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February 6, 1957

# down beat.



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**Jerry Lewis**  
*'I Dig Bands'*

THE UNIVERSITY  
OF MICHIGAN  
MAR 2 1959  
PERIODICAL  
READING ROOM

**Writers:** Leonard Feather—Ralph J. Gleason  
Nat Hentoff—John Tynan—Barry Ulanov

**Features:** Up Beat Section—Frank Rosolino  
Bobby Hackett—Quincy Jones—Ray McKinley

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February 6, 1957

chords and discords



**Disturbed . . .** Union, N. J.

To the Editor:

The staff, in general I thought, did a nice job on the Tommy Dorsey tribute. One thing in particular disturbs me from Ulanov's article. In his last paragraph he is "shocked" to see that "jazz purists" (obviously meaning those who prefer the old school) made nothing more than a passing mention of Dorsey's death in their "chronicles."

Now, Mr. Ulanov, may I ask: just what "chronicles" are you speaking of? To my knowledge, the *Record Changer* magazine was for the last five years or so, the only "purist" publication, but they haven't published an issue for the last five months! Only other I can think of is *Record Research*, usually interested in only discographical matter, whose last issue was printed prior to TD's passing.

This is probably just another smear statement in Ulanov's narrow-minded ramblings toward traditional jazz and (as usual) completely unfounded.

Bill V. Stamm

**Impressed . . .** Springfield, Mass.

To the Editor:

Nat Hentoff's review of the Riverside *History of Classic Jazz* in the Dec. 12 *Down Beat* impressed me so much that I had to dig into my kitty and buy it right away.

I have just finished listening through it once, and decided to write you before I start the second run. Being a jazz collector in his early 20s, I've missed just about all the buildup and background to Bird, Monk, Mulligan, etc., so I believe this set will be of tremendous value to me . . .

Thank you very much for your wonderful review; without it I doubt that I would have bought the set, and look what I would have missed.

J. Richard Malone

**Trapped . . .** New York, N. Y.

To the Editor:

I notice that it has become the current vogue for musicians who have their records appraised in *Down Beat* to drop a line to thank you, or at least to cancel their subscription.

In the last issue I received a hefty heckle from Hentoff, but to show that I have the right spirit (whatever that

may be), I simply shrugged my good shoulder, wiped the tear from my eye, and dashed off the following verse.

Mr. H. accused me of "trapping my sidemen in a vacuum," so . . .

*Ode To a Bad Record Review*

with all due apologies  
to the writers of  
*Under a Blanket of Blue*

Trapped in a vacuum with you,  
Playing those square arrangements,  
Tryin' to swing's an impossible thing,  
Trapped in a etc . . . etc . . .

That was a lousy LP,  
Nothing went right — now did it?  
Who can excuse those ghastly reviews,  
Trapped in a etc., etc.

Even musicians, faced with decisions,  
make mistakes,  
Might have been better if London  
Records has lost the tapes —  
no belly aches!

Now that *Down Beat's* put you down,  
Try and face life with your chin up,  
On with the set, perhaps Hentoff will get  
Trapped in a vacuum with you.

Ralph Sharon

**Needs Help? . . .**

Milwaukee, Wis.

To the Editor:

It's about time somebody did something about a matter that needs correcting. I think you can help by printing this "open letter."

It concerns one male jazz singer whose breaks are currently the lowest. His name's Jackie Paris.

To begin with, with what little news we pick up on in this town, we've understood that Jackie's only worked 20 weeks in the last five years!

Yet, here is one of our major jazz voices, out of work, unrecognized, while "cute little singers" like Chet Baker and Torme haul in money. You're critics—do they really cut him?

You're supposed to be a staunch backer of jazz, and you've helped many musicians, yet why all the neglect? In your Critics poll, two people voted for him. This is probably heresy to you, but I don't think "Satchelmouth" or Sinatra touch him.

A little publicity from *Down Beat* could give him a start. In his own words, "I just wanna sing." Why not help him?

Russell Colber

(Ed. Note: Jackie Paris was named New Star male singer in *Down Beat's* Jazz Critics poll in 1953. His recordings have consistently received excellent reviews in these columns. His talent were hailed in these pages as far back as 1947. Help from *Down Beat* has not been totally lacking.)

**BIG MAN ON DRUMS**

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**Modern Jazz Duet**

London—The Modern Jazz Quartet's *Django* was voted their favorite record of all time by listeners to the BBC's *World of Jazz* program. It was also the most requested record of the year on the *Jazz in the Making* show.

Last year the British critics voted *Django* the best modern jazz recording of the year. This year's choice was the MJQ's *Concorde*.

## the first chorus

By Jack Tracy

THERE APPEARS regularly in the Chicago American a smug, carping column on television written by one Janet Kern. It daily offers ample fodder for those who say a woman's place is in the home.

A recent example of her knowledgeable, non-biased reporting had to do with New Year's Eve TV.

Offering the opinion that the four-hour ABC show that night which featured the bands of Lawrence Welk and Ray Anthony was one of the best "long" shows of all time, she compared it to other programs appearing opposite it.

AMONG THEM was the Robert Montgomery show, the Trendex rating of which was considerably lower than Welk-Anthony's. Quoth the magpie: "This is noteworthy in view of the fact that Montgomery delved into a jazz concert that night. So many self-styled 'creative' young TV experts keep clamoring for more jazz on TV (while deploring and laughing off the Welk-Anthony style of musical fare) that this ABC triumph is exceedingly significant."

Significant to whom? Even disregarding the fact that Welk's and Anthony's styles are so far apart that to lump them together as one is either out of ignorance or for the purpose of setting up a straw man, let's look at the Montgomery show and see just how much of a jazz concert it was.

Teddi King sang *Married I Can Always Get*. A Dorothy Olson sang *Little White Duck*. The Nitecaps sang *Tough Mama* and Eddie Dano sang *My Last Night in Rome*. The Hugo Winterhalter orchestra played *Blue Violins*. Ann Gilbert sang *Hooray for Love*. Eddie Heywood played his big pop hit, *Canadian Sunset*.

THE CLOSEST to jazz the show ever got was during a couple of tunes played by Henry (Hot Lips) Levine. And he wasn't much closer than New Year's Eve is to the Fourth of July.

This is a shoddy way for Miss Kern (and other writers do it, too) to sound off about an area in which she has no knowledge and many prejudices. For a person who has written that she thinks just about the ideal type of music is Wayne King's, to become a musical expert on what should or should not be played on TV is tantamount to my reviewing books on mortar-making.

How much better it would have been for her to suggest that maybe many people were home partying it up that night and a show that contained four hours of good dance music was what most TV watchers were interested in.

TO QUOTE further from the same column, "my father complains I'm a 'lowbrow', and the professional 'intellectuals' in and around TV consider my tastes positively nobrow."

I couldn't have put it better myself.



# down beat

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This month's *Up Beat* section contains, in addition to a complete Dave Brubeck piano solo, a five-piece combo arrangement from the pen of Quincy Jones, *Jones Beach*.

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## down beat



### ON THE COVER

Jerry Lewis is a man wholeheartedly interested in music—especially big bands. He also has come out of nowhere with a big hit record and album. Read the story of the new Jerry Lewis on page 13.

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## feather's nest

By Leonard Feather

IN TAKING ISSUE with a few points raised by Nat Hentoff in his review of *The Encyclopedia Yearbook of Jazz*, I'd like to make it clear immediately that the traditionalist jazz critics to whom many of his opinions, as well as mine, are anathema, and who would like nothing better than to drive a wedge between us, need derive no aid and comfort from the following friendly disagreement.

Our views, on the basis of everything written by both of us in the last sev-

eral years, surely must be as close as those of any two jazz critics you can name, but no two writers are ever likely to be in complete agreement, and this happens to be one instance where I feel my side of the story should be told.

FIRST, NAT contested my claim that the rapport established between church and jazz was not logical. In taking umbrage at this statement, he seemed to be twisting my words to make it appear that I had implied disapproval.

Far from decrying the interest of men like Father O'Connor and Father Huddleston, I am delighted to find anybody taking an intelligent interest in jazz and applying his interest to constructive ends. The word "logical" was used in the sense that these events

were not to be expected or predicted in the normal course of things.

There was no such natural, obvious, logical tie between jazz and the church, as there is between religious music and the church, but the fact that it was not logical did not make it in any way undesirable. When you come down to facts, it just happened that certain men of the cloth happened to be jazz fans. This was not logic but chance.

AS FOR THE contradiction concerning the fading lines between jazz and classical music, my objection is less to the disagreement with this than to the manner in which it is expressed. "This conclusion just isn't true," it seems to be, is a high-handed and dogmatic statement for which "I don't agree with this" would be a fairer and humbler substitute.

In an area as intangible as musical criticism, where there are so few facts and so many opinions on which to base one's statements, one is treading on dangerous ground in imperiously stating that anything "just isn't true." The mere fact that Nat concedes that "there has been some blurring" of the lines between jazz and classical music shows that the whole question is one of degree, and of opinion, not of fact.

A more effective method of showing this would be to subject Nat to the *Blindfold Test*. Like many professional musicians, he might find great difficulty in determining which records in a specially selected group are played or written by classical musicians, jazzmen or both.

IF NAT COULD take a bunch of 1935 records by jazz musicians and mix them up this way—whether they be Ellington, Fletcher Henderson, Winky Manone, or you-name-it—I'll bet my last cent that they could be distinguished immediately.

The fact that works by Bob Graettinger, Bill Russo, Pete Rugolo, et al. have been mistaken for classical works in *Blindfold Tests* proves my point beyond a shadow of doubt—that *in my opinion* (and the opinions of blindfoldees and other musicians with whom I have discussed this) the use of atonality, the infinitely higher degree of musicianship among jazzmen, and many other factors, have combined to bring jazz and classical music immeasurably closer together.

In my opinion, Nat. Not "Your conclusions just aren't true."

ONE OTHER POINT: A more careful reading of the preamble to the *Musicians' Musicians* poll would have made it perfectly clear why these particular persons were the voters. The list of voters was compiled by digging up the names of other poll winners through the years (in *Metronome*, *Down Beat*, and *Esquire*) and by supplementing this with a few musicians who have doubled as critics, plus a couple of last-minute substitutions (for poll winners whose votes hadn't arrived) to bring the total to 100.

So the results gave us a list of "Poll Winners' Poll Winners." This should surely explain why persons such as Baby Dodds and George Lewis did not vote. However, who knows what next year's *Yearbook* may bring? Maybe by public demand Kid Ory will name his favorite flutist.



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# strictly ad lib

## NEW YORK

**JAZZ:** Look Up and Live, the Sunday morning CBS-TV religious program prepared by the National Council of Churches of Christ, began eight weeks of jazz and folk music Jan. 6 . . . CBS-TV's Sunday Odyssey program, pleased with Fred Ramsey's jazz-root film, send him to Jamaica to document a rare voodoo ceremony . . . Rex Stewart started a series of four jazz lectures and two demonstration concerts at Middlebury college, Vermont, Jan. 18. They run into early March . . . Pianist Tommy Fulford, born 1912, who played with Chick Webb and Ella Fitzgerald, and recently had been working afternoons at the Metropole with Tony Parenti, is dead . . . Louis Armstrong broke it up again at Basin Street. While in town, he cut at least 19 of some 40 scheduled sides for Decca, which presumably will be part of the huge retrospective Armstrong package Milt Gabler is preparing . . . Sarah Vaughan is now being booked by the Willard Alexander office . . . The Benny Goodman band pulled enthusiastic crowds at the United States Central Exhibit at the Constitutional Fair in Bangkok, Siam. Hank Jones writes: "Musicians here can't get enough records and are avid listeners. Have met some good musicians." French jazz pianist Henri Renaud, working with Bill Coleman in Paris, has signed with Ducrètet-Thomson . . . Lester and Mary Young's new daughter is named Yvette . . . Keg Parnell playing with Snub Moseley at the Frolic Bar, down the road apiece from The Metropole . . . Al Hibbler, Bud Powell, and Johnny Smith are at Birdland from Jan. 24 to Feb. 6. Then the Count comes in for a week . . . Sanford Gold now playing intermission piano opposite Hobby Hackett at the Voyager room of the Hotel Hudson . . . Gene Krupa and trio open at Miami Springs Villa, Miami, for 10 days Feb. 15 . . . Ruby Braff rehearsing a band with Bob Wilber, Buddy Tate, Benny Morton, Walter Page, Nat Pierce, Sam Herman, and Walter Johnson . . . Phil Woods, Eddie Costa, Nick Stabulas, and Teddy Kotick have been playing Sunday afternoons at the Rainbow Room, 120-31 83rd Ave. Kew Gardens . . . Cannonball Adderley finishes at Cafe Bohemia Feb. 27. J. J. Johnson is in from Feb. 1-10, with Les Jazz Modes on hand Feb. 1-7. Buddy DeFranco is a good possibility for the club Feb. 8-28, and the Ronnie Bright trio with Joe Benjamin and Bill Clark are in Feb. 11-24 . . . Benny Moten, formerly with Red Allen and Ella Fitzgerald, playing bass with Wilbur De Paris . . . Billy Taylor trio has been working opposite Cy Coleman in the latter's Playroom . . . Kenny Burrell is now the guitarist with Vinnie Burke's jazz string quartet which also includes violinist Dick Wetmore and cellist Calo Scott . . . While Eddie Condon and company were in Britain, Jimmy McPartland was in the club for three weeks with Vic Dickenson, Pee Wee Russell, Johnny Varro, Buzzy Drootin, and Arvell Shaw.

**ENTERTAINMENT-IN-THE-ROUND:** Sammy Davis Jr. almost sure to get the starring role in Henry Armstrong Story, and is also likely to film a half-hour musical TV series for Flamingo Films . . . Fats Domino is a possibility for a British tour starting in mid-May . . . At presstime, two possibilities for a British band in exchange for Bill Haley were Lonnie Donegan in a tour with the Harlem Globetrotters or modern tenor Tommy Whittle heading a combo on maybe the Birdland tour . . . Ted Heath will definitely play Carnegie Hall, not Brooklyn Academy, Feb. 9 . . . Joe Derise has opened an extended engagement at the Westnor in Westport, replacing Peter Walters who had been there for 2½ years . . . Band-leader Lynn Hope back from 13 months in Beirut, Cairo and Alexandria . . . Bob Dorough at the Village Vanguard . . . Kaye Ballard at the Bon Soir through January . . . Joe Saye, finally getting some breaks, was held over in Pittsburgh, and is a possibility for the Embers. He's been working with guitarist Bob Grillo and bassist Jack Six.

**RADIO-TV:** Billy May's band, conducted by Sam Donahue, and Elliot Lawrence filled in for Jimmy Dorsey on NBC's Bandstand when Jimmy took time out for a lung operation. The Bandstand lineup: Les Elgart and Vincent Lopez with Dick Haymes, Jan. 14; the Glenn Miller/Ray McKinley band and Buddy Morrow with Haymes, Jan. 21 for two weeks; Tony Cabot with June Valli and Johnny Desmond, Feb. 4; Russ Morgan and the Sauter-Finegan orchestra with Vaughn Monroe, Feb. 11; Miller/McKinley and Elliot Lawrence with Haymes, Feb. 16; Frankie Carle and Ralph Marterie with Haymes, Feb. 25; May/Donahue and Carle with Monroe, March 4; and Woody Herman and Richard Himber with

(Turn to Page 40)

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# Republic Sues Petrillo, AFM For \$6 Million

Hollywood — Another legal attack has begun this month against AFM chief James C. Petrillo and the AFM's music performance trust fund with the filing in U. S. district court of a \$6,000,000 damage suit by the Republic film studio.

It charges that the AFM's agreement covering release of films to television violates antitrust laws.

The suit, which names as defendant the AFM, Petrillo, fund trustee Samuel Rosenbaum, all members of the union's international executive board and numerous John Does, asks the \$6,000,000 as the "treble damages" provided in antitrust violations and requests the court to nullify Republic's agreement with the AFM covering release of films to television.

Included in the complaint is the charge that the studio was "coerced" and compelled by economic necessity to enter the agreement in order to continue in business.

Virtually all new production has been at a standstill for the last year at Republic and the studio announced previously that its entire contract music staff was to be scrapped Feb. 15.

The complaint states that to date, Republic has paid \$826,810 into the trust fund and stresses the fact that very little, if any, money from the AFM fund goes to the musicians who recorded the soundtracks.



IT'S GETTING to be a habit. For the fourth straight year Les Brown receives his *Dance Band* Readers Poll plaque as best dance band, and again it's Bob Hope on hand to present it. They posed for photographers here just before flying to Alaska over the holidays to entertain troops.

## Birdland Tour Inks A Flock Of Names

New York—An unprecedentedly large roster of names has been booked to appear on the annual Birdland tour that opens Feb. 15 at Carnegie hall and closes March 17 in Washington, D. C.

The cast includes Sarah Vaughan and her trio, Billy Eckstine, Jeri Southern, the Count Basie band with Joe Williams, Bud Powell trio, Phineas Newborn quartet, Lester Young, Chet Baker, Zoot Sims, Seldon Powell, Terry Gibbs quartet with Terry Pollard, and Rolf Kuhn.

## Lavern Makes Georgia The Beneficiary

New York—Jet magazine reports that the feud between singers Lavern Baker and Georgia Gibbs, stemming from who was first with the hit arrangements of *Tweedle Dee* and *Tra La La*, continues to steam, with the latest round going to Miss Baker.

Before taking off for a month-long tour of Australia, she sent Georgia a \$125,000 life insurance policy, with the following note:

"Dear Georgia: Inasmuch as I'll be flying over quite a stretch of blue water on my forthcoming Australian tour, I am naturally concerned about making the round trip safely and soundly. My thoughts naturally turn to you at this time, and I am enclosing an insurance policy on my life in the amount of \$125,000.

This should be at least partial compensation for you if I should be killed or injured and thereby deprive you of the opportunity of copying my songs and arrangements in the future.

"*Tweedle Dee* and *Tra La La*, Lavern Baker."

## Three Suns Regroup; Dunn Now Sole Owner

Pittsburgh — Organist Artie Dunn became sole owner of the Three Suns, and two new members were added to the group, in its reorganization at the Twin Coaches engagement here.

Tony Lovello replaced accordionist Morty Nevins, and Johnny Romano was set to replace guitarist Joe Negri, who had filled in for Johnny Buck for several weeks.

Nevins and his brother, Al, original guitarist with the group, received the Suns' RCA Victor recording commitments for their share of the group. Nevins left to quit the road and settle as operator of music-record stores in Roanoke, Va.

## 5,000 Crowd New Roseland

New York—The new Roseland Dance City ballroom, with a capacity of 5,000 persons, opened Dec. 28, and overflow patrons were being turned away at 10 p.m.

Warren Covington and the Commanders were on the bandstand opening night. Renovations to the interior and exterior of the structure, which once housed a skating rink, cost \$2,250,000, a Roseland spokesman said. The new location is on 42nd St., between Broadway and Eighth Ave., not far from the location of the old Roseland ballroom, which closed Dec. 27.

Xavier Cugat was booked for a 12-day stand starting Jan. 10, with Tex Beneke set to follow for four weeks. Les Brown has been signed for September, and negotiations are under way to secure Lawrence Welk, Guy Lombardo, and Wayne King. Roseland spokesmen estimated that \$250,000 would be spent on name band talent for the spot this year.

## Mrs. Dorsey Named

Greenwich, Conn.—Mrs. Jane Dorsey, Tommy's widow, will act as administratrix of his estate, under an agreement reached here between Mrs. Dorsey and the bandleader's two children by a previous marriage.

The Dorsey estate was estimated at more than \$500,000. He left no will.

caught in the act CBS

### Fred Kaz Trio

**Personnel:** Fred Kaz, piano; Lee Harvey, bass; Dick Tyler, drums.

**Reviewed:** SRO Club, Chicago, one week after the club's opening, Saturday night of pre-Christmas weekend.

**Musical Evaluation:** Kaz, 23, studied music at DePaul university. He has composed in the classical idiom, including pieces for brass and piano. After an auspicious jazz debut, he was injured in an accident in March, 1955. In an effort to return to jazz, despite damages to his hands, including partial loss of one finger, he formed his trio in June, 1955, including Harvey and Tyler. The group has remained intact ever since. Kaz is striving to attain, he says, "Bud Powell's clarity of ideas with Tatum's execution."

Although the group concentrates on interpreting standards, it does present Kaz originals as well. One of the group's favorites is a series of five pieces which Kaz has titled *Eastern Exposure* (*Tassel, Fez, Muezzin, Incense, and Turkish Blues*).

