nc  
**Krupa, Gene** (Starlite Drive-In) Oakland, Ill., out 6/21, t  
**Lee, Jackie** (Casino) Toronto, Canada, out 6/13, t; (Casin Loma) Montreal, Canada, 6/18-23, nc; (Charlie Johnson's) Wildwood, N. J., 6/29-9/28, rh  
**Little Walkin' Bill** (Palms) Hallandale, Fla., out 6/24, cl  
**McCune, Bill** (Avonhoe) Miami Beach, Fla., h  
**McLaurer, Sarah** (Mandy's) Buffalo, N. Y., out 6/19, nc  
**McPartland, Marian** (Baker's Keyboard) Detroit, Mich., out 6/17, nc  
**Milburn, Amos** (On Tour—West Coast) SAC  
**Milton, Ray** (Apache) Dayton, Ohio, out 6/18, nc  
**Modern Jazz Quartet** (Cotton Club) Cleveland, Ohio, out 7/1, nc  
**Monte, Mark** (Flaga) NYC, h  
**Morgan, Al** (Steak House) Chicago, out 7/9, t  
**Morris, Joe** (On Tour—South) SAC  
**Murphy, Turk** (Chase) Detroit, Mich., out 6/29, h  
**Peri, Bill** (Rose Bowl) Fremont, Ohio, nc  
**Peterson, Oscar** (Rouge) River Rouge, Mich., out 6/14, nc; (Blue Note) Chicago, 6/27-7/8, nc  
**Powell, Chris** (Sparrow's Beach) Annapolis, Md., out 6/21, cl  
**Powell, Jesse** (On Tour—East) SAC  
**Psycock, Red** (Zanzibar) Buffalo, N. Y., out 6/25, nc  
**Rico, George** (Syracuse) Syracuse, N. Y., h  
**Roach, Max-Clifford** Brown (Tuzi) Milwaukee, Wis., out 6/23, nc; (Blue Note) Chicago, 6/27-7/5, nc  
**Rocco, Buddy** (Hoffman Beach House) Point Pleasant, N. J., h  
**Rogers, Shorty** (Palladium) Hollywood, Calif., 6/23-23, 6/28-29, nc  
**Roth, Don** (Kansas City Club) Kansas City, Mo., out 7/7, pc; (Athletic Country Club) Dallas, Texas, in 7/11, pc  
**Sheninger, George** (Riviera) Rochester, N. Y., out 6/24, cl; (Casino Royal) Washington, D. C., 6/25-7/1, nc  
**Shirley, Johnny** (Red Hill) Pennsauken, N. J., out 6/17, t; (Birdland) NYC, in 6/21, pc  
**Snyder, Benny** (On Tour—East Coast) Lou Reda Musical Attractions  
**Smith, Somethin'** (Ankara) Pittsburgh, Pa., out 7/1, nc  
**Stitt, Sonny** (Roosevelt) Detroit, Mich., out 6/21, cl  
**Three Jacks** (Wheel Bar) Colmar Manor, Md., cl  
**Three Suns** (Henry Hudson) NYC, h  
**Troup, Bobby** (Castle) Los Angeles, t  
**Tyronas** (Rainbow) York, Pa., out 6/17, nc; (Nite Cap) Newark, N. J., 6/18-7/1, cl  
**Walker, T-Bone** (Glendon's) Cleveland, Ohio, out 6/17, nc  
**Williams, Billy** (Melody) Hollywood, Calif., out 6/21, nc  
**Wilson, Teddy** (Embers) NYC, 6/18-8/5, nc  
**Yagers, Sol** (Metropole) NYC, cl  
**Young, Lester** (Town Tavern) Toronto, Canada, out 6/18, nc



THIRTY CENTS PER WORD  
MINIMUM TEN WORDS

## Classified Section

REMITTANCE MUST ACCOMPANY COPY —  
COUNT NAME, ADDRESS, CITY AND STATE  
DEADLINE: 5 WEEKS PRIOR TO PUBLICATION  
BOX NUMBER SERVICE: 50c EXTRA

### ARRANGEMENTS

**SONG-WRITERS**—Music composed for your lyrics. Piano arrangements made. Don Olby, 818 Van Buren, Milwaukee, Wis.

**ARRANGING LESSONS** you can understand. Study arranging by correspondence. Send \$1.00 for first lesson to: Arranging Service, 2907 Kilburn, Dallas, Texas.

**ONLY 50c** "Let's get acquainted offer." You get ONE ARRANGEMENT plus free list. Sorry, one to a customer. Composcript, 166 Copley Ave., Teaneck, N. J.