The tunes performed the night of the review included ballads *Autumn in New York, I Remember You, and What's New?*, up-tempo excursions through *Ain't Misbehavin'* and *I Want to Be Happy, Fez and Incense* from *Eastern Exposure*, Bill Russo's *Sweets*, Powell's *Collard Greens and Blackeyed Peas*, and *Stuffy*.

Bassist Harvey is a competent non-exhibitionist. Drummer Tyler utilizes two conga drums and one cymbal, using his fingers to complement brushwork. The emphasis falls, as it must, on Kaz' technique and conception. Both are impressive. He displays an ever-firm, often exhilarating, knowledge of harmonics. He can play melodically without being florid. He maintains a fine sense of dynamics, from subtle, delicate, single-note improvisation to movingly percussive chord sequences. He makes full use of his instrument in exploring bass and treble potentialities.

In conceptual terms, Kaz is a growing young pianist. His blues are alive, yet do not depart from basic tradition and mood. His semireliance on the Powell influence is merely a stepping stone to his own means of expression. The selections from *Eastern Exposure*, for example, are far more Kaz than anyone else. Although the review is limited to one hearing, Kaz appears to be thoughtfully adept at any tempo.

**Audience Reaction:** The 200-capacity club was far from full this Saturday before Christmas. However, those present displayed considerable appreciation for the Kaz group. The general atmosphere seemed conducive to small-group jazz.

**Attitude of the Performer:** Kaz is pleased with the unity the group has achieved through its 18-month existence. He feels that the uninterrupted period has enabled the group to find and sustain a sound of its own. On this night, he felt that the group was playing and thinking well. In particular, he was satisfied with the way he was playing.

**Commercial Potential:** The Kaz trio could find a home in a variety of small



Fred Kaz

jazz clubs. Their forceful, thoughtful sounds are best showcased in a relatively quiet, candlelit place like the SRO, but Kaz has enough spark to light up some of the more rowdy rooms as well. Although the Kaz group has been recorded on tape (Concertapes No. 406 and 507), it could make a substantial impact in the record world, too.

**Summary:** The Kaz trio has a future in jazz. Harvey and Tyler have joined with Kaz in creating a unified, provocative sound. Kaz is an accomplished technician and conceptually sound pianist. His weaknesses include a minor dependence on the work of influential jazz pianists and a tendency to sacrifice flowing lines for instances of obscure, percussive impact. These weaknesses, however, are more indications of a move toward musical maturity than of any glaring lack of ability.

—gold

### Teddi King

**Personnel:** Singer Teddi King, backed by George Wein, piano; Ernie Furtado, bass, and Al Beldini, drums. (Furtado and Beldini are members of the Don Elliott group sharing the bill with Teddi.)

**Reviewed:** Storyville, Boston.

**Music Evaluation:** Singing at Storyville for the first time in almost two years, Teddi King had no trouble convincing anyone that she belonged there. Although she has a delicacy of sound uncommon among jazz singers (and has used this quality to advantage in her pop recordings), one would do well to think twice and listen again, harder, before dismissing her from the field.

Her vocal orientation is unmistakably and consistently jazz centered. On up-tunes, she swings potently, and her ballads are studies in effective sensibility well beyond the reach of the nonjazz singer.

In terms of sheer musicianship, she has few peers, if any. Her intonation is flawless, her breath control epical; she has an extraordinary range which she never forces, and the timbre of her voice is of peculiar purity.

Her consciousness of dynamic levels is a joy to the jaded ear, particularly in tender treatments of *It Never En-*

*tered My Mind* and *I Guess I'll Have to Change My Plans*; her phrasing is always intelligent and highly personalized. This is especially notable in her approach to up-tempo numbers like *I Wish on the Moon* and *You Turned the Tables on Me* and the more leisurely *Moonlight in Vermont* and *New Orleans*.

**Audience Reaction:** Judging from the applause, Teddi is always appreciated by the Storyville audience.

**Attitude of the Performer:** One never gets the feeling that Teddi is bored with her material, consequently one does not become bored with Teddi.

**Commercial Potential:** Teddi's ability to please jazz and pop fans should assure her of commercial success in both realms.

**Summary:** The distinguished characteristic of Miss King is her dedication to the lyric potential of each song as it relates to musical context. Every tune is a distinct exploration of a new region of experience.

—cal kolbe

### Max Roach Quintet

**Personnel:** Max Roach, drums; Sonny Rollins, tenor; Kenny Dorham, trumpet; George Morrow, bass; Wade Legge, piano.

**Reviewed:** Cafe Bohemia, New York, on three consecutive Friday nights in sets from midnight to 2 and 3 a.m.

**Musical Evaluation:** The quintet now has been working together with its present personnel for three months. The four weeks in New York have been particularly helpful, making it possible for the group to play every night for an extended period of time. The result is a growing unity-in-force and an individualized sound and feeling that make the combo immediately identifiable.

Fire and virility, overt and latent, are the key communicative ingredients of the quintet. There is an excitement, often close to ferocity, in everything they play, collectively or individually; but there is also a tenderness and bold lyricism in the ballads.

Roach remains one of the most extraordinary of drummers and perhaps the one with the widest range, encompassing at the same time funk and intellectual experimentation. His solos are unfailingly fascinating, constructed with post graduate logic and are particularly interesting for his creation not only of cross-rhythms but also of building cross-colors which he gets by multiply varying the timbers obtainable from different parts of his set and by the use of different kinds of implements—sticks, brushes, mallets, elbows etc.

Max also continues in the Sid Catlett tradition in the care with which he listens to and complements each soloist; often changing colors; varying his dynamics more than he sometimes used to; always encouraging, sustaining, commenting (as in his counter-rhythms behind a Morrow solo), and often looking as if he were literally cooking, or at least mixing the ingredients.

Dorham, a trumpet player of incisive quickness, leaping lyricism, and often adventurous conception, is beginning to fit in strongly with the unit and with his co-horn, Rollins.

Rollins plays with insistent directness, earthiness, and with roots not

(Turn to Page 12)

## Juke-Composer Parley Sought

Washington—Composers of pop songs were attempting at presstime to meet with representatives of the jukebox operators to work out a plan under which they would receive a share of the receipts of the machines that play recordings of their tunes.

If the meeting fails to materialize or the negotiations proceed unfavorably for the composers, they will urge passage in this session of congress of a measure to plug a gap in a 1909 law which exempts coin-operated music machines from paying royalties to composers and authors.

The bill was defeated during the last session, despite support from ASCAP, BMI, the Society of European Stage Authors and Composers, the U.S. state department, the library of congress, and the register of copyrights.

The composers contend that when the law was passed, the royalties from coin machines was a relatively minor income source. Today, they state, it is the most valuable right they possess.

The jukebox operators, chief opponents of the legislation, replied that passage of the bill would injure small business and further stated that the royalties would not go to the composers but to large associations, such as ASCAP and BMI, which they termed "multimillion-dollar monopolies."

## The King Plays For Cambodian Royalty

Bangkok, Thailand—Benny Goodman received the Order de Chevalier de Monisaraphon from King Norodom Suramarit of Cambodia during the Goodman band's far east tour.

Goodman and the band played at a command performance for the royal family, other Cambodian royalty, and diplomats. The king and queen requested their favorite BG tunes, *Blue Skies* and *Bugle Call Rag*. Benny presented a special album of his to the royal couple, and the king explained the workings of his Cambodian orchestra to Benny and some of his men.

After the concert, Benny held court at jam session for some 100 diplomats and members of the royal family.

## Capitol Names Palladino To Album Production

Hollywood—John Palladino, recording engineer on some of the more notable jazz dates here during the last eight years, has been promoted to album producer at Capitol Records, the discery has announced. According to Francis Scott III, director of album repertoire, much of Palladino's time henceforth will be devoted to special album projects.

Named to fill Palladino's vacancy as recording engineer is Luis (Val) Valentine, top engineer with Radio Recorders since 1947.

## Classics For YOU

New York—Even if you hate classical music, there's classical music for you.

That's how George Marek, vice president of the record albums department at RCA Victor sees it. Marek scheduled a weekly NBC radio program on Mondays, from 9:30 to 10 p.m. (EST), to prove his contention.

Titled *Classical Music for People Who Hate Classical Music*, the show will feature classical selections, humorous anecdotes and informal information about music and the persons who write and play it.

"I want to talk about so-called good music," said Marek, "in a way that won't scare anybody and may tempt some to give it a whirl"

## Republic Films Lops Bandsmen

Hollywood—Republic studios has notified the American Federation of Musicians that it is dropping its 36-piece staff orchestra with the expiration of the current contract terminating Feb. 15.

Unlike the major studios, which are under a three-year agreement running until Feb. 15 of 1958, Republic, long rumored to be switching 100 percent to production of television films, utilized little music and has been bound only by a year-to-year agreement.

An AFM spokesman here said efforts were being made to persuade Republic to reconsider the move. But the outlook was not good—for the musicians.

During 1956, the Republic staffers, on a guarantee of \$5,400 minimum (the major studio guarantee is around \$7,000 yearly) worked only some 50 hours, meaning they were paid more than \$100 an hour.

## Triple-Track Tape Unveiled By Victor

Chicago—RCA Victor unveiled the latest wrinkle in hi-fi stereophonic sound—a tripe-track tape recording made on half-inch tape from three microphones and designed to be played back through speakers placed in the same approximate location as the microphones.

William Miltenburg, Victor's chief engineer, designed the triple-track recorder and said it would give listeners a three-dimensional effect in listening to music on it.

The first triple-track recording—Ravel's *Rhapsodie Espagnole*—was made by the Chicago Symphony orchestra, and the new equipment was premiered at a party celebrating the signing of a long-term RCA Victor contract by director Fritz Reiner and the orchestra.

## Calypso Seen Edging R&R

Boston—Calypso music is gradually edging rock 'n' roll music out of the popular music scene. The Rev. Norman O'Connor told the Couples club at the Arlington St. church here.

The priest, whose interest and work in jazz have earned him a spokesman's role in the field, compared Elvis Presley to Frank Sinatra as "having ridden the crest of the musical phase of the time into national popularity. It remains to be seen what happens in the case of Presley." Father O'Connor said Presley's squirming style and motions "have no immortal influence."

Father O'Connor noted that rock 'n' roll "is a stage in popular music similar to the Charleston, jazz, swing and jitterbug of the past two generations and is now on the way out. The present fad is giving way to Calypso music, recent polls on record sales show.

"The musical ears of the teenagers seek to hear more of singers such as Harry Belafonte, and the musical beat of the West Indies," he added.

## Arranger McIntyre Sues Publishers On 'Tonight' Chart

Hollywood—Mark McIntyre, studio pianist whose daughters, Patience and Prudence, made the hit record *Tonight You Belong to Me*, has filed a \$125,000 suit against the publishers, charging they "pirated" his arrangement of the song.

The suit is based not on the federal copyright law but on a federal law known as the Lanham Act, which is used in cases charging unfair competition.

The defendant is the Bregman, Vocco & Conn Publishing Co. and its affiliate, the Double-A Music Co. McIntyre contends that the publishers issued the adaptation he did of the old Billy Rose-David Lee song and "authorized and encouraged other performers" to copy it.

Arrangers have been striving for years to establish property rights in their products but without success so far. If McIntyre wins his case, it will set an important precedent.

## Palladium In Hollywood On Weekends Only Now

Hollywood—After 16 years as bastion of the nation's name bands, the Hollywood Palladium has cut its name band policy to a weekend operation. One of the largest ballrooms in the world, the Palladium, starting this month, will book name bands Friday and Saturday nights only.

Forced to abandon its seven-night-a-week dance policy 18 months ago, the ballroom shifted to five nights of name attractions. Low attendance was the reason given for this latest cutback.

(Jumped from Page 10)

only in Bird and Hawkins but back to the cry of the blues. He has grown in the scope of his musical emotions; and he is adding warmth to the steel core of his tone. As he learns to shade more subtly in terms of tone, rhythms within meter, and emotions, Sonny should emerge into fuller stature. He is already a major modern tenor and wailer.

Morrow has constantly improved in recent months. His tone is becoming full and firm; he is strong in the rhythm section and increasingly effective in solo. Pianist Legge is a resourceful addition. He, too, can combine the ability to create the full-scale collective tensions-and-release, that are at the heart of this quintet, with a capacity to remain personal in his solos.

The repertoire is quite large and unusually varied for a combo of this full-blowing nature. In addition to the scores by the late Clifford Brown and Richie Powell, everyone else in the unit writes. Among the numbers that last longest in this hearer's memory are Rollins' heated, strangely graceful *Valse Hot*; Max' arrangement of a long, time-and-mood-changing, skillfully mobilized *Love Letters*; a near jet-speed head on *It Don't Mean a Thing*; a jabbing Thad Jones' version of *I Get a Kick out of You*; Tadd Dameron's *The Scene Is Clean*, and Dorham's *Minor's Holiday*. The one criticism is that some of the tempos are extraordinarily demanding in their relentless rapidity. When everybody makes the tempo, the results are dizzyingly satisfying, but at other times, it's patently difficult for the horns to phrase as meaningfully as they might.

**Audience Reaction:** Max's unit played the Bohemia for the entire month of December, part of the time opposite Lester Young, and an index of audience feeling toward the combo was that business kept building all month. Ed Smollett, booker for the club, said, "I never heard them play a set, whether there were four people in the audience or a full room, where there wasn't a strong undercurrent of excitement in everything they played. I think a lot of it has to do with the way Max picks tempos."

**Attitude of the Performer:** Roach declares, "The band is going beyond my wildest expectations. Since we've been in New York, they sound fabulous to me. It's this chance to work every night. We have eyes now for an extended repertoire. We're constantly looking for new things like Sonny's waltz, but pieces that still have that authentic jazz flavor, not like the Kenton sound.

"We'd like to include some of Monk's originals and hope to have him arrange them for us. We're concerned with keeping spontaneity within form. Even most of the spontaneous things we play we try to make sound like an arrangement. It comes from working with the same people over a period of time. Then, the more we play it, the tighter

## Band Review

# McKinley Pulls

Glenn Miller/Ray McKinley Ork.; Brooklyn Academy of Music; Brooklyn, N. Y.

Strangers seated next to each other struck up conversations about the band. Teen-agers and middle-aged persons hummed along with the songs, even with the solos . . . and looked annoyed when the soloist deviated from what Tex Beneke or Bobby Hackett or Billy May had laid down 15 or so years ago.

That's the effect this band had on its audience, which was very small here but highly enthusiastic. There is basis for wonder that not only does this band pull the old Miller fans, but also a new generation, infants or unborn when Miller broke up his band and went into service.

Rather than a jazz concert, this presentation at the academy, in Art D'Lugoff's Jazz at the Academy series, turned out to be an excursion into nostalgia and a reincarnation of the theater stage show.

Not so long ago, a band could move into, say, the Paramount or the Strand in New York, the RKO theater in Boston, the Earle in Philadelphia, and a score or more other movie houses in major cities, and join with a comedian and maybe a dance team for a lively stage show up to two hours in length. They weren't the greatest, but they helped push the band's records and brought the band into contact with an audience outside the ballroom-club regulars.

This band turned out a competent stage show, with enough musical change of pace to keep things moving. Ray, of course, was the emcee and far funnier than many comedians I can remember in similar shows. And Ray isn't out there popping one-liners across the footlights either. He has the happy knack of knowing the right thing to say at the right time, and pretty generally it's amusing.

The band displayed a good Miller sound, particularly on *Stardust*, *Blue Moon*, *Pennsylvania 6-5000*, and *At Last*. The sections generally were as tight as Miller's, but there were a few clams scattered throughout the evening.

For *In the Mood*, the trombones twirled their slides a la Miller, and the

it becomes. But the feeling of spontaneity remains, too."

**Commercial Potential:** Excellent for any jazz room and also good for such theaters as still have shows as well as the Apollo and the Howard. Since Max is a lucid announcer and can explain at length if necessary as a lecturer, the group is also fine for concerts and the college circuit. It's also a natural for television if TV ever opens up more to jazz. As Smollett says, they project!

**Summary:** The quality of the quintet is a tribute to the musicianship and emotional power of its members and to Max' consistent search for challenges. The group is one of the most exciting and imaginative of current combos. Some nights it may be the best. —nat

## Discovery By Chris

New York—The Mutual Broadcasting system's publicity department must be overworked in handling Tommy Reynolds' all-live Saturday night *Bandstand, U.S.A.* program.

For the Jan. 5 show, they listed among the chief attractions Chris Connor's Modern Jazz Quartet.

Miller fan-hat and section swaying effects were captured pretty well by the brass.

On most numbers, solos were by tenor Phil Manning, trumpeter Ed Zandy, trombonist Jim Fleming, and alto man Lenny Hambro. Joe Cribari was spotted in the piano solos, and Ray handled the bulk of the drumming, with assists from Larry Callahan when Ray was down front conducting. The by-play between Callahan and McKinley with their game of musical chairs at the drums was amusing but ran the danger of being overdone.

Ray sang some of his numbers — *Down the Road Apiece*, *He Was the Best President We Ever Had*, *Mac's Theme*, and even an imitation of Louis Armstrong on *Sleepy Time Down South* — and other vocals were handled by Phylis Powell and guitarist Ronny Craig. Craig had Ray Eberle's high-pitched style, admirably suited to much of the Miller ballad book. Miss Powell was not particularly impressive on *Happiness Street* and *When Your Lover Has Gone*.

The big kick of the night came when one of the numbers was introduced by an enthusiastic spectator. Emcee Al (Jazzbo) Collins barely had said, "And now, one of Glenn Miller's most famous numbers . . ." when the voice filled in, *American Patrol*. Collins shrugged and had to admit defeat.

When Ray called for requests, he was inundated with cries for *Chattanooga Choo-Choo*, *At Last*, *Bugle Call Rag*, *Adios*, and a veritable Miller discography. It drove home the indisputable fact that 15 years have done little to dim the popularity of Miller and his music.

Hambro's jazz quintet, which spun through *I Get a Kick Out of You*, was received politely by the audience that came to hear Miller. Hambro reeled off several fluid choruses with rather perfunctory rhythm backing.

The concert was taped by *Voice of America*, presumably to answer demands from overseas for a listen to the band.

Although this is not a complete recreation of Miller's band, it is in a solid welding of the Miller style and Ray's personality. It should do, and we understand it is doing, very well in the dance field. —dam

## Record Growth

New York — Record industry spokesmen predicted a half-billion-dollar gross business in records within the next few years.

Larry Kanaga, vice president and general manager of RCA Victor Records, said the industry would gross between \$375,000,000 and \$400,000,000 in 1957.

## Missing is the idiot kid, and in his stead is a warm, poised performer whose hipness is shown in the swinging music he uses

By Jack Tracy

JERRY LEWIS is no longer a comedian. He has become a performer, one who someday will be ranked with the great ones of the American stage. All the remarkable talent he has is finally being channeled into a smooth, deeply-running stream made up of equal portions of wit, charm, pathos, and song-and-dance.

The idiot kid is gone, and in his place is a poised 30-year-old with such a knowledge of his craft and such an intense desire to communicate that he can become just about as great as he wants to be.

And it is a fresh, contemporary act that utilizes swinging musical back-grounds right out of the soil of jazz.

**BUT TRYING** to conduct a dressing room interview with Lewis is roughly like trying to grab an eel in a barrel of spaghetti sauce.

It's possible, but it ain't easy.

Take a recent night at Chicago's Chez Paree, scene of a tumultously successful night club stand for Jerry. The

mount, I used to get \$11 a week. I'd give \$3 of it to the head usher so he'd let me be at the stage door. Then I'd just stand there and watch the musicians come in."

Lou Brown, Lewis' pianist and music director for six years, interrupted. "He's still that way. He always has a big band to play in shows or on TV, and he has a ball with the guys. They like him. He says thank you.

"One time the sponsor's representative started to gripe because we had a 30-piece band on a show. Jerry could have done two things. He could have told the guy to go to hell or he could have cut maybe a couple of guys to keep him happy. He didn't do either one. He just told him, 'We'll add two French horns.'

"We didn't even have parts for 'em."

**BUT WHY**, Lewis was asked, did he really need a 30-piece band on a TV show? With microphone setup problems and all, they couldn't possibly be done justice.

"Look, I used to see acts in rehearsal by themselves, then I'd see them at a theater. When I saw the strength that a band could give an act, I dug it," said Lewis. "I don't care if they can all be heard on the air or not. I just want to know they're behind me.

"And, besides, I get a kick out of giving them work. Musicians are over-worked, underestimated, and under-paid.

"I decided we should have Stan Kenton's band for my Jan. 19 TV show. We had him, then he canceled out. So we got Woody."

**SINCE LEWIS'** *Rockabye* single side and *Just Sings* album have become a hit, the story has been much told how he made the sides on his own chiefly for kicks, then sold the masters to Decca.

What isn't generally known, however, is that the sides first were offered to Verve Records and they rejected because they wouldn't sell.

When Jerry was with Capitol, he also asked several times to do some straight singing. "They told me I was an idiot. I also went to them in 1949 and wanted to do the whole bit that Gleason did later. They said no. I've got the correspondence."

Is Jerry happy with *Rockabye*?

"Are you kidding? Of course I like the record. I like the feeling on it. It feels right. Naturally, I'm very excited about the acceptance it got, but the big kick is getting the reaction from the audience when I start on *Rockabye*. It's a thrilling thing."

**IT IS ALSO**, frankly, a pretty thrilling thing these days to be in the audience when Lewis goes to work. A long and successful career is really just beginning for a man who has studied long and carefully every facet of the entertainment field to build an act which is funny, warm, and hip.

As George Gobel says, you don't hardly . . . well, you know.

# A BRAND NEW JERRY LEWIS

cereal box-size dressing room was constantly jammed with at least a half-dozen persons who added helpful comments and continually changed the subject. Telephones rang, pictures were shoved through the door to be signed, Maxie Rosenbloom came in and left, Steve Ellis hysterically narrated some goings-on between Sugar Ray Robinson and Gene Fullmer on a small powerful radio, Jerry slipped into his shirt, grinned happily in the melee, and said, "So what do you want to know?"

Several things. Like how come he is becoming so directly involved with music, even to the extent of singing straight and making hit records?

"**THERE'S NOTHING** strange about it. It's natural. I've been singing as long as I can remember. And I dig music—all kinds of music. I must buy about \$300 worth of records a month. Kenton, Woody, Basie—all kinds of records. I dig big bands. I used to get my biggest thrill when that bandstand would come up out of the floor at the Paramount and there'd be a big, swinging band onstage.

"I've always been a sucker for bands. When I was an usher at the Para-



# Funny Frank

By John Tynan

DUKE, COUNT, AND EARL, members of the royal Family of jazz, can number a new noble in their midst: Frank Rosolino, Clown Prince.

Thanks to Frank's unflagging sense of humor, there's no such thing as a dull set when he's on stand with Howard Rumsey's Lighthouse All-Stars at the famed Hermosa Beach jazz spot. His clowning on the job, at record dates, or with a band on the road has become fabled among musicians who know the stocky trombonist as one of the most likeable and extroverted jazzmen in the business.

Pointing up the Rosolino antics, June Christy recalls the following:

**DURING THE** Stan Kenton band's 1953 European tour, the aggregation traveled in a chartered tourist bus completely equipped for rubbernecking even to the loudspeaker with the mike by the driver's seat.

From the moment Rosolino spotted the mike, he appointed himself the band's official "tourist guide," and as the bus passed such scenic spots as the Rhine river, he delivered a running commentary complete with improvisation (the Rhine is where the natives "bide their time fishing for rhinestones").

On record dates the unpredictable Rosolino humor may evidence itself in a comic solo dance routine while someone else is playing a chorus.

During a recent Stan Levey date for Bethlehem, he grabbed Conte Candoli's trumpet and, with bell pointed at the ceiling, rendered an incredibly schmaltzy *Ciribiribi*.

**ADMITTEDLY, THIS** is a one-sided picture of multitalented 30-year-old Frank Rosolino. As a mature jazz instrumentalist, he ranks with the top performers on trombone. There's nothing ludicrous, for example, about his virile, staccato version of *Lover Man*, or his romping take-off on *I Can't Give You Anything But Love* during a typical set at the Lighthouse. And when Frank is seriously blowing, the tomfoolery is forgot, and the intent, eloquent jazzman emerges.

Scion of a musical family in Detroit, where he was born Aug. 20, 1926, Frank was playing guitar when he was 10. ("Mandolin, too; at weddings, parties, an so on. You know, the old Italian riff.")

Interest in trombone developed when he was in the eighth grade, although by that time his father had him playing accordion. "Russell, my brother, was

pushing the trombone at me; my father didn't want me to quit playing accordion. It was quite a scene. But the accordion just wasn't for me. Man, I told them they could keep it."

**AFTER ARMY** service and a wealth of experience in army bands, Frank was back in Detroit in 1946 playing at the Mirror ballroom.

"One night Bobby Byrne brought Bob Chester in to hear the band I was working with," he recalled. "Guess Chester dug my playing because he hired me right then. I stayed with his band for about a year and a half. Then, a job with Gene Krupa came up, and after Krupa, I went with Tony Pastor.

"Just about then, I got tired of big bands and joined Herbie Fields." He grinned suddenly as he quipped, "Guess I should say Herbie Fields and His Jumping Jacks. Remember that band? I never want to hear *Dardanella* again. Whew!"

**SOME OF FRANK'S** most memorable jazz kicks came when he joined Georgie Auld's quintet in 1951. Lou Levy, Max Bennett, and the late drummer Tiny Kahn were in that group, and, according to Rosolino, working with them was a constant ball.

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# Bobby

By Nat Hentoff

**BOBBY HACKETT** is not an easy man to draw out in conversation, at least in conversation that might become controversial.

Of an equable temperament to begin with, he has mellowed with the security of an ABC staff job from which he can get a leave of absence whenever he will; successful recording dates, principally in recent years in the lotus land of Jackie Gleason albums, and a reputation as a stylist that often makes the Hackett sound come into mind simultaneously with his name.

Yet Hackett does have firm and sometimes contentious views about jazz, and if the afternoon is long and relaxed enough, he'll eventually sketch his theory and practice about how best to become and remain a contributing part of the jazz scene.

He is constantly concerned lest he hurt anyone's feelings, so that even when he talks of one of his more limited enthusiasms—like Hugues Panassie as a critic—he automatically tries to soften the harshness of the words with a smile and a, "Do you think I should say that for print?"

A recurring motif in most of what Hackett says about music is his conviction concerning the importance of control and organization.

**Of Louis Armstrong:** "Control is really the thing. The hardest thing in the world is for a guy to play straight melody if he is capable of doing more than that. That's the mark of an artist. Take Louis. He says, 'I've been playing melody all my life.' Some guys don't realize how difficult it is to do that.

"Louis to me is supreme—anything he does. His band, too—as long as he's playing. Velma Middleton? Well, if I were speaking as a layman, I'd say she more than carries her weight. The public loves her, and so do I.

"I think Louis improves steadily. Every time I hear him he sounds better than the last time, and I've been listening to him for 25 years. He's the supreme artist. He can just blow one note, and you know it's him. And when he plays, everything has continuity. He's a perfect trumpet player, absolutely perfect."

**Of Dizzy Gillespie:** "Dizzy is my man. I think he's wonderful—his playing, his imagination. He's a very well-grounded musician."

Bobby was asked whether he thought, as do some critics, that there is a basic contradiction in his liking both Louis and Dizzy.

"Ridiculous! It's a matter of being open-minded musically. Too many people are inclined to generalize. Like somebody says, 'Do you like bop?' That's an absurd question. If it's good, I'll like it, no matter what it's called!"

Panassie's assertion that Charlie Parker and Gillespie had "abandoned" jazz for bop was quoted from his *Guide to Jazz*.

"He's lucky he's not confined to an asylum," Hackett retorted. "I hope he's enjoying the liberty. Actually, I think he does what Mezz tells him to. The blind leading the blind."

**Of Louis and Dizzy:** "I talk music often with Louis. He likes everything that's good. The only time he talks against anybody is when they bother him first. The business about 'bop' happened because they threw a dig at him. He likes everything from Oliver to Diz, even when he says he doesn't. Actually, it's a lot of misunderstanding. And Dizzy likes Louis, too. Louis is the most open-minded guy in the world when it comes to music."

**Of Young Jazzmen:** "You know what I think is wrong with the younger kids? They want to start right now. If you're starting fresh on your horn and in jazz, you can't start with Dizzy. You've got to go back to King Oliver. A young trumpet player should listen to everybody."

"It's like when you start in school. Would you start in high school? A youngster should first learn how to play his instrument with a legitimate teacher, and he should practice, the more the better. And he should listen. To Louis first. And to Oliver, Billy Butterfield, Dizzy, Charlie Shavers, Ruby Braff, Miles Davis, etc.

"What I like in a trumpet player when he's developed is when he's not copying anyone. Miles, for example. And Wild Bill Davison. It's hard not to copy. You have to start by copying everybody. You have to be influenced by someone in the beginning. You try to absorb everything that sounds good to you, and you listen to all the trumpet players.

"Everybody has a little something nobody else has got. For me, it was Louis and Bix. They had it pretty well covered. And I used to like Red Nichols. He played different."

**Of Contemporaries:** "I like anything Gerry Mulligan does because some thought goes into it—plus the talent. It's not sloppy. And the Miles Davis Capitol sides, the ones with the tuba, I still remember. They were something different.

"I keep thinking of Tony Scott. That guy's a great musician. I love the way he writes and the way he plays. Boy, he can write. And he knows conducting. He's been underrated a long time. He's got to keep fighting. He's going to come through. I think he's going to be a big man some day. He's got all that wild talent; he's got to settle it in one place and figure what to do with it. He's a terrific musician! And I want to mention Billy Byers, too."

Bobby was asked to comment on the fact that many established jazzmen such as Jack Teagarden and Bud Freeman, are finding it difficult to be booked into the major rooms with a combo, since most club owners—and booking agencies—feel that there is an audience for modern jazz and for Dixieland-New Orleans, but little for the in between.

As a corollary, there is the case of Ruby Braff, a young trumpeter of considerable reputation here and in Europe as a result of his recordings. Yet Ruby, since he can't be categorized as either modern or Dixieland, has yet to make the major American club circuit.

"Well, the best thing for Ruby," started Bobby with a grin, "would be if he could make some records with Milton Berle.

"I'm not entirely kidding. Being on those Gleason records was the wedge for me. I reached his audience that way. Look how many people you're reaching when that many albums are sold. They know who you are, and so that's made me easier to sell in the last three years.

"I feel there's an audience for Ruby on the road. But you've got to create your audience. You've got to feel them out, play a number, watch the reaction, and sooner or later you have them. Ruby has to wait. It takes time. He has all the talent.

"Vic Dickenson, to talk of a man who's been around a long time, deserves a band. He's the best trombone player in the world. Talk of versatility! We want him in our band at the Henry Hudson, as soon as we can afford him. That's one of the reasons I like those weekend things at Childs Paramount and Central Plaza. I get a

chance to play with and hear guys like Vic and Coleman Hawkins, my buddies, the guys I like.

"Now Teagarden. He's an artist. He's above categories. But with him, as with all of us, it's a matter of his finding out how to organize the right kind of band. First of all, you've got to get musicians who feel the same way you do. In my case, that means men who can cover everything and play all kinds of music.

"People like Hawkins and Bud I'd go to hear in any room. I only wish they had rooms to play in more often. They, too, ought to get a band that fits them. Not just six guys. Some leaders seem to be trying to take a short cut and eliminate the organization part. But a band has to be put together. Getting an 'all-star' band for a job is like getting six very good actors, putting them on stage, and saying, 'Go ahead!' with no plan, no nothing.

"It's no different from preparing a Broadway show. It takes rehearsal, for one thing. The band we have now rehearses once a week, even when we don't feel like it. In fact, it's when you don't feel like it that you should especially rehearse.

"After all, take the Basie band. A lot of hard work goes into that. It's no accident that they sound and swing like that. Or Dizzy's band. You can't get 16 men together and just say, 'Wail!' It's the same thing with five or six. Or even a trio. Look at Oscar Peterson's trio. They don't sit down and fake it.

"Those musicians in the middle ground of jazz, some of them, haven't wanted to take the pains to really organize a band that's suited to them. They have to put more into it than some of them have. And there are those who lack versatility. They limit themselves. A lot, moreover, that passes for spontaneity is actually haphazard, sloppy. You've got to have a plan. If you've got a plan, you've got to get better."

Hackett's theories about constructing a band are in six-night-a-week practice at the Voyager room of the Henry Hudson hotel. The band started Nov. 24 in the former bastion of such groups as the Three Suns and has been held over since. "We hope to make it into a permanent jazz room, not only for us, but for others who come after we leave," he said.

Doubling within the band allows for varying collective sounds and even styles. Pianist Dick Cary also plays (about half the time) E flat alto sax horn." When Dick is on horn, the tuba is used away from the rhythm section with the alto horn, cornet, baritone, and clarinet, giving Hackett five horns within a six-man combo. Ernie Caceres, baritone, doubles on clarinet, and since clarinetist Tom Gwaltney doubles on vibes, yet other sound possibilities within the band are created. John Dengler, who plays several horns, is concentrating on tuba. And the new drummer is Nat Ray.

"Writing as well as rehearsing and the careful selection of the musicians is what makes the band," Bobby re-emphasizes. "We're trying to get a unit going. And we want a fresh, varied book. We add things once a week. Dick Cary, who does all our

writing, writes fast and well. At every rehearsal he has four or five new things to play. We can't always catch up with him. Dick is not afraid to experiment either. In seven or eight months, we've got some 40 to 50 numbers in the book.

"The important thing," Bobby said, "is the writer. And Dick is the ideal guy. He's not only a good pianist and horn player; he's also a good trumpet player. I was late the other night, so he played trumpet the first set. I'll tell you, I was afraid to come in. He knows how best to leave room for improvisation in his writing, and he's broad in his musical knowledge.

"I don't think we would have lasted as long as we have in the room if our repertoire weren't as broad as it is. We try to play everything—Duke Ellington themes; Dick's originals; sometimes we sound like a little Count Basie band, and there are times when we sound more like Miles Davis. We've got the Dixieland numbers in the book for those who request them, but we're trying gradually to work out of doing a whole lot of Dixieland. We don't play them unless somebody asks.

"We get all kinds of people. Regular jazz fans, and even sometimes we have to play *Night Train*. We get requests for ballads, too, the things I did with Gleason. And you can never get away from things like *Saints* and *Muskrat Ramble*. But what especially pleases us is that some of the people are getting used to listening to Dick Cary's originals and will ask for them by name!"

**The Rhythm Section:** "There's no dancing in the room because of the tax. Would I rather have dancing? I don't know. Yes, I guess I would. It takes the pressure off. They're not staring. And there's a communication between the dancers and the rhythm. There are always a certain amount of people that like to dance to a jazz band, and if you're swinging good, that makes them want to all the more.

"Swinging? Nobody has ever been able to figure out a definition. I figure it's that *feeling* the rhythm section has to have. Stability. Gently but firmly. One nervous guy in the rhythm section, and you're out of business.

"One of the best rhythm section drummers I know," said Bobby, "is Gene Krupa. On piano, I like Dick. And Joe Bushkin has that certain thing. There are so many good ones. On bass, I like Arnold Fishkind as well as anybody. And no one pays any attention to him. He's wonderful and makes it so musical.

"Strangely, I'm queer for tuba but there are very few players of it that can swing. It's difficult, because the tuba is always on the verge of being corny. But in a combination with, say, a cornet, baritone, trombone — full-bodied horns — the only logical bass to match them for an over-all sound is tuba. The string bass is for strings. It's in the string family. With bass or reeds, tuba is the logical bass. String bass you can never hear in an audience unless it's amplified.

"I'd like to see the tuba come back," Hackett brightened, adding, "I think it belongs where there are horns. We're trying to confine John Dengler to the tuba. We make him play solos, and we've started him taking lessons with

Bill Bell, the world's greatest tuba player.

"Anything you can play on a string bass, you can play on tuba. In fact, you can move better on tuba. It's been a neglected instrument. Maybe the *Coast Concert* album we did on Capitol with tuba helped revive it a little. But so far, there are very few who can play it well in jazz.

"In a rhythm section, you've got to have an instrument for bass. If I had only two men in a band, one would be bass. You've got to have a floor, a bottom. Of course, I'd rather have a tuba than a string bass, depending on whether I could find a guy with the ability.

"Getting to pianos, I feel too many pianists want to be composers. Once they're a piano player, they start studying harmony, become arrangers and then composers. They forget about the piano. That's what makes Lou Stein such a great pianist. He just concentrates on playing the piano.

"The pianist in a band should first accept the role of accompanist, which most don't want to do. And he should play relatively with the over-all sound of the band. Jess Stacy with Benny Goodman was so wonderful at that. Everything he'd play would be relative to the arrangement they were playing. He would be in the right place at the right time. Most pianists, however, are always thinking of being soloists and are not listening to the rest of the band.

"A good drummer should be like a good pianist. Some though have a tendency to overplay. If you notice, the best actor or the best artist in any form knows how to *underplay*. Underplaying is the trick. But it's not as easy as it sounds.

"I love the guitar. But unfortunately, in bands, the guitarist is the expendable one in the budget. A rhythm section guitar does something for a band. You hear the chord; you hear the nice notes. If a guy can play it right, there's nothing like it.

"As for the electric guitar, I like the way some guys play it, like Johnny Smith and Herb Ellis. It gets back to control. They don't make it too loud. Some guys turn up the volume and run you out of the room. But electronically, they are making great advances in the instruments.

"The electric guitar, however, should be used only as a solo instrument, as another voice with the other instruments. An amplified guitar sure doesn't belong in a rhythm section.

"There aren't many rhythm section guitarists left. Carmen Mastren; George Barnes is good on any kind of guitar; George Van Eps; Allan Reuss; Steve Jordan. And strangely enough, I like the way Eddie Condon plays that kind of guitar. He has the swing. It's the one thing he's always had. He can always make a rhythm section come to life. He has a hell of a sense of rhythm if nothing else. Remember the record he made with Fats Waller, *Minor Drag*, with the banjo? He got it swinging."

And the conversation circled, as it often does with Hackett, to the cornet and why he resists the change to trumpet.

"I have stopped a couple of times," he said, "I seem to break the monotony every four or five years and change, but I come back. Cornet is my first love.



## counterpoint

By Nat Hentoff

**Notes Between Sets:** Bud Powell, who, in my opinion, so needs continuous psychological therapy to be able to fulfill his still-extraordinary potential as a human being and as a musician, was booked recently, on a grueling European obstacle course of one-nighters via the Birdland troupe. Several reports I've received from European musicians express the belief that this treatment of Bud is "tragic."



Now, he is about to be sent on the American night club rounds again. Isn't it possible to arrange for continuous psychotherapy for Bud? And while he's traveling, can't he be accompanied by a man with training in psychotherapy?

Robert Greenfield ran unsuccessfully in the last Local 802 election for the executive board. Part of Greenfield's campaign literature was *An Action Program for Musicians*. One of his points deserves an answer by the 802 administration since it concerns the eerie police card system under which New York musicians exist.

"THE USE OF 'identity cards' by the police department," says Greenfield, "as a means of punishment is not only immoral but . . . illegal. A musician, having been convicted, should not be prevented from working at his profession . . . To maintain that a man found guilty of a charge in or outside New York City should not be allowed to work here—even though the sentence is suspended!—is a reversion to the middle ages . . . The union should challenge (this) in the courts, and in the labor councils, and before the bar of public opinion . . . In a democracy, when a man has served his sentence he is through; he has paid his debt to society . . . Local 802 should fight against this police card—an expense and an insult to its membership, with all its power."

I agree. As a writer, I am not required to get a police card to be able to work in New York. Neither is a classical pianist or a salesman. Why discriminate against persons—musicians, waiters, etc.—who work in places where liquor is served?

**ANOTHER POINT** made by Greenfield that, from my viewpoint, is beyond debate: "Smash the federation race barrier! Demand full integration of all 'colored' locals with the 'white' local in the same jurisdiction. The international should hang its head in shame.

"Long after the historic decisions of the Supreme court against segregation, no move has been started to carry out this spirit in our own union. 'Race' locals still exist—and not only in the south. Our convention delegates should immediately be instructed to clean up this socially backward mess."

On this point, Ralph Gleason deserves credit for his direct, angry column in the San Francisco Chronicle after Local 6 of San Francisco voted 796-554

against permitting Negro musicians to join the local and thereby amalgamate Locals 6 and 669. And I bet these 796 believe that they believe in democracy.

**ALTHOUGH NOT ALL** musicians (even extraordinary ones) are valuable critics of others' music, many have been, as is again demonstrated by a ball of a new book, *Composers of Music: from Palestrina to Copland* (Pantheon, \$7.50, 584 pp., indexed). Sam Morgenstern has proved an excellent, omniscient editor. The book is instructive in many areas of music history and composition and is enjoyable just as multi-colored reading throughout. In a large sense, this is, as the publisher claims, "a history of western music written by the men who made it."