**SPECIALSII** Trumpet Tenor Trombone, Trumpet Alto Tenor and Trumpet Alto Tenor Trombone arrangements. Music Arranging Service, 24 Lincoln Ave., Pittsford, N. Y.

**TENOR BAND ARRANGEMENTS.** For details write: Bob Bullard, 1118 North Sixth, Maywood, Illinois.

**DIXIELAND ARRANGEMENTS**—75c each. Zep Meisner, 6016 Biloxi, North Hollywood, Calif.

### FOR SALE

**ORCHESTRA COATS**—Bargains. Blues, Grays. Whites. Reduced \$4.00. Tuxedo trousers, every size \$3.00. Free Lists. Wallace, 2153 N. Halsted, Chicago.

**BUSSES** 12 pass. Limos. 21-37 Pass. Flexibles, etc. Busses wanted. Box 738, Down Beat, 2001 Calumet, Chgo.

**NEW WHITE ORCHESTRA COATS SINGLE BREASTED \$15. USED WHITE ORCHESTRA COATS SINGLE BREASTED \$5. TUXEDO TROUSERS \$4. KALE UNIFORMS, 1210 JEFFERSON, CHICAGO, ILL.**

### HELP WANTED

**MUSICIANS**, all chairs, Traveling Orchestra. Box 1460, Denver 15, Colorado.

### MISCELLANEOUS

**WRITE SONGS???** Read "Songwriter's Review" magazine, 1650-DB Broadway, New York 19, 25c conv: \$2 year.

**ORCHESTRA STATIONERY** Business cards, ads, cards. Samples. Jerry's, P. O. Box 664, Pottstown, Pa.

**23,000 COMEDY LINES**, bits, parodies, routines! Free Catalog. Writer: ROBERT ORREN, 73-11 BELL BOULEVARD, BAYSIDE 64, NEW YORK.

**SONGWRITERS!** Music composed, arranged, printed, recorded. ALL WORK GUARANTEED. Information FREE. Five Star Music Masters, 307 Beacon Building, Boston, Mass.

**SONGWRITERS!** Music composed, arranged, print songs. Royalty basis. National sales & promotion if selected. No charge for melodies. Send material. Music Makers, Dept. DB-16, Box 2507, Hollywood, California.

### RECORDINGS

**50 COMMERCIAL RECORDS** of your own song custom made at low cost. Sterling Records, 25 Beacon Bldg., Boston, Mass.

### RECORDS

**FREE LP BONUS Offer!** Write ARG—841—Corner Station—N.Y.C.

**WANTED**—Guy Lombardo transcriptions and commercial records. Top prices. David Kressley—Locust St.—Coopersburg, Penna.

## Five Local 47 Boardmen Quit

Hollywood—Five members of Local 47's board of directors, recently "convicted" along with acting president Cecil F. Read and other Local 47 members of charges growing out of the local's rebellion against the authority of national president Petrillo, have resigned from their union positions.

The move was part of strategy evidently aimed at keeping Read supporters in control of the local union, as the five replacements are all equally friendly to the Read faction.

Those resigning were Uan Rasey, Jack Dumont, Ray Toland, Bill Atkinson, and Warren Baker. Their replacements: John Tranchitella, Warren Barker, Herbie Harper (the prominent jazz trombonist), Virgil Evans, and Maury Harris. The resignations were turned in one at a time, leaving a majority of Read supporters on the board at all times to elect the interim replacements.

All office holders in Local 47 come up for re-election at the end of this year.

## Contemporary In Big Disc Push

Hollywood—Hitting a new high in recording activity, Contemporary-Good Time Jazz Records has been releasing one 12" album a week since last March and will continue to do so as long as dealer demand persists, according to Les Koenig, president of both labels.

With the accent on new talent at the plattery, three CR-GTJ artists and a new two-beat band have been recorded in their first albums which are now on the shelves. They are Duane Tatro with *Jazz for Moderns*, Buddy Collette's *Man of Many Parts*, in which the reedman plays a variety of instruments as well as writing most of the compositions, blues singer Claire Austin's *When Your Lover Has Gone*, and the Ray City Jazz band.

Marked for release this month are albums by Kid Ory, Hamp Hawes, Shelly Manne, the New Orleans Jazz Society, Buddy Collette, Wally Rose, Lenny Niehaus, and Don Ewell.

## French Tenor Jaspas Settles In New York

New York — France's best-known modern tenor, Bobby Jaspas, has his Local 802 (New York) card, and at presstime was negotiating for record sessions. An Angel date is a possibility. Jaspas turned down an offer to join the new Ray McKinley-directed Glenn Miller band, preferring to remain in New York and take his chances in jazz.