Listeners as well as musicians may find the softcover *A Textbook of Melody: A Course in Functional Melodic Analysis* (107 pp., American Institute of Musicology, P. O. Box 12233, Dallas 25, Texas) as clarifying and intriguing as I did. . . . And a thorough discussion, with musical examples, of the life and compositions of *Moldest Mussorgsky* (Essential Books, Inc., Fair Lawn, N. J., \$9.75, 322 pp., indexed and illustrated) impresses me as one of the most valuable historical books in this still not-to-well-known field. The author, Michael Dimitri Calvoceossi, died in 1944, and it wasn't until 1956 that the book was finally published under the sensitive supervision of Gerald Abraham.

A final book note concerns the issuance of a distinguished collection of contemporary lieder by Walt Kelly, *Songs of the Pago* (Simon & Schuster, 152 pp., \$3.95). There are, praise be, illustrations by Kelly and some occasional prose. Next we need a book of musical analysis by Schroeder of the wonderful *Peanuts* strip.

## the devil's advocate

By Mason Sargent

**The Conquests of Siobhan:** Irish actress Siobhan McKenna has been omnipresently victorious on the New York scene this season from a success as *St. Joan* to readings before the NAM, and fortunately, a number of recordings.

The most extraordinary in content of the latter is her reading of Molly Bloom's soliloquy from Joyce's *Ulysses* with E. G. Marshall, late of *Waiting for Godot*, enacting Leopold Bloom's soliloquy on the other side.

There is no describing or paraphrasing Molly Bloom's stream of consciousness. You had best listen and become part of her (Caedmon TC 1063).

Miss McKenna also can be heard as part of an excellent, idiomatic Irish cast in a recording of Synge's *The Playboy of the Western World* (Angel two 12" LPs 3547B). Cyril Cusack co-stars. It is a major event in the history of the spoken word on record.

Two recent issues in Westminster's Spoken Arts series also are fired by the enchanting Miss McKenna—*Irish Fairy Tales* (Spoken Arts 720) and *Piccoli*, a fairy tale by Philippe Halsman (Spoken Arts 732).

**The Sung Word:** An unusually welcome song recital combines Vaughan

Williams' *On Wenlock Edge*, a cycle of six songs from Housman's *A Shropshire Lad*, with a collection of *Famous Love Songs* by Schubert, Beethoven, Brahms, Tchaikovsky, Massenet, and Schumann. The lucid tenor is George Maran, and he is accompanied by the London String quartet in the Williams cycle and by pianist Ivor Newton in the others (London LL 1406) . . . A second outstanding lieder collection includes Schumann's *Liederkreis*, songs on poems by Heine and Wolf's *Morike Lieder*. The singer is one of the most sensitive song interpreters of our generation, Gerard Souza, and the accompanist is Danton Baldwin (London LL 1476). London is to be congratulated for having printed on the backs of both LPs complete texts and translations . . . Victor's two handsome vocal contributions are *Jan Peerce in Opera*, a set of well-known arias from nine operas (LM-2055) and *Licia Albanese Sings Puccini* (LM-2033). There are unfortunately no texts, and there are paraphrases rather than exact translations . . . Recommended is Puccini's *Il Tabarro (The Cloak)* with Tito Gobbi, Margaret Mas, and Giacinto Prandelli, recorded in the Rome Opera house. There is a booklet with complete Italian and English texts (LM-2057).

**Virtuosity:** Probably the world's greatest classical alto saxophonist, Marcel Mule, is represented by an intriguing program of Paul Creston's *Sonata for Saxophone and Piano*, and shorter pieces by Lantier, Maurice, and Massis (London LL 1479) . . . Before his death, Walter Gieseke had begun a series of Beethoven sonatas for Angel. Now available are *No. 17 in D Minor* and *No. 18 in E Flat*. A durable addition to the invaluable recorded heritage of one of the master pianists of the century . . . Lovers of Bach organ music should find sustained pleasure in the musicianship of Edouard Connet and the resources of the cathedral organ of St. Jean de Lyon, on which he plays several preludes, chorale-preludes, fantasias, and the *Tocatta and Fugue in D Minor* (Angel 35368).

Pierre Fournier, a cellist of superb tone and interpretative understanding, is heard in a coupling of Schumann's *Cello Concerto in A minor* and Tchaikovsky's *Variations on a Rococo Theme* with the marvelously fused Philharmonia orchestra directed, on this recording, by Sir Malcolm Sargent (Angel 35597) . . . In the opinion of this writer, a young violinist of extraordinary warmth and skill is Hungarian-born Johanna Martzy. Her most recent triumph is the Dvorak *Concerto for Violin and Orchestra* with the RIAS Symphony orchestra, Berlin, conducted by Ferenc Fricsay. Excellent notes, with musical illustrations, by Alfred Frankenstein (Decca DL 9858) . . . The indefatigable, sumptuous-sounding David Oistrakh, is further represented by an LP containing Mozart's *Sonata in B Flat* and Tartini's *Devil's Trill Sonata* in the Kreisler arrangement (Angel 35356) . . . He also can be heard in Bach's violin *Concerto in E Major* and Beethoven's *Romance in G Major* and *Romance in F Major*. Frank Konwitschny conducts the Gewandhaus orchestra of Leipzig. Oistrakh is characteristically phenomenal.

## barry ulanov

By Barry Ulanov

I MAY BE WRONG—I would very much like to be wrong—but it seems to me that we are undergoing another attack of that dread disease, false reverence for the past in jazz. I mean the sort of virus that plagued us in the late '30s and has shown signs of becoming epidemic off and on ever since.



I mean that love of the beginning bleats, the false starts and ragged attacks, the nervous untutored performances, the shabby playing techniques and shabbier recording devices, which makes it necessary to do homage to every scratch on an early record surface and every fluff contained so shakily in its grooves.

These attacks are not easy to diagnose. Until you have seen large numbers of victims you're never sure of your case. After all, the disease can be hidden by all sorts of false symptoms.

OFTEN IT JUST seems a mild attack of that mild weakening of the mental fibers called "being fair." You know the kind of thing: "Every period has its high spots and its low. There has been good jazz ever since the beginning—has to have been. And where would the good stuff of today have come from except from the good stuff of yesterday? Gotta be fair, y'know!"

On occasion even a simple antiquarian admiration of the roundness of banjos, the curlycuts of wind basses, and the horsehair and velvet of the houses which nurtured jazz in New Orleans may lead to (or mask) a formidable case of inverted jazz values, which, unless it is treated early and often, is bound to be fatal.

Now sometimes, it is true, what seems like the inception of that sickening brand of nostalgia for a world one never knew and a sound one never heard turns out to be nothing more (or less) than that necessary stage in everybody's life in jazz, the period of slow growing up, of tentative steps toward musical maturity.

IN THIS CASE, what may begin as a fanatical addiction to mahogany halls and jelly rolls, to women named Lulu and Ma, to thumps and bumps and anything that goes noisily in the night probably will end as an assertion of balance. Suddenly, in such an instance, with such a person, there is the clear recognition that while there has been unmistakable progress in the short history of jazz, there also were commendable beginnings and beginners, and some musicians of quality off and on in almost all the decades of this music.

What I am talking about now, remember, is an assertion of balance, not that sort of poor accounting that demands high achievement at every moment in jazz history, whether or not it existed, not that sort of dishonest bookkeeping that insists upon giving great, staggeringly great, credit to the founding fath-

## Lotta Brass

New York—The producers of the forthcoming musical *Copper and Brass* are seeking a leading man and an understudy to play opposite Nancy Walker.

What they're looking for, they said, is a man about 35, resembling Charlie Chaplin's son Sydney, who sings like Frank Sinatra, acts like James Stewart, dances like Fred Astaire, and plays like Woody Herman.

Alto or clarinet?

ers of jazz simply because they came first, no matter what their real contribution or whether they really did come first or ever existed at all.

WHAT'S HAPPENED now is that the revival of interest in jazz has been taken rich advantage of by the holy revivers who are trying—and not altogether unsuccessfully—to convert this really considerable respect for the here and now in jazz and the *status just ante quo* into a reverence for the thoroughly dead and properly buried.

It has some of the ghoulishness of necrophilia—a perverted taste for corpses, shrouds, and all the accoutrements of interment. It's crazy—but not in the jazz sense of the word.

Watch out—this is the warning made in all seriousness—that you do not become infected. Don't let this creeping, crawling illness turn your ears away from the real accomplishments of jazz. Don't think you are missing the real point of "the real jazz" because an oscillating reed; a quivering honky-tonk piano, and a bawling toneless blues shouter do not contain endless intriguing mysteries for you. Don't be nervous because your taste is for the modern, the contemporary, the developing talents in jazz and not for the retarded and the retrograde.

BY ALL MEANS pay attention to the past, to what must be, because of the very short lifetime of jazz, the recent past in jazz. By all means develop, if you can, a historical sense in looking at and listening to this music, a sense of perspective with which to view and evaluate the achievements of jazz musicians.

But do not, please, be taken in by those who would confuse us with an upside-down history which may be entertaining, which may even contain a passing truth or two, but which does not and cannot reflect honestly and accurately the general development of jazz because of a distortion in the viewing lens for which no correction ever has been made.

You may be fooled for a moment by the protestations of admiration for bop and cool jazz, for the most experimental sounds of our time, on the part of these apologists for the outmoded or the non-existent. If you read carefully and listen hard, however, you should quickly detect the false note, discern the artificial enthusiasm; you will recognize the uneasy acceptance of this modern jazz in order that the other, the old and feeble, may eventually be imposed upon it.

## perspectives

By Ralph J. Gleason

IT IS, OF COURSE, difficult for the practicing jazz musician to raise his sights above the difficulties of the night-to-night gig where it is so easy to take the viewpoint that all men are against you, that society is in a great conspiracy to repress art, and there is no just reward.



The tragedy (or, conversely perhaps, the great strength) of jazz has been its sentence to be born in sin, so to speak, and to grow to young manhood in a social weedpatch.

It also may be the irony of the music's fate to have come to artistic and intellectual recognition in late years, under false pretenses, and as a sort of easement of conscience for prejudice, an artistic slumming of a sort.

IT IS CERTAINLY a tragedy of the music that so few of its performers have any wide acquaintance with the problem of the artist in the world of hard reality to buffer them when the hard question of a bad gig or a fast \$40.25 comes along.

This immaturity has been responsible for some of the worst aspects of the music and is, today, responsible for some of the most frustrated jazz artists we have.

But if a jazz artist could only cling to the knowledge that if he is communicating to but one member of an otherwise inattentive audience, he is doing something worthwhile, it might help.

THEN, TOO, THERE is the question of the responsibility of the artist to that one listener. As long as jazz is played mainly in saloons (the names and the fittings may vary, but they're all joints), he is competing for attention with broods and booze and has to come in a bad third with better than half the house. Naturally this is frustrating. But that one listener is worth it.

The foregoing words were prompted by a recent incident in which a musician stopping a chorus on a perfectly entrancing line because one table was not listening. I don't think he realizes what this does to the others. There is a responsibility to the real listener to disregard the buzzers, like he disregards a bad mike or a wobbly chair.

IN ADDITION, don't sell the audience short. Just because some persons talk during a good solo doesn't mean they want rhythm and blues. The jazz musician has to ignore this because he has accepted work in a saloon.

When the day comes—and God speed it—when you can hear the best of jazz consistently in concert halls under proper circumstances, this will be different. But until then, the jazz musician is many times trying to play concert music in circumstances utterly unadaptable to it and if he gets across to one-tenth of his audience, he has succeeded.

Who knows but that the message that one listener gets may have effects that last for years. It's worth remembering.

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**MATT DENNIS**

*Play Melancholy Baby* (Victor 12" LPM-1322) is a new collection by Matt, who is a paradigm of unpretentious, virile, swinging sentimentality. Matt is firmly but unobtrusively backed by bassist Ray Leatherwood, guitarist Bill Pitman, and drummer Richmond Frost. A welcome, sensitive guest on most of the tracks is trumpeter Don Fagerquist; on three, Ronnie Lang plays alto flute that is appropriate to the "melancholy and whimsical" theme of the album.

Matt wrote all the functional arrangements. Among the titles are *Devil and the Deep Blue Sea*, *Cottage for Sale*, *I Gotta Right to Sing the Blues*, *Melancholy Baby*, *A Heart of Stone*, *My Fanny Valentine*, *I'll Never Be the Same*, and two of his own, *This Is My Story* and *For the Losers*. A particularly soothing track is *Spring Is Here*. An unusually ingratiating recital, even for those who aren't juggling torches, by a warm, expert lyric-awakener.

**RUSSELL GARCIA**

*Listen to the Music of Russell Garcia and His Orchestra* (Kapp 12" LP KL-1050) provides two solo frameworks apiece for Don Fagerquist, pianist John T. Williams, Herb Geller, Howard Roberts, Murray McEachern, and Red Norvo. All the writing, including the six most routine originals, is by Garcia. It is the writing that prevents this from being a memorable album, since there is no question of the musicianship of the soloists or the crack accompanying band.

Garcia has an apparent need continually to create intrusive quasi-climaxes, even on the ballads. His scoring here often echoes the more gawdy movie music conception. Instead of sensitive underscoring for an unfolding soloist and line, Garcia's arrangements frequently blare and break the listening experience into brittle fragments.

There are, in short, limitations in both taste and cohesiveness to his work here. Fagerquist is better on *Boy* than the nervous *Worry-Go-Round*; Geller has been more relaxed in other contexts; Williams is less eloquent than technically adroit, and the others play with characteristic ability. Roberts probably comes off best of the six.

**EDDIE LAWRENCE**

*The Old Philosopher* (Coral 12" LP CRL 57103) is one of the few consciously "funny" LPs that are. The set is a collection of some previous singles and new recorded material. Lawrence's humor at its best contains some of the grimly seasoned flavors of George Price, Ambrose Bierce, Sholem Stein, and Vip. The key tracks are *The Old Philosopher*; *The New Philosopher*; *Old, Old Vienna*, and especially *The Good Old Days*, which might be termed Saroyan as seen by Sartre.

The rest of the material is uneven, but the four aforementioned titles make this a good investment and a certain way to provoke arguments among visitors as to whether they or you have a hip sense of humor. The notes are by

Lawrence and are rather dreadful. Most night club comedians somehow don't make it in print.

**CHARLES MARGULIS**

*Solid Gold Horn* (Grand Award 12" LP G.A. 33-344) is an unusual record in these days of Mitch Miller-like spectacles. Trumpeter Margulis is accompanied only by guitarists George Barnes and Art Ryerson in a tasteful, often moving, and always skilled series of interpretations. The first side contains more or less the kind of melodies that Mexican audiences at a bullfight or around the corner over tequila would especially dig—*La Macarena*, *Fandango*, *La Paloma*, and one co-written by Margulis and Bobby Byrne, who helped in the charting of some of the tracks. The second side is straight but lyrical trumpet playing on such standards as *Night and Day*, *In the Still of the Night*, and *Embraceable You* with the same sensitive backing.

Margulis is a veteran of the Whiteman, Dorsey brothers, and Russ Morgan bands. He was in the Whiteman brass section when Bix was. Charlie in recent years has been in demand for New York studio work. "The most important thing in music," he says in the notes, "is true, undistorted sound—the open instrumental sound—a sound that can't be imitated—a warm and genuine sound—like singing!" That's what he's given us here.

**HUGH MARTIN—RALPH BLANE**

*Martin & Blane Sing Martin and Blane* (Harlequin 12" LP HQ-701) is the first LP produced by the new label operated by Bob Bach and Dick Kollmar. They start well, for this is a better-than-usual example of songwriters animating their own material. Both Hugh Martin and Ralph Blaine sing pleasantly, and they receive crisp support from Ralph Burns as conductor (and presumably, arranger) and a singing group, the Martins. Among the valued songs the duo has written for stage and films that they interpret here are *The Trolley Song*, *An Occasional Man*, *The Boy Next Door*, *That's How I Love the Blues*, and *Wish I May, Wish I Might*. A zestful package.

**TITO PUENTE**

Tito Puente's rather polite Latin American band moves easily through a dozen tunes in *Let's Cha-Cha with Puente* (RCA Victor LPM 1392). The driving unison brass is here but not unleashed and shrill. Solos are largely shared by piano and vibes, pointing up the need from time to time of a solo horn. An *Adios*-like piece called *Lindo Cha-Cha* opens the set, which includes *Vibe Guajiro*, *Let's Cha-Cha*, *Habanero*, *Just for You* and *You Are an Angel*. Quite danceable but not too exciting jazz-wise.

**BETTY ROCHE**

Here is the reappearance on record of former Duke Ellington vocalist Betty Roche whose swinging *Take the A Train* vocal with Duke has been recreated for this set (Bethlehem BCP-64). Backed by Eddie Costa, vibes; Donn Trenner, piano; Whitey Mitchell, bass; Davey Williams, drums, and, on some tracks Conte Candoli, trumpet.

**Slim Knowledge**

New York—The following appeared in a recent press release: "Fats Domino seems destined to take his place among the modern music greats. Not since the early days of Satchmo, Kid Ory, and Leadbelly Morton has a new Orleans musician so completely captured the imagination of the public . . . When asked about the popularity of the new musical craze (rock 'n' roll), Fats explains, 'There's nothing really new about the music. I've been playing it ever since I can remember, only we know it as rhythm and blues . . .'"

And Jelly Roll Ledbetter called it dominoes.

Betty sings five other Ellington tunes in addition to *A Train*. Among them is a jumping *In a Mellowtone*, a moody *All Too Soon*, and *You Don't Love Me No More*.

Her highly stylized, clipped manner of phrasing on rhythm numbers often bends the melody line to her rhythmic pattern, but she keeps things moving.

The scat singing, with some appropriate non sequitur rhythmic phrases, are present on *Train*, *Route 66*, and *I Just Got the Message, Baby*. She seems less at home on the ballads, although *All My Life* turns out fine in her style. Good to have her back on the scene; there are too few singers willing to venture her improvisations.

**JO STAFFORD**

*Ski Trails* (Columbia 12" LP CL 910) is a model of pop musicmaking in terms of its consistency of skilled musicianship. Jo is neatly complemented by husband Paul Weston's arrangements and his conducting as well as by the Norman Luboff choir and the Starlighters.

Jo herself combines unstrained accuracy of intonation with a silvery (if rather cool) sound and considerable musical intelligence. The songs are more or less seasonal to snow—*Winter Song*, *June in January*, *Moonlight in Vermont*—as well as all-year-rounders like *The Nearness of You*. Miss Stafford has the kind of vocal professionalism that makes listening to her always instructive as well as entertaining.

**SARAH VAUGHAN**

Among the 24 tunes included in a beautifully-packaged, two-12" LP set of *Great Songs from Hit Shows* by Sarah Vaughan are some near-forgotten oldies that are wonderfully revived. Things like *Lucky in Love*, *A Ship Without a Sail*, *Comes Love*, *The Touch of Your Hand*, and a delightful *Poor Butterfly* are spun into a glossy sheen by the gorgeous instrument that is Sarah's voice. It is the most satisfying album she has done in a long while, with Harold Mooney's arrangements generally unobtrusive and helpful. This is Sarah's forte these days—lush loveliness—and she of all today's singers has the equipment to produce such a mood. Solidly recommended (Mercury MGP-2-100).

## Ella Fitzgerald-Louis Armstrong

Ella and Louis

1

Verve 4003



Ellington  
at Newport

2

Columbia 934



Shelly Manne and his Friends  
My Fair Lady

3

Contemporary 3527



Erroll Garner  
Concert by the Sea

4

Columbia 883



Ella Fitzgerald  
Cole Porter Song Book

5

Verve MGV 4001-2



Brubeck and J & K  
at Newport

6

Columbia 932



Stan Kenton  
Cuban Fire

7

Capitol T 731



Stan Kenton  
In Hi-Fi

8

Capitol T 724



The Modern Jazz Quartet  
Fontessa

9

Atlantic 1231



Clifford Brown and Max Roach

At Basin Street

10

EmArcy 36070



## Jazz Best-Sellers

Here are the 20 best-selling jazz record albums in the country. This biweekly survey is conducted among 150 retail record outlets across the country, and represents a cross section of shops, not just those which specialize in jazz.

11 Modern Jazz Quartet

at Music Inn

Atlantic 1247

12 Chris Connor

He Loves Me, He Loves Me Not

Atlantic 1240

13 Miles Davis

Collectors Items

Prestige 7044

14 James Moody

Flute 'N the Blues

Argo 603

15 Dinah Washington

In the Land of Hi-Fi

EmArcy 36073

16 June Christy Misty Miss Christy

Capitol T 725

17 J. J. Johnson-Kai Winding

Jay and Kai plus 6

Columbia 892

18 John Lewis, Chico Hamilton

2° E, 3° W

Pacific Jazz 1217

19 Louis Armstrong Ambassador Satch

Columbia CL 840

20 Thad Jones

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Records are reviewed by Nat Hentoff, Jack Tracy, Ralph J. Gleason, and Dom Cerulli and are initialed by the writers. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

**Australian Jazz Quintet**

THE AUSTRALIAN JAZZ QUINTET AT THE VARSITY DRAG—Bethlehem 12" LP BCP 6017: *(One Together); Koala; That Old Feeling; Affair d'Amour; The Lady Is a Tramp; Lover Man; The Thrill Is Gone; New South Wales; Few Get It; So Nice; Varsity Drag; It Might as Well Be Spring.*

Personnel: Dick Healey, alto and flute; Errol Buddle, tenor and bassoon; Jack Brukenaba, vibraphone; Bryce Robbs, piano; Jimmy Gannon, bass; Frankie Capp, drums.

Rating: ★★½

A generally quiet sampling of the quintet's (here a sextet) chamber music style. The instrumentation of the group leads it into low-keyed channels of sound. As a result, the proceedings have to be spectacular to generate excitement. Linear interplay between the horns and the vibes on the ballads, particularly, is interesting, although the bassoon still seems too dour-toned for any authoritative improvisation.

Bill Holman's *Koala* is the standout track of the album, although the solos are pretty routine. Holman's ballad, *Affaire*, is a very fragile vehicle, but suited to the group, which probes it softly. *Few Get It* moves along easily but ends rather starchy. (D.C.)

**Jerry Colonna**

JERRY COLONNA PLAYS TROMBONE ALONG THE DIXIELAND HI-FI WAY—Liberty 12" LP NL-9004: *Dixieland Highway; Soft Shoulders; Tallahassee Detour; Post No Bills; Caution—Go Now; Dangerous Curves; Coffee Stop; Walt Outside; Slippery When Wet; Watch out for Bid Life; Keep off the Grass; Tourists Welcome; Twenty-Two Miles to Conchita; Big Fat Minnie; Dim Your Lights; Hurry Back.*

Personnel: Jerry Colonna, Moe Schneider, Billy Schaefer, trombones; Matty Matlock, clarinet; Eddie Miller, tenor; Dick Cathcart, Clyde Hurley, trumpet; Stan Wrightsman, piano; Morty Corb, bass; George Van Eps, guitar; Nick Fatoul, drums.

Rating: ★★½

There is every implication in this title of the album and the liner copy that the bulk of the trombone solos in this Bob Crosby-like Dixieland set are by Colonna, who once was a professional trombonist. According to my source (a man on the date) Colonna only solos once, *Slippery?* and all but one of the able trombone contributions are by Schneider. It is to the credit of neither Colonna nor Liberty that this sort of shell game was countenanced.

As for the music, the set should appeal to all those who used to collect the swing Dixieland of the Crosby big band and Bobcats. There are tasty bits by Miller, Matlock, Cathcart, Hurley, Schneider, Wrightsman, Corb, and Van Eps; and an unobtrusive, firm rhythm section. There are far too many tunes on the LP, and as a result, the solos are all too short.

Colonna is listed as composer of the 16 originals with the arrangements by Matlock. At their best, they're very reminiscent of other songs. But the musicianship of the sidemen cuts through the familiar lines, and a fair amount of good Dixieland results. Liberty should take the same personnel, omit Colonna, make one of the side-

men the leader, limit the tunes to five or fewer a side, and a fine set would be added to their catalog. Maybe Colonna could do the notes for that one. (N. H.)

**Paul Chambers**

WHIMS OF CHAMBERS—Blue Note 12" LP 1534: *Omission; Whims of Chambers; Nita; We Six; Dear Ann; Tale of the Fingers; Just for the Love.*

Personnel: Donald Byrd, trumpet; John Coltrane, tenor; Kenny Burrell, guitar; Horace Silver, piano; Paul Chambers, bass; Philly Joe Jones, drums. Coltrane and Byrd are not heard on Tracks 2 and 6.

Rating: ★★★★★

Further proof of the intense skill, pizzicato and arco (hear *Six* and especially *Tale* for bowmanship), of Paul Chambers. Paul also moves authoritatively in the molten rhythm section. Silver and Burrell solo strongly. On the sextet tracks, the growing Coltrane blows a modern-bop version of shouting, angular tenor that can be strikingly moving once this uncompromising idiom becomes familiar to the listener. Byrd is effective.

Of the originals, *Ann* is the most immediately attractive, mainly perhaps because of the oasis of relatively simple lyricism it provides in this collection of largely blues-fisted open passion. Paul ought to be commissioned by Blue Note, incidentally, to do a piano-bass set and more of quartet conversations like the two here (N. H.)

**Kenny Dorham**

'ROUND ABOUT MIDNIGHT AT THE CAFE BOHEMIA—Blue Note 12" LP 1524: *Monaco; 'Round About Midnight; Mexico City; A Night in Tunisia; Autumn in New York; Hill's Edge.*

Personnel: Kenny Dorham, trumpet; J. R. Monterose, tenor; Kenny Burrell, guitar; Bobby Timmons, piano; Sam Jones, bass; Arthur Edgohill, drums.

Rating: ★★★★★

This lunar session was recorded May 31, 1956, at Cafe Bohemia in Greenwich Village (rapidly becoming a second studio for Rudy Van Gelder). Kenny, now with Max Roach, continues to be the most consistently underestimated modern trumpeter on the scene. His work here is well constructed, building, personal, emotional, rhythmically secure and of an absorbing consistency of invention at all tempos and moods. J. R., one of the younger tenors in the harder vein who shows considerable promise of evolving individuality, plays an intense, digging, funk-angled horn. He might (occasionally) flow more in less jagged lines, but he certainly has present power.

Burrell solos with brilliance and warmth. Pianist Timmons, 19, from Philadelphia, who later joined Chet Baker, is better than able from the evidence here and stirs interest in hearing more of his work. Jones and Edgohill anchor the night and also keep the fires alight throughout.

The program is well selected and balanced, and I found Kenny's three originals of more than passing attraction. Good on-the-scene sound quality. About all that's missing is owner Jimmy's voice in assertive conversation at the bar. (N. H.)

**Art Farmer-Donald Byrd**

TWO TRUMPETS—Prestige 12" LP 7062: *Digi; 'Round Midnight; The Third; Contour; When Your Lover Has Gone.*

Personnel: Art Farmer, Donald Byrd, trumpet; Jackie McLean, alto; Doug Watkins, bass; Art Taylor, drums; Barry Harris, piano. Farmer is not on Track 2, and Byrd is absent from Track 5.

Rating: ★★★★★

# Sassy Swings Again!



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SINGS  
GREAT SONGS FROM HIT SHOWS

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Sit back, relax, pull up your phonograph and have some **Black Coffee** with **Peggy Lee** while she sings and sighs 'I've Got You Under My Skin', 'My Heart Belongs To Daddy', 'I Didn't Know What Time It Was', 'You're My Thrill' and other great standards. Peggy's **Black Coffee** is strong and delicious brew! Decca Long Play album DL 8358 (available on Extended Play 45).

**DECCA**   
**RECORDS**  
*a New World of Jazz*

This is a pairing session that was well conceived and programmed. On three tracks, both trumpets are present to challenge and be stimulated by each other with McLean as a third horn and a contrast in timber. To provide further balance, each trumpet has a solo vehicle. Byrd (*Midnight*) and Farmer (*When Your Lover Has Gone*) are heard in searching, moving ballad interpretations.

On the others, both blow with swift imagination and heat. There are passages of quick exchanges, particularly the long exciting bout at the end of *Dig*, that recall in spirit if not idiom a 1939 Ellington record, *Tootin' Through the Roof*, with Cootie Williams and Rex Stewart.

Both Farmer and Byrd have a long and fertile jazz life ahead. Thus far, it seems to me that Farmer is the more settled of the two, particularly on up-tempo. He is, I think, closer to having found his inner style than Byrd, although Byrd is getting there. McLean is searing and a welcome presence. Harris plays with consistent taste and ease. Art Taylor and Doug Watkins are strongly underneath. Good notes by Ira Gitler that identify all solos. (N. H.)

#### Johnny Griffin

**CHICAGO CALLING**—Blue Note 12" LP 1533:  
*Mil Dew; Chicago Calling; These Foolish Things; The Boy Next Door; Nice and Easy; It's All Night with Me; Lover Man.*  
 Personnel: Johnny Griffin, tenor; Wynton Kelly, piano; Curly Russell, bass; Max Roach, drums.

Rating: ★★★½

Chicago tenor, Johnny Griffin, 28, well regarded by many of his more renowned contemporaries, makes his first LP as leader with excellent rhythm section support. Wynton Kelly, besides, solos with a particular combination of beauty and strength that is personally his. Having had a 10" set of his own a few years ago, Wynton deserves another solo recital on the evidence of his work here. Griffin is a full-throated, blues-deep wailer with a big tone, a fierce beat, and that life-cry in his sound that all jazzmen of stature must have at base. He also has strong, improvising command of his instrument.

There are aspects of his conception, however, that are debatable. He has, for one thing, a determined tendency to explode in bursts of notes that often seem to be gratuitous expenditures of energy and technique rather than essentially germane to the framework of the story he is telling. This note-profligacy also tends to break and shake the over-all continuity and contour of his solos so that they are sometimes less memorable as ascending wholes than as undeniably moving collections of fiery patterns. His ballad feeling on *Things* and *Lover Man* is virile and not without tenderness though I question the inexplicable bad taste at the end of *Things*.

Like several other young tenors of Griffin's general direction, Johnny could also benefit by adding a less aggressive tone in certain contexts and more sustained flow of phrasing. In any case, Griffin is worth hearing certainly; and again, Alfred Lion merits credit for taking a chance on a leader whose name is not yet a sure index of sales. The Griffith originals, incidentally, are not distinguished. (N. H.)

#### Chico Hamilton

**CHICO HAMILTON TRIO**—Pacific Jazz 12" LP PJ-1220: *Blues on the Rocks; Street of Dreams; We'll Be Together; Skinned Strings; Nutty; Porch Light; Broadway; Autumn Landscape; Uganda; Lullaby.*

Personnel: Chico Hamilton, drums; George Duvivier, bass; Howard Roberts, Jim Hall, guitar.

Rating: ★★★½

Although six tracks were first released some time ago on 10" PJJLP-17 (a fact the notes fail to report), this trio recital is of sufficient musical importance to be given the space usually accorded to new recordings. Roberts is the guitar on the earlier numbers. The other four (*Blues on the Rocks* is also on Pacific Jazz 12" LP *The Blues*) have Jim Hall on guitar. *Skinned*, however, is a duct, illustrating, as do all the tracks, the remarkable musicianship of Duvivier and the taste and intelligent sense of drama of Hamilton.

As for the set as a whole, "the key here," an annotator Will MacFarland points out, "is *interplay*." The high, sustained level of that interplay is made possible by the quality of the musicians. Both Roberts and Hall are among the most creative of the younger guitarists, and both have an unusually full, singing tone. Hamilton, particularly expert in dynamics and a master accompanist, is also a soloist with strong feeling for structure as well as emotional, individual stories to tell within that structure. Duvivier is magnificent on all counts of bassmanship—conception, technique, tone, time.

There is in the programming a surprisingly varied emotional topography, and much remarkable invention, individual and collective, most of which, I expect, was spontaneous. A superior musical experience. (N.H.)

#### Turk Murphy

**NEW ORLEANS SHUFFLE**—Columbia 12" LP CL 927: *New Orleans Shuffle; Of All the Wrongs You Done to Me; Mandy; Make Up Your Mind; Chattanooga Stomp; My Honey's Lovin' Arms; Waiting for the Robert E. Lee; Irish Black Bottom; Kansas City Man Blues; Drop That Sack; Gone Daddy Blues; Come Back, Sweet Papa; New Orleans Stomp.*

Personnel: Turk Murphy, trombone; Herb Smith, trumpet; Bob Helm, clarinet; Dick Lammi, banjo; Bob Short, tuba; Don Ewell, piano.

Rating: ★★★

This latest page in Turk's scrapbook of New Orleans jazz has the same days-gone-by flavor of his earlier collections. The whole set gave me the impression that Turk and the band were playing at these tunes rather than loosing up and letting themselves swing. Pianist Ewell and banjoist Lammi provide solo kicks on *Drop That Sack* with Lammi punching out a pair of melodic-percussive passages on *Robert E. Lee*.

There's a Bob Short tuba solo on *Mandy*, the track with the most drive. The metronomic rhythm seems to hold back the horns. I appreciate what Turk is trying to do, but I wish the group didn't sound so tight. (D.C.)

#### Mary Ann McCall

**EASY LIVING**—Regent 12" LP MG-6040: *Shake Down the Stars; You Can Depend on Me; Easy Living; Mean to Me; In My Solitude; I Thought about You; Deep Purple; 'Deed I Do; It's You or No One; It's Been So Long.*

Personnel: Ernie Wilkins, arranger and musical director; Joe Wilder, trumpet; Zoot Sims, Seldon Powell, George Barrow, Pee Wee Moore, reeds; Nat Pierce, piano; Wendell Marshall, bass; Kenny Clarke, drums.

Rating: ★★★½

Mary Ann's return is doubly welcome. There are so few female jazz singers extant that to have Mary Ann back in the best recital she ever made

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**"IN THE GROOVE"**

THE HOW  
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PHONOGRAPH CARTRIDGES

# FAIRCHILD

RECORDING EQUIPMENT COMPANY

40 45th Avenue

Long Island City 1, N.Y.



We're glad to know that you're interested in getting your ears off to a good start with a good pickup cartridge, because a good cartridge, with its precision made needle (we call it a stylus) is the point at which the music is delivered from the record to the other sections of your phonograph. Let's examine the details of the cartridge from a close-up position.

## THE RECORD

A record is really nothing more than a disc of plastic with a long spiral groove pressed into its surface. This groove is not straight; it means uniform; it is full of all sizes and shapes of wiggles, each wiggle representing a particular sound. Big wiggles are loud notes, little ones are soft notes; when close together they are high up on the musical scale, like piccolo peeps; when far apart they are low-pitched, like the bottom-bass of the bull. The stylus must nestle itself on the walls of this complex groove and follow every diversion; the more faithfully it conforms to the wiggles, the better the music will sound. A synonym for "faithfulness" is "fidelity," so if the stylus conforms well to the groove pattern it is a "high fidelity" instrument.



## TWO TYPES OF CARTRIDGES



If the stylus were not attached to anything rigid at its opposite end, there would be no trouble at all in the making of a wiggling, or "high-fidelity" unit. But we must attach to it some device which will produce an electric current, or we will have no sound. In one way or another the element attached to the stylus must create a current which will vary exactly as the groove-pattern varies. This current, when passed on to the other components of the phonograph, moves the loudspeaker, thus giving us music.

There are two types of generating elements in wide use today: the magnetic and the crystal (or ceramic). The heart of the crystal cartridge is a special kind of salt formation which produces electricity when it is compressed by the stylus-holder. It is essential that the needle-holder make rigid contact with the crystal in order to effect faithful transfer of the wiggle-vibrations. As we have a paradox, since the stylus should be as free as possible in order to comply with the groove shape of the record. A rigid needle assembly will not only fail to track the record properly unless great downward force is applied to it, it will definitely wear out the record sooner than will a more compliant assembly, since either the rigidity or the downward force will deform or destroy the soft plastic groove walls on which the stylus rides. Although strides have been made in the development of compliant and better sounding crystals and ceramics, even the best of these cartridges does not begin to compare with magnetic pickups in lowered record wear and freedom from musical distortion.

## MAGNETIC CARTRIDGES

Magnetic pickup cartridges are little electrical dynamos, actually generate electricity through the same principle used by power companies. Since this principle, called magnetic induction, can be applied with great efficiency it is very easy to design cartridges having high electrical output. Such designs produce less distortion than others designed for lower output. Hence manufacturers concerned with high fidelity prefer to sacrifice output voltage in the interest of distortion free performance. For this reason a small device called a preamplifier is needed to boost the output before sending it to the other parts of the phonograph. Through this sacrifice of initial volume, the higher fidelity is achieved; volume can always be added before the signal reaches the loudspeaker.



## VARIABLE RELUCTANCE

One type of magnetic pickup, the "variable reluctance" uses a stylus holder which moves a small piece of iron back and forth between the poles of a strong permanent magnet. Such pickups are sometimes called "moving iron" for this reason. This motion causes a change in one characteristic of the magnetic field called reluctance. The change in reluctance produces an electrical current in a coil of wire and since each change is caused by a variation in the groove-shape of the record, the voltage generated in the coil is the desired electrical reproduction of the record. Such cartridges are inexpensive to produce, and excellent results can be obtained with them so long as the stylus-holder remains centered properly between the poles of the permanent magnet and does not move too much between the pole pieces.

## MOVING COIL



Moving-coil, or "dynamic" pickups, as their name implies, contain a minute coil of wire which is moved by the stylus-holder within a magnetic field, thus creating an electrical current in the coil. This type of dynamic system is called the D'Arsonval movement, and is universally employed in fine electrical test instruments used for laboratory measurements. High fidelity is thus inherent in the design of a dynamic cartridge; the electrical reproduction of the various wiggles in the record groove is close to perfect. The moving coil pickup is the type which at present provides highest fidelity reproduction. Its electrical output is most nearly an exact replica of the groove wiggles. Engineers say it is the most "linear" record reproducer. Fairchild Cartridges have always employed this principal. The term "MOVING COIL" and "FAIRCHILD" have become almost synonymous. Other Fairchild refinements include a new rugged and unique magnetic structure, plus the "MICRADJUST" construction which permits individual adjustment as one would expect from a precision product.



## THE IMPORTANT POINT

To allow the most faithful coil motion possible the stylus is an integral part of the needle-holding lever which moves the coil. For this reason the jewel tip, when worn, must be replaced by the manufacturer, who is properly equipped to make the renewal. Although this is a delicate operation requiring workman's skill, it results in an extremely rugged unit suited to the long wear of which a diamond is capable. We at Fairchild have never used any but diamond styli in our cartridges because diamonds last longest and thus offer maximum protection to expensive record collections. In addition to protecting your records by keeping their shape longer, diamonds sound better. As the shape of a stylus changes gradually through wear, the reproduction of the high notes deteriorates. Most of our cartridges and styli last from one to two years in the average high fidelity home music system. Today's music lovers know that any new stylus should be examined under a microscope by a competent technician when the estimated period of minimum tip life is reached. Since stylus inspection is a relatively new art it is often best to return the complete cartridge to the manufacturer for accurate examination and evaluation.



## OTHER COMPONENTS

We've looked into the operation of pickup cartridges, but this is only the beginning. Turntables, preamplifiers, amplifiers, speakers, and speaker cabinets must all be selected with the fidelity of the cartridge in mind, for the potential sound quality of the dynamic pickup can be realized only if all other components in the music system follow through in craftsmanlike fashion. Fairchild Recording is proud of its role in this task. Numerous radio stations, musicians and high fidelity enthusiasts have used Fairchild cartridges, turntables, preamplifiers, and amplifiers for many years. They know that Fairchild means reliability, both of sound quality and operation. Wherever perfection is mandatory, whether in broadcast or recording studios or on motion picture sound stages, Fairchild master disc-cutting lathes, playback turntables and picture-sound synchronizing tape recorders are bywords.

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Dawn Brot

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Feb. 6, 1964

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represents the same kind of added impact as bread after a fast. Mary Ann, as usual, phrases with jazz horn-like acumen. Her unique, full-yet-slightly-husky sound is under supple control, allowing her to let out whenever she feels like it, and she shouts often in this vigorous album.

She feels, enlivens, and clarifies the lyrics; she swings all the way. Large credit is due also to Ernie Wilkins whose arrangements provide strong, loose, building, functional support. The sidemen blend well, and this is one of the best sax sections on recent records. There's fine, clear work by Joe Wilder, and a first-rate rhythm section. This one's for those who like direct emotional communication. (N.H.)

#### Ted and Dick Nash

**THE BROTHERS NASH**—Liberty 12" LP LJJ 6011: *I Remember You; We'll Be Together Again; Juntos; Prelude to a Kiss; Theme from the Bad and the Beautiful; I Could Write a Book; Back in Your Own Back Yard; For Heaven's Sake; Cuban Veranda; The Nearness of You; Night Soliloquy; You Are Too Beautiful.*

**Personnel:** Ted Nash, alto, tenor, soprano, and baritone saxes, flute, alto flute, piccolo, clarinet, and bass clarinet; Dick Nash, trombone; Jimmy Rowles, piano; Tony Rizzi, guitar; Harry Babasin, bass; Roy Haris, drums.