Jaspas's wife, the American singer-pianist-arranger, Blossom Dearie, who organized the singing Blue Stars while in France, is also back and may sign a record pact with Norman Granz.

## WHERE TO GO

New Orleans Jazz Nightly By The World's Greatest Dixieland Musicians  
Featuring Sensational Trumpet Of  
**TEDDY BUCKNER**

★ Hervey Brooks, Piano  
★ Jesse Sailes, Drums  
★ Bill Woodman Sr., Trombone  
★ Joe Darenbourg, Clarinet  
★ Art Edwards, Bass

**400 CLUB**

1330 W. 8th St. Closed Mondays DU 2-0330

**HOWARD RUMSEY'S**  
Lighthouse All-Stars

**THE LIGHTHOUSE**

Hermosa Beach

Top Modern Jazz Names  
In Concert

**ART BLAKEY**  
and the  
**JAZZ MESSENGERS**

Playing Nightly

**JAZZ CITY**

Jazz International Every Tuesday Night  
Symphony Sid Broadcasting Nightly

Hollywood Blvd. at Western HO 4-8446  
No Admission No Cover

**ZARDI'S JAZZLAND**

Opening June 22

**ERROLL GARNER**

and

**STAN GETZ QUINTET**

6315 Hollywood Blvd., (at Vine)  
HO 5-3388

**OPERATORS!**

List your club or ballroom at our special package rate.

For particulars write  
Advertising Dept., DOWN BEAT  
2001 Calumet, Chgo 16, Ill.

It's  
**"CALL NINA"**

The Musicians Exchange

For Complete 24 Hour Phone Service

HOLLYWOOD 2-3311

1570 N. Gower, Hollywood 28, Calif.

"Through Our Switchboard Speak the Nicest People in the World"

**SONGWRITERS**

PROTECT YOUR IDEAS!

HOLD ALL SONGS, POEMS!

Write for safe, correct procedure!  
**SONG SERVICE**

Dept. DB 333 West 56th St. New York 19, N.Y.

## Packaged Goods

(Jumped from Page 18)

ballads, and *Dirie*) sung with a smooth, well-mannered blend by the Norman Luboff choir. Listeners who prefer the direct impact of much of this material should consult the catalogs of Folkways and other independent labels with folk divisions. Others who want a gentle, unpretentious, and well-sung-within-its-limits choral program will enjoy the set. The cover—a beautiful shot of a southern plantation—is exceptional and is unmarred by any printing at all, not even the label sign.

### MARLENE

Balladonna might be a good term for the ever-growing group of girl singers who have rejected pop material and familiar standards to concentrate on

little-known and nearly forgotten songs of quality. Savoy's new discovery, Marlene, falls into that category, and could become one of the good ones. *I Think of You with Every Breath I Take* is the title song of her first album (Savoy 12" MG-12058) and on other off-beat efforts like *Without a Word of Warning, Some Other Time, Accent on Youth*, and *If I Love Again*, she shows a clear, in-tune voice and good feeling for lyrics, along with the regrettable tendency to be overconscious of enunciation and too careful of not making a mistake. It gives an impression of stiltedness that probably would not be evident in an atmosphere less formal than an initial recording session.

### JOHNNY PARKER

Surprise! A new male singer makes an album and he doesn't sound like

## Noteworthy

New York—Sammy Davis Jr., playing a high school benefit, did a number on trumpet, after which the principal asked the students if there were questions. A sweet young thing rose and asked, "Mr. Davis, do you read notes?" To which Sammy replied, "Well, yes I do. But just enough not to louse up my playing."

Sinatra! Newcomer Parker teams with guitarist Tony Mottola on *While We're Young* (Kapp 12" KL-1019) to produce a most enjoyable first effort. His approach to a song is in the Johnny Mercer-Art Lund vein—light, ingratiating, casual. Withal he has the ability to sell a lyric (*Nevertheless, You Must Have Been a Beautiful Baby, If I Had You, It's Been So Long*, etc.). Unusual is the programming, which gives four tracks to Mottola's guitar in order to break up an entire set of vocals.

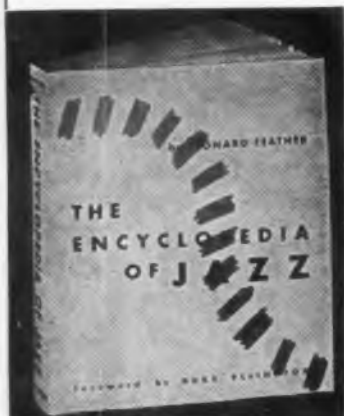
### KITTY WHITE

*Cold Fire!* (EmArcy 12" LP MG 36068) is Kitty's best LP thus far, both in terms of her own warm, sure-timed performances and the unusual fact that all the material here is new, some even unpublished, and some quite fresh. Recommended, for example, are the limber invitation, *If I Were You*, and the tender if self-deluding *As Children Do*. Occasionally Miss White becomes a little overwrought on such tear-spinners as *Cold Fire* and *Plain Gold Ring*, but for the most part, she projects with intelligence and urbanity. The arrangements by Harold Mooney, who also conducts, are knowledgeable and generally apt. In a few places, there is enough echo to traumatize the Grand canyon. A better-than-average pop LP, recommended especially because of the all-too-rare programming.

### GEORGE SIRAVO

*Polite Jazz* (Kapp 12" LP KL-1016) is all too polite but is hardly jazz except for a few solo bits here and there by Boomie Richmond, Lou Stein, Lou McGarity, Charlie Shavers, Billy Butterfield. The rest is sweetened strings, and tie-and-jacket arrangements for the most part. Some of it is rather tasty for this context and some is not, but very little of it is for the jazz buyer. Annotator George Simon should know better by now than to keep emphasizing the word "jazz" as applied to this tea-pot for Aunt Jane.

## Money Saving Offer to Down Beat Readers Only THE ENCYCLOPEDIA OF JAZZ



For fascinating reading  
For lifetime reference  
Acclaimed as a MUST by

Louis Armstrong • Leonard Bernstein  
• Duke Ellington • Benny Goodman  
• Norman Granz • John Hammond  
• Woody Herman • George Shearing  
• Deems Taylor.

A strikingly beautiful gift: 8 1/2 x 10 1/2 (record album height).

### AUTOGRAPHED

by Leonard Feather

Jazz Authority and Columnist  
for Down Beat Magazine

with an exciting foreword

by DUKE ELLINGTON

#### • 1,065 BIOGRAPHIES

of the men and women who have made jazz. Life-histories plus their addresses where possible.

#### • PLUS 200 PHOTOGRAPHS

from the beginning—a fascinating picture-album of jazz history.

#### • PLUS many other features:

A Jazz History, Jazz Analysis (with music), Basic Record Guide, Record Companies, Jazz Organizations, etc., etc.

#### SPECIAL COMBINATION OFFER:

The Encyclopedia of Jazz, regular price—\$10.00, plus 1 year's subscription to Down Beat (\$7.00). Total Value \$17.00. You get BOTH for only \$13.50!

RETURN  
THIS  
MONEY-  
SAVING  
COUPON  
TODAY

Maher Publications, Inc.  
2001 Calumet, Chicago 16, Ill.

Please send me The Encyclopedia of Jazz and enter my subscription to Down Beat for 1 year (26 issues).

I enclose \$13.50 (instead of the regular price of \$17.00)

I enclose \$7.00 for a one year subscription to Down Beat alone

Name \_\_\_\_\_

Street & No. \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

62756

## Jazz Photos

Another in Down Beat's continuing series of outstanding examples of jazz photography is the portrait on the opposite page of Sidney Bechet, veteran soprano saxist who has made his home in France for the past several years. Picture was taken by Frank Wolff.

play-  
a num-  
e prin-  
re were  
ng rose  
ou read  
replied,  
a not to

ms with  
e We're  
to pro-  
ort. His  
Johnny  
ingra-  
has the  
rtheless,  
ul Baby,  
ng, etc.),  
e, which  
s guitar  
re set of

LP MG  
thus far,  
rm, sure-  
unusual  
e is new,  
ome quite  
mple, are  
ere You,  
ading As  
Miss White  
t on such  
and Plain  
part, she  
urbanity.  
d Mooney,  
ledgeable  
w places,  
matize the  
an-average  
pecially be-  
ramming.

KL-1016)  
y jazz ex-  
and there  
Stein, Lou  
Billy But-  
ed strings,  
nts for the  
ther tasty  
is not, but  
jazz buyer.  
ould know  
mphasizing  
to this tea-

**OS**

continuing  
ples of jazz  
on the op-  
het, veteran  
le his home  
veral years.  
Wolff.

Down Beat



AVEDIS **ZILDJIAN** CYMBALS

ایفدیس  
زیدجیان

AVEDIS  
**ZILDJIAN CO.**

GENUINE  
TURKISH CYMBALS  
MADE IN U.S.A.



*The World's Finest Since 1623*