**Rating: ★★★**

A polished and varied performance by the brothers Nash, with Dick's languid but full-bodied trombone the highlight throughout. The charts—four each by Frank Comstock and Chuck Kopley, one each by Jim Emerson and Bob Harrington, and two uncredited—are generally interesting and at times absorbing. *Back Yard* and *Too Beautiful* are the swingiest tracks in the set, with Ted blowing baritone on *Back Yard*. Dick's solo on that number is driving.

The musicianship displayed by the brothers is truly staggering, but there is throughout a lack of excitement. There's a strong feeling that should either Nash wail, swinging things would start to happen.

On *Juntos*, where Ted starts on piccolo and switches to alto, the performance shows that jazz can have a sense of humor. *Night Soliloquy*, a piece originally written for flute and a string orchestra, is carried by Ted on alto but comes off overdramatized.

On *Bad and Beautiful*, Dick's range is awesome. And his blowing on *Heaven's Sake* is alone worth the price of admission. (D.C.)

#### Johnny St. Cyr-Paul Barbarin

**JOHNNY ST. CYR AND HIS HOT FIVE: PAUL BARBARIN AND HIS JAZZ BAND**—Southland 12" S-LP 212: *Bill Bailey; Careless Love; Bye and Bye; Sister Kate; Darktown Strutter's Ball; Down by the Riverside; Walk through the Streets of the City; Weary Blues; Sister Kate; You Tell Me Your Dreams; Tipperary.*

**Personnel:** Tracks 1-1: Thomas Jefferson, trumpet; Willie Humphrey, clarinet; Joe Avery, trombone; Jeanette Kimball, piano; Johnny St. Cyr, guitar. Same personnel on Tracks 5-7 with Paul Barbarin, drums, added. Tracks 8-11: Barbarin, drums; Alvin Alcorn, trumpet; Jim Robinson, trombone; Lawrence Marrero, banjo; Jeanette Kimball, piano; W. Humphrey clarinet.

**Rating: ★★★½**

First four numbers were first issued on Southland 10" S-LP 212. The three St. Cys with Barbarin added are new as are the four Barbarin-led tracks on the second side. St. Cyr, who appeared on many major jazz sides in the '20s, including the Armstrong Hot Fives, still sustains a steady rhythm. Of his associates, the best horn is Jefferson. Humphrey is effective in the New Orleans reed tradition. The late Joe Avery was limited but forceful. Jefferson

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sings four in his pleasant, informal but not especially memorable manner. Sister Elizabeth Eustis brings a gospel touch to *Streets of the City*.

The Barbarin session is loose, authentically New Orleans, and enjoyable if not outstanding. Alcorn blows with directness and clarity; Humphrey functions with lean zest in ensembles and solos; Robinson, as ever, is a rough, tailgate-driven force. Marro's banjo cuts into and around the ensemble, and adds flavor. Jeanette Kimball, long with Papa Celestin, plays on both sides with authority.

Barbarin is one of the very best New Orleans drummers and has been for many years. There are not many opportunities these days to hear New Orleans music played by those who have lived it, and Joe Mares is to be congratulated for making this set available. (N.H.)

**Thad Jones**

THE MAGNIFICENT THAD JONES—Blue Note 12" LP 1527: *April in Paris; Billie-Doo! If I Love Again; If Someone Had Told Me; Thodia*. Personnel: Thad Jones, trumpet; Billy Mitchell, tenor; Barry Harris, trumpet; Percy Heath, bass; Max Roach, drums.

Rating: ★★★★★

A modern jazz trumpeter capable of a more satisfyingly brassful and ringing tone than most of his contemporaries, Thad also has an individuality, maturity and continuity of conception that mark him as one of the most important contributors on his horn. Largely wasted as a soloist in the Basie brass section, Thad is best heard in this quality of small-band context.

He plays with incisive drive on the middle and up-tempos, always controlling his fire into meaningful form; and on numbers like *April* and especially *If I Love Again*, he plays with a lucid warmth, sensitiveness, and a feeling for ballad lines and their possibilities for extension that are as rare among younger modern hornmen as is Thad's outspoken tone.

The writing is minimal, this being a blowing session among experienced jazzmen with the heart and skill for collective freedom. Rhythm section is first-rate with Max integrating all Barry Harris solos with attractive fluidity, but could dig in more emotionally. Percy is impressively ordered in his solo appearances. Billy Mitchell tenor with the Gillespie band, may not be a major stylist, but he plays hot, unaffected, intelligent horn that complements Thad's more imaginative forays well. Good, towering cover photo by Francis Wolff. (N.H.)

**Wess-Burrell-Green-Jones-Clarke**

OPUS IN SWING—Savoy 12" LP MG 12083: *Kansas City Side; Southern Exposure; Over the Rainbow; Wess Side; East Wind*.

Personnel: Frank Wess, flute; Kenny Burrell, solo guitar; Freddie Green, rhythm guitar; Ed-  
die Jones, bass; Kenny Clarke, drums.

Rating: ★★★★★

Five essays in gentle funk with tempos ranging through the medium up of *Kansas*, the well-cooked medium of *Southern* and the more aggressive *Wess*, the slow blues-like *East*, and the reflective ballad-time of *Rainbow*. The pianoless rhythm section is strong enough for *Gottterdammerung*, and the integrated sound-character of Jones' full bass, Green's invaluable, natural guitar, and Clarke's dry force is a further reservoir of satisfaction. Burrell solos with invention, discrimina-



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tion, thoughtful control of sound, and fine time.  
 Wess did not "introduce" the flute to jazz, as the notes claim, but he is certainly one of the more assured, idiomatic blowers of that challenging instrument in jazz. His tone is warm, his conception flows, and his ideas are direct and clearly developed. The LP should be able both to proselytize the curious and satisfy the oriented. The album is marked by the usual clear, sharply defined, somewhat dramatic Van Gelder sound. The color sense of Savoy's cover artists can best be euphemized as unique. (N.H.)

**George Williams**

**RHYTHM WAS HIS BUSINESS: A SALUTE TO JIMMIE LUNCEFORD**—Victor 12" LPM-1301: I Wanna Hear Swing Songs; For Dancers Only; Lunceford Special; I'll Take the South; Margie's; Lord Dog; Mazarke; Rhythm Is Our Business; Swingin' on C; Uptown Blues; White Heat; 'Tain't Nothin' Do; Harlem Express.

Personnel: George Williams, leader and arranger; Ernie Royal, Joe Ferrante, Nick Travis, Charlie Shavers, Bernie Glow, Conte Candell, trombone; Sol Schlinger, Ed Scalzi, Eddie Basserman, Al Cohn, Hal McKusick, reeds; Joe Parker, Phil Giacobbe, Harry Di Vito, Jimmy Cleveland, Tommie Mitchell, trombones; Hank Jones, piano; Jimmy Crawford, drums; Milt Hinton, bass; Barry Galbreath, guitar.

Rating: ★★★★★

Despite questionable engineering, this Lunceford tribute is an unusually exciting, happy big band set. To quote annotator John Wilson, "George Williams, a onetime Lunceford arranger who has also written for Miller, Krupa, Anthony, and James, knows better than most musicians that there is slight chance of accurately copying the old Lunceford band. Instead, he has tried to present this set of tunes, because they are so closely associated with Lunceford, as the Lunceford band might play them if it were still together today and still evolving. 'They are interpretations,' Williams says, 'rather than re-creations.' The main points of the Lunceford style are here—the two-beat rhythm with the sly afterbeat . . . the wide-open, spread-out voicing of the saxophones, and the tight brass."

Fortunately, Crawford, unjustly neglected in recent years, is present to authenticate the Lunceford beat.

The album is a stimulating success in fulfilling its goals. There are crisp, assertive, convincing solos by Wasserman, Scalzi, Jones, Shavers (called Swede Enlovely in the notes), McKusick, Royal, Cleveland (pseudonymed Emmy O'Heigho), Nick Travis, Cohn, and Hinton. The sections roar and soar with in-character smack, precision, and heat.

Crawford lifts the band from Note 1 and keeps it flying. Williams has excellently sustained the Lunceford flavor, including the hand's precision-use of often exploding dynamics, while adding just enough post-Lunceford idioms to give the more modern soloists a comfortable context without making the texture seem synthetic. *Harlem Express* is an effective Williams original in the Lunceford manner.

Victor's engineers or tape processors or both unfortunately overemphasized the highs at the expense of the middle and at the expense of having an in-proportion bass.

This tribute to Lunceford, incidentally, raises intriguing possibilities. There is by now a large, varied, and still challenging body of jazz repertoire

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from New Orleans on. Given reinterpreters (re-creation is impossible) with the musical taste, sensitivity, and sympathy Williams and his sidemen had for this task, a number of valuable projects might be instituted.

(Whereas Williams worked well for Lunceford, Dick Cary, for one example, might be suitable for a Chicago jazz set along this line, and I wonder what Bob Wilber and Dick Wellstood would do with a Jelly Roll Morton reinterpretation in view of the increased experience and knowledge they've gained in recent years.)

There are many possibilities. But the basic point is that reinterpretation requires a high level of musicianship, a factor many of the New Orleans-Dixieland revivalists have overlooked. This LP is also a credit line for Jack Lewis, who produced it. (N.H.)

**Lester Young-Teddy Wilson**  
PRES AND TEDDY—American Recording Society 12" LP G 317: *Our Love Is Here to Stay; Pres Returns; Lonnie; All of Me; Prisoner of Love; Taking a Chance on Love.*  
Personnel: Lester Young, tenor; Teddy Wilson, piano; Jo Jones, drums; Gene Ramey, bass.  
Rating: ★★★★★

Early in 1956, after Young impressed Norman Granz as having played particularly well in a *Jazz Giants* date with Roy Eldridge, Vic Dickenson, and Wilson, Granz arranged for Pres to record several quartet tracks with the above personnel. Pres had recently been released from the hospital. The rest had left him in good physical condition, and as a result, he plays on this date with more vigor and vitality, for the most part, than often had been apparent on some of his dates in recent years. Hear, for example, *Pres Returns*.

His conception here, while not charting any newly developing terrain, is clear, direct, and economical with that presidential sense of phrasing and of making inventive, balanced mobiles from time patterns. This LP doesn't represent Lester at his greatest but contains much from him of musical substance. The rhythm section is light but firm with Jones soloing with expert wit. Wilson is a delight. One of the enduring stylists, he combines characteristic taste with buoyant touch and sophisticated zest in best adapting the materials of each song to his style. He swings skimmingly.

The quality of recording could have been better in terms of balance and fullness of sound. Bill Simon's four-page, double-columned booklet provides an excellent short history of the saxophone in jazz, plus a brief sketch of Pres and cogent data on Jones and Ramey. (N.H.)

## Other Releases . . .

*Ella Sings Gershwin* (Decca 12" LP DL 8378), one of the better vocal collations in months includes the previous 10" LP DL 5300 of eight Gershwin songs with Ellis Larkins on piano. There is one, *Lady, Be Good*, backed by Bob Haggart and an orchestra, another from 12" DL 8068 with Larkins, and a brace with the Billy Kyle trio. The latter has one Ellington and one Jimmy McHugh tune . . . *Ivy League Jazz: Eddie Condon* (Decca 12" DL 8282) is an assemblage of previous sicles and four from 10" DL 5246 (*We Called It Music*) by such Brooks

Brothers types as Wild Bill Davis, Jack Teagarden, Joe Bushkin, Billy Butterfield, George Wettling. The largely useless notes fail to supply full personnel or dates. There are two harmless vocals by Jimmy Atkins and much more substantial singing by Teagarden, as well as one welcome visit by Lee Wiley. Some durable kicks here.

*Swing Low Sweet Heywood* (Decca 12" DL 8270) infuriatingly omits all personnel and dates. Largely made in 1945-46 with Vic Dickenson and altoist Lem Davis among the sidemen, the collection is disappointing, for there is too much Heywood in his more rigidly stylized manner and too little Vic and Lem. There are a few kicks, however, like Vic's ribald monolog in *You Made Me Love You* . . . One of the *Music for the Boy* Friend LPs issued by Decca with an *Esquire Petty Girl* on the cover is *He Really Digs Jazz* (Decca 12" LP DL 8314). Four sides by the Tommy Dorsey Clambake Seven, two by the Herman Woodchoppers (*South and Fun It* with the fine Cappy Lewis), two by the Herman band, and two by Johnny Graas. No personnel or dates. The two 1943-44 Woody Herman band sides have tenor solos by Ben Webster . . .

*Bethlehem's Girl Friends* (Bethlehem 12" LP BCP-6006) contains four by Chris Connor, four by McRae, and four by Julie London, all made a few years ago. An interesting, often intriguing collection. Carmen sings Tony Scott's *Misery* . . . *Chris Connor Sings Lullabies of Birdland* (Bethlehem 12" LP BCP-6004) is a collection of previous Chris with accomplishment by Ellis Larkins' trio, Vinnie Burke's quartet with Art Mardigan, and Sy Oliver conducting an orchestra. Some are from 10" LP's 1001, 1002. Fine Burt Goldblatt color cover photo . . . *Herbie Mann Plays* (Bethlehem 12" LP BCP-58) is an extension by four tunes of 10" LP 1018. The new ones were cut with Joe Puma, Whitey Mitchell, and Herbie Wasserman. Herbie plays flute on all, and with impressive warmth, wit, and sensitivity . . . *Charlie Mariano Plays* (Bethlehem 12" LP BCP-49) adds four to 10" LP 1022. On the new ones, Mariano blew tenor with Johnny Williams, Mac Bennett, and Mel Lewis. On both alto and tenor, Charlie plays within tersity; and he makes one curious to hear more of his tenor.

One of the best ever collections of Fats Waller, singing and playing the organ and the piano, are the 16 tracks from 1938, *The Amazing Mr. Waller* (Riverside 12" RLP 12-109). It's a combination of previous 10" LP's 1021, 1022 . . . Although of limited jazz value, there is much entertainment in *Cab Calloway* (Epic 12" LN 3265), 12 sides from 1932 to the late '40s. There is a long, discerning essay by Charles Edward Smith, the most penetrating history-analysis of Calloway ever written. Now, Epic, let's have a Calloway jazz set from this same period . . . *Swingin' with the Starr* (Liberty 12" LP SL 9001) demonstrates to the skeptical that Kay Starr once was a fairly good blues-rich wailer. These were recorded in 1945-46 with such jazzmen as Vic Dickenson, Ray Linn, Red Callender, Willie Smith, Barney Bigard, Joe Venuti, Allan Reuss, Zutty Singleton, and Cal Jackson. Worth investi-

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A relaxing collation is *Moonlight in Vermont*, (Roost 12" LP 2211), a collection of the better soft-jazz sides by Johnny Smith, Stan Getz is on six, Zoot on two, and Paul Quinichette on four with first rate rhythm sections. Full personnels are given.

Those of you old enough to remember NBC's *Chamber Music Society of Lower Basin Street* (Camden 12" LP CAL 321) are likely to welcome parts of this collection with Dinah Shore, Lena Horne, Paul Laval, Henry Levine, and even one appearance by Sidney Bechet. But no Gene Hamilton, more's the pity . . . Don't miss *Mahalia Jackson* (Grand Award 12" LP 33-326), a collection of spirituals originally released on Apollo by the majestic, satisfying Mahalia.

Best part of *The Philosophy of Urso* (Savoy 12" LP MG 12056) are four tracks with Bob Brookmeyer, Percy Heath, Horace Silver, and Kenny Clarke. There are four more quartet sides and five with an expendable organ . . . *Singin' and Swingin'* (Savoy 12" LP MG 6031) is a collection of four vocals apiece by Annie Ross, Dorothy Dunn, and Shelby Davis. All were recorded around 1952 for Dec Gee. Annie, the best, is backed by Milt Jackson, Percy Heath, Blossom Dearie, and Kenny Clarke. Art Mardigan is part of the scene behind Miss Dunn, and Art Pepper, Conte Candoli, Bill Russo, and Shelly Manne are among those supporting Miss Davis . . . While waiting for George Avakian to assemble that large-scale Mildred Bailey set, the best we can do is pick on *I Let a Song Go Out of My Heart* (Columbia 10" LP CL 2553), which used to be called *A Mildred Bailey Serenade* under the number CL 6094. Two tracks are omitted in the new reissue, however, to qualify it for the now inexpensive CL series . . . *Linger Awhile* (Columbia 12" LP CL 914) is a set of largely lush, violinated Sarah.

A bargain on Fantasy, if you don't have the 10" LPs, is *Gerry Mulligan-Paul Desmond* (Fantasy 12" LP 3-220) with the best of the early Mulligan quartet LPs, 3-6, and Desmond's first LP as leader, 321 . . . *Sylvia Syms Sings* (Atlantic 12" LP 1243) is a full-bodied dozen by the jazz-influenced Sylvia. Eight, made a few years ago, utilize the Barbara Carroll trio, and four have an all-star instrumental combo . . . Al Hibbler admirers may want to inspect *After the Lights Go Down Low* (Atlantic 12" 1251). There is a merciful absence of pseudo-religious material and some strong tracks. Dig him on *The Blues Came Falling Down*. The set is one of Al's best. . . Two engaging albums made up of Sinatra singles are *That Old Feeling* (Columbia 12" LP XI, 902) and *This Is Sinatra!* (Capitol 12" LP T-768). The Columbia, of course, is the older one, and the backgrounds there are by Stordahl, Winterhalter, Ayres, and Jeff Alexander. The Capitol contains several of the better (musically) hits he's had on that label, along with some standards . . . And a unique vocal stylist of much charm, Fred Astaire is represented by a collection taken from various movie soundtracks, in *Shoes with Wings On* (MGM 12" LP E3413).

## Book Review

# Panassie's Guide (?) To Jazz

*Guide to Jazz* (Houghton Mifflin Co., \$4, 312 double-columned pp.) is an expanded version of *Dictionnaire du Jazz*, published in Paris in 1954. The authors are the Tex and Jinx of jazz journalism, Hugues Panassie and Madeleine Gautier. The serviceable translator is Desmond Flower, and the American editor is A. A. Gurwitch.

What this antic collection of biographies and other entries most indicates is that the authors themselves ought to have first hired a man who knew the terrain before leading other innocents up the mountain.

Sections of the book are of use as a complement to the Leonard Feather *Encyclopedia*, but swallowed without antidote, *Guide to Jazz* is as curdling a menace to the neophyte as would be a geography guide purporting to prove that the world is flat.

PANASSIE, IN THE early, air-conditioned-jungle years of writing on

jazz, was a controversial, excitable critic who did win respect for certain insights and for a courage that made him admit when he'd been wrong. In later years, Panassie has calcified into a modern-jazz-is-of-the-devil doctrine whose opinions carry less and less weight, except on the subjects of blues and blues singers, and to a certain extent, traditional jazz men.

Witness, for example, these pitiful distortions in the Panassie primer:

"An extremely gifted musician, Charlie Parker gradually gave up jazz in favor of bop . . . Bop is a form of music distinct from jazz . . . Boppers have been influenced by the very substance of the music associated with the white race and from jazz have retained nothing more than a superficial gloss . . . Clifford Brown, a gifted musician who plays bop rather than jazz . . . Kenny Clarke was a true jazz musician only for the first part of his musical

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career . . . It has been said of Charlie Christian that he was one of the fore-runners of bop. A ridiculous suggestion . . . in 1945. Dizzy Gillespie abandoned jazz and launched out into bop . . . Fats Navarro's deviation into bop cost jazz a brilliant musician."

AS A COROLLARY to Panassie's unique ignorance, the book has no entries at all for John Lewis, Sonny Stitt, Sonny Rollins, Horace Silver, Tony Scott, Milt Jackson, Paul Desmond, Kenny Dorham, Hamp Hawes, and scores more musicians who apparently do not qualify either as "true jazzmen" or "fringe musicians." (These are the two categories announced by Gurwitch as defining the scope of the book.)

There are, however, some assets. Panassie provides biographical listings, some quite sketchy, of such valuable blues singers and instrumentalists as Blind Blake, Leroy Carr, Sleepy John Estes, Blind Boy Fuller, John Lee Hooker, Lightning Hopkins, Tommy McLennan, Memphis Minnie, Speckled Red, Peetie Wheatstraw, and Joshua Altheimer.

After each listing (for all biographical entries, including the bluesmen), there is a selected list of records. Each title is usually followed by the year of the recording, but no labels are given.

Also to Panassie's credit are brief descriptions, sometimes rather oversimplified, of such terms as barrelhouse, blues block chords, break, high hat, stop chorus, stide, riff, etc. And a number of the standards that are familiar in the traditionalists' library are listed with name of composer, date of composition, topography ("chorus of 32 bars with release" or "16 bars without release, plus a 2-bar tag"), and a debatable list of the "best" records of the tune.

There also is a companion record volume issued by RCA Victor. *Guide to Jazz* (Victor 12" LPM-1393). This is a most admirable selection by Panassie of 16 pre-modern-jazz tracks by Armstrong, Basie, Bechet, Johnny Dodds, Sleepy John Estes, Ellington, Hampton, Hawkins, Henderson, Hines, Ladnier-Mezzrow-Bechet, Lunceford, Morton, Oliver, Waller, and Yancey. Annotations are by Panassie. If there is a choice budget-wise between the book and the record, listen!

—nat

## Ex-Leader Reynolds Jazz A&R At Unique

Hollywood—Unique Records, a subsidiary of RKO-Teleradio Pictures, Inc., will begin a jazz department next spring with former bandleader Tommy Reynolds in charge of artists and repertoire.

Marty Machat, secretary-treasurer of Unique and Lamas Music Corp., would not disclose names of specific artists in connection with Unique's projected jazz program, but he said negotiations were in progress with several "top name jazz performers" who would be identified on completion of contracts.

Over-all record production for the label is in the hands of Joe Leahy, president, who is based in New York, Machat said, but Leahy will make trips to the coast whenever recording activity demands.

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## the blindfold test



# A Jones Boy

By Leonard Feather

Quincy Jones, the latest in a series of arranger-blindfoldees, is a highly unusual character. Still a few weeks shy of his 24th birthday, he has already reached the top echelon among New York freelance writers, rushing from rhythm and blues to jazz to vocal background sessions, and doing much to keep New York's copyists in business.

Quincy's test was as unusual as Quincy himself. Half the records played were recorded either during his infancy or before he was born. They were all drawn from Decca's four-volume *Encyclopedia of Jazz on Records* album. Three tracks apiece came from the *Jazz of the Fifties* and *Jazz of the Thirties* sets, and two tracks each from the *Twenties* and *Forties* volumes. Thus, Quincy was confronted with a miniature panorama of 30 years of jazz history and, in addition to the usual comments on musical quality and guesses on identity, was asked to name the year in which he thought each record was made. He was given no information about the records played.

### The Records

1. John Graas. *Mulliganesque* (Decca). Rec. 1955. Gerry Mulligan, baritone; Howard Roberts, guitar; Don Fagerquist, trumpet.

I think it's Don Fagerquist on trumpet. Sounds like a west coast group . . . and John Graas. They are the two that make me think it's a west coast group. The baritone player sounds like it isn't originally his instrument. It sounded like the guitar player had a little tempo trouble in his solo . . . The arrangement and composition were very good . . . At first it sounded like it could have been something Mulligan did for Prestige a long time ago, but the French horn threw me off. I haven't heard anything recorded with a group that size that had French horn solos on it. I'd say it was recorded in the last three years. Give it three stars for the arrangement.

2. King Oliver. *Aunt Hagar's Blues* (Decca). Rec. 1928. Omer Simeon, clarinet; Bill Moore, tuba; Barney Bigard, tenor sax.

Well, it sounds like one of those things that was made when they were first finding out what phonographs were. It makes it very hard for me to tell by the tone or actual sound who it was. Sometimes I had a feeling it might have been King Oliver's group. I don't know who the soloists were, but they all had plenty of soul—especially the clarinet player. I don't know enough about this era to comment on it. It's the recording that sounds funny, the jazz doesn't. The tuba solo was amusing—didn't sound too sincere . . . the tenor sax had a good sound and good execution. I would guess it was recorded about 1922 or 1924. I don't know enough about it to rate it.

3. Andy Kirk. *Walkin' and Swingin'* (Decca). Rec. 1936. Comp. and arr. Mary Lou Williams.

The ensemble writing and playing was a gas and had beautiful execution. We miss a lot of those things today—

the unity in the harmony—it was such a fast execution. I couldn't identify anybody, but I think Fletcher Henderson must have had something to do with it because it sounded like much of his feeling orchestra-wise. Four stars . . . I'd say around 1940.

4. Woody Herman. *Perdido* (Decca). Rec. 1943. Juan Tizol, valve trombone; Johnny Hodges, alto sax; Herbie Fields, tenor sax.

I've never heard this before, but I'd say it would definitely be Duke with Lawrence Brown, Johnny Hodges, and I can't think of the tenor player, but he sounded very good. I'd give this five stars for its time. It was probably recorded around 1935 or '36.

5. Les Brown. *One O'Clock Jump* (Decca). Rec. 1953. Arr. Skip Martin. Ronnie Lang, alto sax; Ray Sims, trombone.

That's a hard-hitting band. I'm sure this is Les Brown . . . Ronnie Lang Ray Sims, and a Frank Comstock arrangement. The band was playing a concert. You can certainly tell the difference between this and a studio recording date, because they sound so loose, and swing more than they do on most of their recording dates . . . probably due to the crowd. That's probably Les Brown at the Palladium, which would be in 1952 or '53. I'll give that five stars.

6. Lionel Hampton. *Flyin' Home* (Decca). Rec. 1941.

Just about every cat who's ever played has been through this band. I think this is one of Hamp's most commendable points—his ears are always wide open and that gives a lot of young guys a chance to play with bands. Just about every modern jazz musician—Art Farmer, Brownie, Navarro—has been through this band. He's had several excellent bands and this is one of them. He's had a tremendous amount of influence on young guys coming up through the ranks, because many of them wouldn't have made it if it hadn't been for him. He'll always have

five stars in my book. I think that was recorded in '44 or '45.

7. Benny Goodman. *Muskrat Ramble* (Decca). Rec. 1929. Wingy Manone, trumpet.

That sounds like Louis to me, on a day when his chops were kinda down. I've heard him hit high Gs in 1953, so this just must have been one of his bad days. There's not too much I can say on this type of thing . . . I've heard so many imitations, good and bad of it, that it leaves me almost numb. I can tell this is a sincere record, and it has a good feel. I'd say it was recorded in about 1936. I'd rate it four stars.

8. Fletcher Henderson. *Down South Camp Meetin'* (Decca). Rec. 1934.

That sounded like Fletcher to me. It sounded like Benny's sax section in spots, but there was something about the sound of the overall brass section that makes me have a reservation. It might have been Benny, but I'll say it was Fletcher's arrangement. It has some of his licks and the same instrumentation. You lose so much in recording—this gets kind of a monotone sound. It's too bad some of these things couldn't have been recorded with the hi-fi techniques we have today. I'd say this was about 1936 or '37. This gets five stars.

9. Elmer Bernstein. *Frankie Machine* (Decca). Rec. 1955.

I feel more at ease in passing judgment on something like this because it's more in my era. I can see where it comes from, but I don't know why. It's probably a sound track from *Man with The Golden Arm*. It may be very good to get high by, but sober—ha! ha! I can't get the message. It's probably very good for pictures—that's what it was written for—but taking it as a soundtrack, it's kind of pretentious. It's unfair to judge it starwise, because it was just for an effect—to create a mood or a little frenzy. This was in '54 or '55. No stars—total eclipse!



By John Tynan

IN QUIET, SCENIC Baldwin Hills southwest of Los Angeles is the home office and unique recording studio of one of the most unusually successful record companies specializing in high fidelity recording techniques.

The firm is High Fidelity Recordings, Inc. HIFIRECORDS is the label. The faculty behind it is that of Richard Vaughn, onetime enthusiastic amateur recordist who turned painstaking professional and president of a most lucrative LP album and prerecorded tape line.

There is little about the exterior of Vaughn's Spanish-style mansion that is really extraordinary. Inside the enor-

mous high-beamed living room, however, comes the first eyepopper: the huge console of a five-manual theater organ dominating the south end of the room.

**THIS IS THE** heart and mainstay of Vaughn's record company, and it comes to purring, throbbing, roaring life when George Wright, 36, the best-selling star of HIFIRECORDS, manipulates the 256 stops.

It was on an album of Wright's organ music that Vaughn rode to success less than two years ago. When he released *George Wright Plays the Mighty Wurlitzer Pipe Organ*, it sold more than 30,000 copies within eight months. With that initial release—on April 1, 1955—quickly followed by an-

other organ album of Wright playing encores, which outdid the first in sales in the same time period, HIFIRECORDS was positively in business.

Surprising to some, the public's appetite for popular organ music seems insatiable. All eight Wright LP albums now in release continue to sell well.

Tall and blond, Vaughn, 32, is a confirmed nonconformist where recording techniques are concerned. He claims to have known all along that his first records would hit with the public, even though no organ album had ever sold big before.

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customers would be organ fans. Before sales figures had proved them wrong, the same know-alls shook their hard heads at Vaughn's whole modus operandi. How could a guy possibly make it who didn't employ any of the accepted methods for cutting pop albums?

He used an unpopular instrument "cold," without publicity. Refusing to abide by the current trade dogma of "a single mood on a single album," he purposely had Wright mix ballads, novelty tunes, and up-tempo music. Vaughn flouted about every rule in the book. Still he came up swinging.

A measure of the Vaughn unorthodoxy may be judged both from past recording practice and future plans:

● **HE HAS NEVER** used a commercial studio for any of his record dates. "Much too dead," he says. The session for his album of the Mitchell Boys choir, for example, was held in the large hallways of his home under one Altec M-11 mike. Says Vaughn, with a faint smile, "We just packed all eight of 'em into the hallway, stopped up all the doorways, and began recording."

● **WHEN HE RECORDED** Harry Zimmerman's *Band with a Beat*, Vaughn chose the nearest available gymnasium, set up a couple of Telefunken mikes and obtained a balance he considered best for such a large brass band. The gym locale helped enormously, he says, in getting a naturalness of sound that would be out of the question in an ordinary recording studio.

● **IN THE NEAR** future, Vaughn declared, he intends recording a second LP by folk singer Terrea Lea in a refrigerator boxcar. "Results should be quite interesting," he said grinning.

● **THERE ARE ALSO** Vaughn plans for cutting a choir in an empty swimming pool—and a second Verlye Mills harp album to be recorded, he vows, in a tiled bathroom. "If Les Paul and Mary Ford can do it, why can't I?" he asks.

For his more recent Wright dates, Vaughn has been using a battery of four AKG Austrian mikes ("they're just about the best available, I guess") strategically placed in the huge sound chute above the two organ pipe rooms below his living room.

In another small room at the south end of the house's lower level is his control booth with four Ampex tape recorders installed where once stood a water softener and washing machine.

The prime feature of the Ampex 353T three-track machine, says Vaughn, is its self-erasing mechanism. This is a development the other three recorders, one two-track and two one-track, lack.

**FOR ALL HIS** recording—of singers, bands, harpsichord—for the pop market, Vaughn's real love remains his theater organ.

Although he has cut several albums of classic organ music by Richard Purvis on location in Grace cathedral and intends to release more in that genre, his heart belongs to the massive Wurlitzer. One of three built in 1929, it was rescued by him from the ignominy of a junk heap and installed in his living room-recording studio.

"I had this monster shipped from Chicago in a railroad flatcar," he recalled. "and it took five mechanics working day and night for 75 days to install it."

Then, with a wistful half-smile he confided, "But . . . I can't play a bar."

## Frank Rosolino

(Jumped from Page 14)

Back to Detroit again in 1952 to head up his own group at Klein's Showbar and the Bowlerdrome. Then, when Kenton called the following summer, Frank was back on the road. In the 1953 *Down Beat* Readers poll, Frank placed second after Bill Harris; in every successive readers poll conducted by this magazine, he's been among the top five trombonists.

"Far as influences go," Rosolino said, "I guess the two main ones were Bill Harris and Dickie Wells. Harris played with lip vibrato, and when I first heard him, I was gassed because that was the way I played, too. Then there was Lawrence Brown—naturally."

"**I'LL TELL YOU** one of the greatest things that ever happened for the trombone, though: J. J. and Kai. They really got a chance to exploit the instrument, and that's just what they did. Bet those two did more for the trombone in a few years—as far as public acceptance goes, I mean—than all the other 'bone men put together."

Right now, Rosolino is perfectly content to be an honored member of the Lighthouse team with whom he's played for almost two years.

"I'm happy at the Lighthouse," he shrugged. "With Howard you can play the way you feel, it's a good base for studio jobs, and you're guaranteed work 52 weeks a year." He smiled and asked rhetorically, "What more can anyone ask? Besides, after 12 years on the road, it's time I stayed put."

**AS ONE OF THE** charter members of Capitol's *Stan Kenton Presents* jazz album series, Frank had two records released, *Frankly Speaking* (T-6509) and *The Frank Rosolino Sextet* (T-6507).

When Capitol abandoned the series, however, Rosolino switched to Bethlehem Records with whom he is now contracted for three albums a year. The first (BCP-26) is already on the shelves; the other two, he surmises, will be another instrumental and an all-vocal album.

"Some people are surprised when I tell them I'm going to do a vocal album," he says. "Actually, I was singing a long time before the *Porgy and Bess* bit. Guess I've sung with every band I've been in. Red Clyde thought I'd be good for the part of Jake the Fisherman in *Porgy*, and it was a real ball doing it."

"My own vocal album is something I've always wanted anyway. I'll do tunes that haven't been kicked around too much and good standards like *Too Marvelous for Words*."

For this happy man of jazz, the topsy-turvy days of big band tours are truly over.



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## Barbara Lea Booked

New York—Singer Barbara Lea is in the midst of a string of bookings. After two weeks at London East in Grosse Pointe, Mich., she plays the Ted Steele WOR-TV show with Don Elliott Jan. 28-Feb. 1, moves to the Sans Souci in Atlanta for two weeks Feb. 4, and is at the Celebrity club, Philadelphia, Feb. 21-March 2. She also is recording a second LP for Prestige.

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**strictly ad lib**

(Jumped from Page 8)

Russell Arms, March 18 . . . Carter Products was signed to sponsor the Nat (King) Cole NBC-TV show, but reports from NBC are that the network may axe all its live 15-minute variety programs . . . WABC radio here presenting an all-night music show, **Disc to Dawn**, of "music with a quiet beat, unmarred by the sound of the human voice" except for hourly news and weather checks . . . ABC-TV dickering strongly for **Danny Kaye** and **Bing Crosby** for a series of filmed shows with no regular schedule . . . NBC just about set to present **Porgy and Bess**, uncut and uncensored, on TV next fall. Present plans are to schedule the **George Gershwin** folk opera on two successive nights. **Cab Calloway** and the current cast will appear . . . **Judy Garland** ready for another CBS-TV spectacular March 4 from 9:30 to 11 p.m. (EST).

**RECORDS:** Guitarist **George Van Eps** has signed and recorded for Columbia . . . **Marlene Dietrich** signed to make some albums for Dot . . . **George Avakian** flew to the west coast over the holiday season to record the **Hi-Lo's**, **Dave Brubeck**, **Turk Murphy**, and **Calvin Jackson** . . . Among the new labels—Chevron in Hollywood, which will have **Virgil Partch** cartoons on all its single record sleeves . . . **Bobby Breen**, high-voiced boy singer with **Eddie Cantor** years ago, is back on the scene as a rock 'n' roll singer for **Reo Records** . . . ABC-Paramount's album, **Music for Expectant Mothers**, will soon be carried in the maternity departments of leading department stores throughout the country.

**Chicago**

**JAZZ, CHICAGO-STYLE:** The **Oscar Peterson** trio and **Rolf Kuhn's** quartet are at the **Blue Note**. **Shorty Rogers** brings his flugelhorn and assorted giants in Feb. 6. Tradition reigns at the **Note** for two weeks, beginning Feb. 20, when **Bud Freeman's** quintet, featuring **George Wettling**, and **Freddie Wacker's** **Windy City Seven** move in. The month of March at the **Note** will spotlight the **Gene Krupa** quartet and the **Count Basie** band. **George Shearing** comes in Apr. 3 for two weeks . . . The **Barbara Carroll** trio rules at the **London House**, until Feb. 6, when **Billy Taylor** brings in his trio. The **Chico Hamilton** quintet is slated to open a four-week stay at the **London House** Apr. 3 . . . **Anita O'Day** opens at **Mister Kelly's** Jan. 30. **Matt Dennis** follows for two weeks Feb. 25. **Billie Holiday** will grace **Kelly's** for a pair of weeks beginning Mar. 11. **June Christy** is set for another pair starting Apr. 9.

The **Preview's** **Modern Jazz** room currently features the **Modern Jazz Quartet**. The **Australian Jazz Quintet** takes over on Jan. 30, with **Max Roach** and **Miles Davis** following, in that order, for two week gigs . . . **Roosevelt** university is sponsoring a **Joe Segal**-booked jazz program Feb. 12, featuring **Cy Touff**, **Ira Schulman**, **Bob Roberts**, **Bill Gaeto**, and **Israel Crosby** . . . **Milwaukee** jazz fans will be elated to hear that accordionist **Leon Sash** will bring his quartet to the **Brass Rail** there for two weeks beginning Feb. 11 . . . **Hungarian** drummer **George Garda** filled a **New Year's** eve gig here, thanks to a local drum manufacturer. Hearing of **Garda's** drum-



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staff trombonist **Paul Severson** has cut  
a septet LP for Replica. Tenor man  
**Kenny Soderbloom** and pianist **Ed Hig-**  
**gins** are on the LP. Higgins' trio pro-  
vided the backing for **Lucy Reed** on four  
tracks of an in-production Fantasy LP.

**ADDED NOTES:** **Liberace** is collect-  
ing candles for his **Chez Paree** opening  
Jan. 30. **Sammy Davis Jr.** will follow  
**Liberace**. **Jimmy Durante** returns for a  
month on Mar. 19. Future bookings in-  
clude **Tony Bennett**, May 10-23, and **Nat**  
**Cole**, May 24-June 15 . . . The current  
bill at the **Black Orchid** includes singer  
**Johnny Janis**, the **Mello-larks**, and co-  
median **Jimmy Ames**. **Mel Turme** is set  
for Apr. 22-May 12, and the **Hi-Los** for  
May 13-June 2, at the **Orchid** . . . The  
new **Dan Belloc Fraternity LP**, **Dapper**  
**Dan Swings**, includes six **Belloc** origi-  
nals. The LP includes a track featuring  
local pianist **Dick Marx**. **Mercury Rec-**  
**ords' Len Dresslar** joins the **Arthur God-**  
**frey TV** show, as permanent cast mem-  
ber, on Feb. 1.

#### Hollywood

**JAZZNOTES:** **Bill Holman** will take  
the tenor chair with **Shorty Rogers'**  
**Giants** during the trumpet man's **Chi**  
**Blue Note** stint next month. Rhythm  
section wasn't set at presatime . . . **Joe**  
**Morello**, **Joe Dodge's** replacement in the  
**Dave Brubeck** quartet, will settle with  
his family in San Francisco . . . Violin-  
ist-composer **Paul Nero** was discharged  
Jan. 7 from **Sepulveda Veterans** hospi-  
tal. He's feeling fine and rarin' to go  
again.

**NITERY NOTES:** **Shelly Manne**  
group moved into **Tim Muesleman's**  
**Rendezvous** weekends this month, with  
**Anita O'Day** sharing the bill . . . **Chico**  
**Hamilton's** quintet now working first  
home town gig since **Carnegie hall** at  
**Jazz City** . . . At **Peacock Lane**, the  
**Phineas Newborn** and **George Shearing**  
combos became a double magnet for  
every piano player in town . . . **Bud**  
**Shunk, Claude Williamson & Co.** cele-  
brated a first anniversary Jan. 10 at  
the **Haig** where the quartet began its  
career. Group is still waiting at the  
cozy spot . . . The **Cottage** rapidly is  
becoming a mecca for fans in the north-  
west area, with the **Red Norvo** quintet  
held over.

**RED FACE DEPT:** **Bill Douglass** is  
the swinging drummer with **Red Nor-**  
**vo's** group. He does not play bass as  
was erroneously printed in this space  
couple of issues back. The printer digs  
bass men is all.

**Howard Runsey's** perennial **Light-**  
**house** crew will have its eighth album  
released on **Contemporary's** **Lighthouse**  
series early next month . . . **Jack Mill-**  
**man**, fluegelhornist whose quintet has  
become a fixture at the **Topper** club,  
holds a "jazz lab" meeting in his home  
three times a week with such cats as  
**Herb Geller** dropping by to blow . . .  
**Red Nichols**, now standing by for his  
upcoming biopic, is back at the **Shera-**  
**ton Town House** . . . **Ruth Olay**, is back  
at **Ye Little** club on **Canon Dr.** after  
a rather chilly Christmas with the  
armed forces in **Alaska** . . . **Freddy**  
**Martin's** band backstops **Lisa Kirk**,  
currently at the **Cocoanut Grove**.

**ADDED NOTES:** The **Claude Gordon**  
band just back from a stint up in the  
**Nevada snow** country. **Don Cincquema-**



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ni, lead trumpet, is being hailed as another **Conrad Gozzo** . . . First record date produced by **Don Clark** since firm name change to Intro Records (old handle: Jazz; West) was a drummer **Joe Morello's** first album. **R. Norvo**, **Art Pepper**, **Howard Roberts** made the session . . . Pepper's second disc for Tampa has been released, with **Shelly Manne** and **Murty Paich**. English Decca grabbed his first for European distribution.

—lyman

### San Francisco

**Turk Murphy** left the week after Christmas for a month in Alaska at army camps and opened New Year's eve at Anchorage. Turk took with him drummer **Thad Wilkerson**, clarinetist **Bob Helm**, trumpeter **Birch Smith**, bassist **Dick Launni**, and a new ar-

range of the Alaskan sourdough song, **Squaws Along the Yukon**. Prior to leaving, he finished the last of two LPs for Columbia. His next records will be for Down Home . . . Visiting recording directors hit town around New Year's; bearded **Dick Bock** and balding **George Avakian** . . . The **Hi-Lo's**, who opened at Fack's II right after Christmas, have their first Columbia LP out this month with accompaniment by **Frank Comstock**.

**Sol Weiss** and **Saul Zaentz** of Fantasy left for Chicago (another **Les Strand** session) and New York (another **Lucy Reed** LP with some accompaniment by the **Tony Scott** quartet) and possibly other sessions. Fantasy has a unissued **Dave Brubeck** concert LP which is coming out this month . . . **Skipper Morr** has the band at the Tin Angel, with **Cuz Cousineau**, drums; **Bill Napier**,

clarinet; **Don Ewell**, piano; **Jackie Coons**, trumpet; **Skipp** on trombone . . . **George Lewis'** January date the is all hasseled up . . . **Clancy Hayes** has joined **Bob Scobey** in Las Vegas now that Storyville has faded.

**Cal Tjader's** post-Christmas opening at the Black Hawk was the biggest of any act in the local jazz clubs in some months . . . **Virgil Gonzales** group now working four night a week at the Cable Car . . . **Eddie Duran** has returned to the hungry i . . . **Spike Jones** in town to work the Auto show . . . **Ernie Heeksher's** band playing for dancing weekends at the Fairmont's Venetian room, pending reopening of the spot as a full-time club in April.

—ralph j. gleason

### Cincinnati

Fraternity Records announced the recent addition of **Jimmy Dorsey** to their roster. His initial release is a single of **So Rare** backed with **Sophisticated Swing**. It features Dorsey with a choir, trombones, and rhythm . . . Welcoming in the New Year was **Ralph Marterie** at Castle Farm . . . The **Birdland** show with **Count Basie**, **Sarah Vaughan**, and **Billy Eckstine** is scheduled for March 11 at Taft Theater. Shortly afterwards, **Louis Armstrong** or **Sauter-Finegan** will be headlined at the University of Cincinnati's sixth annual jazz concert.

—dick schaefer

### Montreal

**Terri Stevens** held forth at the Ritz cafe during the New Year's holiday week. **John Gallan** is still there as accompanying pianist, and the **Joseph Setano** trio plays for dancing . . . **The Four Tops**, **Jeanne Michelle**, and **Karl Ballaban** topped the **Chez Paree** bill recently, while **Nick Martin's** band played the shows and the **Michel Sauro** quartet played intermission . . . **Christine Breton** sang at the **Bellevue Casino** recently . . . **Bob Edwards** is playing organ at **Lindy's** restaurant here . . . **Lecuna's** **Cuban Boys** and **King Caribee** played the **El Morocco** as '56 bit the dust.

—henry f. whiston

## Brandeis Announces Creative Arts Awards

Waltham, Mass.—Brandeis university has instituted a program of awards in the field of creative arts which, the school hopes, "may ultimately serve a role in their field comparable to that which the Pulitzer award serves in journalism, stimulating, encouraging, and rewarding creative artistry throughout the United States."

The occasion represents the first time any university has established awards of this nature in the creative arts outside its own campus.

First-year gold medal winners are **William Schuman**, composer and director of the Juilliard School of Music; **William Carlos Williams**, physician-poet; **Stuart Davis**, painter, and **Hallie Flanagan Davis**, professor emeritus of theater arts at Smith college. Additional artistic areas will be included next year.



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By Hal Holly

As this issue of *Down Beat* goes to press, ballots were being mailed out to several hundred composers, songwriters, and instrumentists who have established themselves as top men in such fields as film recording, radio, and phonograph records. We have asked them to make their selections for "Bests of 1956" in *Down Beat's* third annual musical achievement awards in films, radio, and television.

Why ANOTHER poll? Well, for one thing, this is the only poll in which the winners represent the choice of active, successful musicians, and aside from the fact that polls are always interesting, nothing pleases a worker more than to receive acclaim from workers in his own field.

In this poll we also try to fill in some gaps not covered in the music awards passed out by the Motion Picture academy. One of these, "best scoring of a dance, song, or production number," is not limited to "original composition," and leaves the way open to hand out kudos to the most forgotten of musicdom's forgotten men—the arranger.

We also have an award for the "film in which music was best used to enhance and sustain narrative value," which points up the most important—some say the only—function of music in movies. Last year the winner was *Pete Kelly's Blues*—and if ever a movie was saved from something less than mediocrity by an interesting musical soundtrack, *Pete Kelly* was it.

Another award exclusive to the *Down Beat* film, radio, and TV musical achievement poll is one for the "producer who did most during 1956 to emphasize the importance of music in films." The winner in 1955 was *Joe Pasternak* for *Love Me or Leave Me*. Why? Simply because in the final analysis, producers, not musicians, not even studio music directors, have the say as to what kind of music you get with your movies. So a pat on the back is in order for the one who comes up with something better, even just a little better. Such an achievement also makes it easier for musicians to sell their best product to producers—instead of their poorest.

**SPECIAL NOTE:** Our apologies to *Danny Kaye* and his wife, *Sylvia Fine* (in mentioning here that she was doing new songs for *The Red Nichols Story*), for referring to her as Danny's "former wife." We were mixed up, for Danny and his talented wife, who has done much of his special material for films, still are married and intend to remain that way.

**ON AND OFF THE BEAT:** Two more musical biofilms seem to be certainties on the long list scheduled for 1957 production. One is the story of *Ina Ray Hutton* and *Rundy Brooks* which would deal with Ina Ray's battle to help her trumpet player husband back to health. It would have the appropriate title of *Tenderly*, with producer-director *Vincent Sherman* at the helm. It could be a good one. The other is *The Richard Whiting Story*. Producer-director *Sidney Sheldon* plans it as an independent for Paramount release. He's now working on the script with the late songwriter's widow, *Eleanor*, and daughters *Margaret* and *Barbara*.

Unique Records, which is owned by RKO Pictures, is dickering with the American Federation of Musicians to release soundtrack albums from those old *Ginger Rogers-Fred Astaire* musicals of the '30s. The song included some of *Irving Berlin's* all-time hits . . . *Elvis Presley* reported at Paramount for his second movie, on which the title has been changed from *Lonesome Cowboy* to *Running Wild* . . . *Nat Cole* signed to star in a straight, nonsinging role in *China Gate*, a 20th-Fox CinemaScope dealing with the French Foreign Legion's battles in Indo-China . . . *Chico Hamilton* and unit will be featured, musically and visually, in nitery shots in *The Sweet Smell of Success*, upcoming United Artists release starring *Burt Lancaster* and *Tony Curtis*. Numbers will be originals by *Chico*.

*Alan Calm*, for many years the stand-in for *Bing Crosby*, makes his first on-camera appearance in *The Joker*, Paramount's *Joe E. Lewis* biofilm starring *Frank Sinatra*. *Calm*, supposedly representing Crosby, will be seen as a silhouette to a soundtrack dubbed from Bing's 1936 recording of *It's a Wonderful Life* in January . . . Re biofilms: why doesn't someone make

By Jack Mabley

IT IS RITUAL AMONG television critics to greet each new year with an essay on how awful television was in the preceding year. Each year has its special themes—"Whither Situation Comedies" one January, "But Are They REALLY Spectacular?" the next, and this year, of course, it is "The Specter of Feature Movies."

I can't recall any instance in the last five years when a professional viewer decided that television as a whole had improved in the previous 12 months. I disagree vigorously with the critics. Television has improved each year, but the viewers have got harder to please.



And the critics in particular get more critical. The new critics go through a natural metamorphosis. In the beginning everything is wonderful, but after a couple of years of forced watching of every bit of junk on the screen, anything short of *My Fair Lady* with the original cast, in color, and no commercials, leaves you clammy.

**AS FOR THOSE WHO** have been watching professionally for five or six or seven years, they must be a little balmy or have cast-iron heads. I was a full-time viewer on behalf of a daily newspaper, and at the end of two years fled the job in horror for a chore with less compensation. What's money when most of it goes to a psychiatrist?

I now view for pleasure, and have a much more charitable view of the business than when I couldn't touch the "off" switch until the late movies began.

My yardstick of TV is more lenient than many. All I ask is 10 to 15 programs a week that suit my tastes. I also think that any person of more or less normal intellect and education should be able to find 10 to 15 shows a week that appeal to him. I believe television has done an admirable job of meeting this need. I do not ask of the industry that they have waiting for me a program that suits my standards any time of the day or night I happen to turn on the set, and I believe that here is where the critic stumbles.

**I'M NOT CRAZY FOR** *The \$64,000 Challenge*, nor am I particularly concerned about it because I can watch *Omnibus* instead at the same hour. The juveniles may have *Rin Tin Tin* while I am taking *Wide Wide World*. Television has ready for me *Ed Murrow's Person to Person* every week, and *Meet the Press*, *The Voice of Firestone*, *Groucho, Playhouse 90*.

No improvement last year? Gleason brought his comedy genius back to his old format. *Steve Allen's* low-key humor replaced the frantic *Comedy Hour*. I am in one of the scores of cities that has an educational station dishing out culture in varying degrees of intensity five nights a week.

And as a viewer for fun, and not a person worried about the upheavals in the industry, I think television improved considerably when it bought all those old movies from Hollywood in 1956. For the first time in six years, I've started watching movies again. (Has anybody else been caught in this two-hour mantrap: "I just want to turn it on for five minutes . . . just to see what Jean Harlow looks like.")

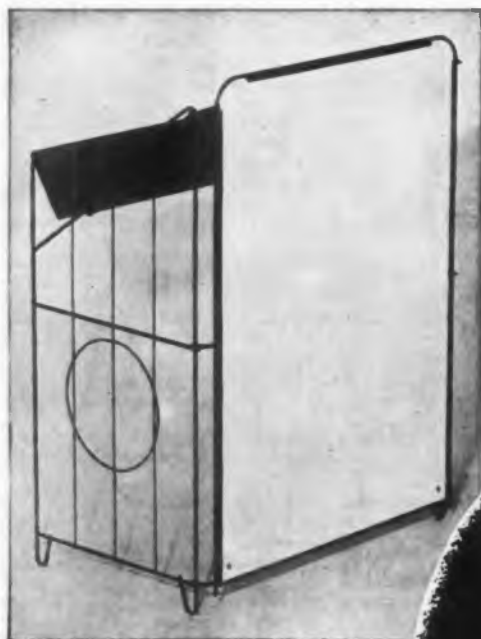
In the very broad sense, television has improved fantastically in the last five, the last eight years. And the more it improves, the more we see of it, the more demanding we become. I can't see in the immediate future a time when we won't be able to find 10 to 15 hours a week of programs of considerable intelligence and stimulation.

Persons in good health who watch 25 or 35 or 40 hours a week deserve what's happening to them.

**the Gene Krupa Story?** There's plenty of honest drama in Gene's comeback from that prison rap (fortunately reversed) he drew in San Francisco, mostly because he was caught in the crossfire of local politics. And what performers, still available to play themselves, could move through this picture! Plus Gene himself, there are *Anita O'Day*, *Charlie Ventura*, *Roy Eldridge*. How about it?

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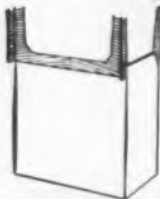
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# on the Up beat

## 'The Duke' Good Example Of Brubeck's Solo Style

By Sharon A. Pease

DAVE BRUBECK'S sensational rise to stardom has taken him from the fog of the San Francisco bay area to the brilliance of the musical spotlight.

Many factors have contributed to Brubeck's success—his innate talent, training, experience, and realization that it is difficult to make the big time and still enjoy the pleasures of home. Instead one must endure the strain of travel that is necessary to fulfill a busy schedule of night clubs, television, and concert appearances from coast to coast.

Add the astute judgment and advice of a recording supervisor such as George Avakian of Columbia Records, and the powerful publicity and excellent public relations that a major label can exert, and you have the formula for success in this highly competitive field.

BRUBECK, WHO IS 36, was born near Concord, Calif., on a 45,000-acre ranch which his father managed. Probably much of his musical talent was inherited from his mother, an accomplished pianist, his first teacher, and his No. 1 fan.

While attending high school, he became interested in dance music and played a little of everything, including cowboy tunes and two-beat dixieland. In 1938 he enrolled at the College of Pacific, Stockton, Calif. "My father wanted me to become a veterinarian," Dave explained, "but my mother had visions of a musical career for me. I started by dividing my time between premedical and musical studies but ultimately decided on a music major."

After his graduation in 1942, Brubeck spent four years in the army. He then entered Mills college, Oakland, Calif., and during the next two years studied composition with the French modernist Darius Milhaud. During this period, Brubeck began the preparation of *A Survey of Jazz* which he later used as part of a course he taught at the University of California. The introductory portion of this material was incorporated into Brubeck's article *Jazz: Evolution as an Art Form*, which appeared in two issues of *Down Beat* (Jan. 27 and Feb. 10, 1950).

IN THE SUMMER of 1949, eight San Francisco musicians interested primarily in modern musical sounds formed the Jazz Workshop. Brubeck,

who played piano and scored many arrangements for this experimental group, always has endeavored to employ members of that organization's original personnel in various units of his own.

His favorite composers include Bach, Stravinsky, Bartok, and Milhaud. Regarding his own work Dave says, "I try to incorporate serious music into jazz, and when I write serious music, I try to make jazz a contributing factor."

He says he expects eventually to devote all his time to teaching and composing. However, his father still wishes Dave had become a veterinarian. Although he is proud of his son's record of achievement in the field of music, he once referred to a concert by Dave's octet as "the damndest bunch of noise I ever heard."

Brubeck's original composition, *The Duke*, is a tribute to Duke Ellington, who has been his strongest influence in jazz. The accompanying style example is a chorus of this composition as recorded by Dave in his album *Brubeck Plays Brubeck* (Columbia CL 878).

A notated transcription of the entire recorded rendition of *The Duke* and four other Brubeck originals from the same album are included in an excellent, new folio, titled *Brubeck*, published by Shawnee Press and available at all music counters. The painstaking task of transcribing these solos is the work of New York arranger Frank Metis.

IN THE EXAMPLE on Page 46, the initial statement of the principal theme (Section A), the repeat of the principal theme (Section B), and the bridge (Section C) were transcribed from the first 24 measures of the recording. Section D and the coda are from the last 16 measures of the recording.

An outstanding characteristic of the principal theme is the prominent use of triads in the development of the harmonized scale in the treble. The bass line moves through all 12 tones within the first eight measures, modulating through an interesting sequence of harmonies.

In the third and seventh measures of Section C, the L-shaped brackets indi-

## Silhouette Issues First Silver Series

New York—Silhouette Music Corp., of which Quincy Jones is president, has released its first series of Horace Silver original recording arrangements. Called the *Jazz Messenger Series*, there are five numbers—*Creepin' In*, *Doodlin'*, *The Preacher*, *Room 608*, and *To Whom It May Concern*. Each song comes in a separate folio with parts for piano, trumpet, tenor, bass, and drums. Each folio is \$1.

The Silver originals are printed as recorded on Blue Note LPs 5058 and 5062, edited by Gigi Gryce. Selling agent for Silhouette is Hansen Music.

Scheduled for Silhouette publication within the next few months is a set of Dizzy Gillespie solos taken from his recent *World Statesman* album, and a book by Jimmy Jones on *Modern Jazz Accompaniment* for soloists and vocalists.

## Chicagoan Wins Album For Padding His Guess

Chicago—Danny Vitello won first prize in the *Down Beat* drawing at the Midwest Band clinic held here recently. For guessing that there were 650 clarinet pads in the bowl (there were actually 654), Chicagoan Vitello, a student, was awarded a Mercury album of marches.

Second and third prizes of one-year subscriptions to *Down Beat* went to bandmasters Ralph E. Hughes of Elkhorn, Wis., and Ray Wanicek of Texas City, Texas.

## Jazz Clubs In Ohio

Youngstown, Ohio—A new jazz society has been formed here—Jazz, Unlimited, of Youngstown. The president is Frank Halfacre, 533½ Park Ave., Youngstown. Also newly started is Los Aficionados de Jazz. Clarence Comer, president, 377 North St., N.W., in near-by Warren, Ohio.

cate that the top note of the bass 10ths may be played with the right hand. This system is used throughout the Brubeck folio to help players with a limited hand span. Brubeck doesn't fall into this category—he can reach a 12th!

# Dave Brubeck's Solo On 'The Duke'

With a relaxed beat

(A) (B) (D)

*mp-mf*

1. 2. To C

(C)

*mf* R.H. *p*

*mf* *mf* D.S. al Coda

CODA

16ves  
Sua.

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Trumpet

'Jones Beach' By Quincy Jones

GROOVY 2 BEAT BLUES  
(WITH A LOPE)

Musical score for Trumpet. The score is written on five staves in G major, 4/4 time. It features a 'GROOVY 2 BEAT BLUES' style with a 'LOPE' feel. The notation includes eighth and quarter notes, rests, and triplet markings (indicated by a '3' over a group of notes). The piece concludes with a double bar line and the instruction 'SOLOS (12 BAR BLUES)'.

Tenor Sax

'Jones Beach' By Quincy Jones

GROOVY 2 BEAT BLUES  
(WITH A LOPE)

Musical score for Tenor Sax. The score is written on five staves in G major, 4/4 time. It features a 'GROOVY 2 BEAT BLUES' style with a 'LOPE' feel. The notation includes eighth and quarter notes, rests, and triplet markings (indicated by a '3' over a group of notes). The piece concludes with a double bar line and the instruction 'SOLOS 12 BAR BLUES'.

Special Combo Arrangement

Quincy Jones' arrangement of *Jones Beach*, which appears on this and the following page is exactly as it was played in Period Records 12" LP SPL 1210, *The Whole*

*Town's Talking About the Jones Boys*. Copyright, 1956, by the Silhouette Music Corp., 119 W. 57th St., New York, N. Y., and used with permission.

Piano

# 'Jones Beach,' By Quincy Jones

**GROOVY 2 BEAT BLUES**  
(WITH A LOPE) (FILL LIGHTLY ON UPPER KEYS)

The piano score consists of three staves. The first staff is in G major (one flat) and 4/4 time, with a key signature of one flat. It contains four measures of chords: F, F7, Bb, Eb9, F9, and F9. The second staff continues with Bb7, Bb7 Eb7, F, and C9. The third staff has Bb9, F7, and then two first/second endings (1. and 2.) leading to a double bar line and the word 'SOLOS'.

Bass

# 'Jones Beach,' By Quincy Jones

**GROOVY 2 BEAT (WITH A LOPE)**

The bass score consists of five staves. The first staff is in G major (one flat) and 4/4 time, with a key signature of one flat. It contains four measures of eighth-note patterns. The second staff continues with eighth-note patterns. The third staff continues with eighth-note patterns. The fourth staff has a first ending (1.) leading to a double bar line. The fifth staff has a second ending (2.) leading to a double bar line and the word 'SOLOS (WALK 12 BAR BLUES)'.

Drums

# 'Jones Beach,' By Quincy Jones

**GROOVY 2 BEAT BLUES**  
(WITH A LOPE)

The drums score consists of four staves. The first staff is in G major (one flat) and 4/4 time, with a key signature of one flat. It contains four measures of rhythmic patterns with accents (1, 2, 3, 4). The second staff continues with rhythmic patterns (5, 6, 7, 8). The third staff continues with rhythmic patterns (9, 10, 11, 12) and a first ending (1.) leading to a double bar line. The fourth staff has a second ending (2.) leading to a double bar line and the word 'SOLOS (12 BAR BLUES)'.

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Ish Kabib  
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On Nov  
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On November 16, the "Shy Guys" moved from the Fremont to the Seven Seas in Omaha, then on December 24 St. Louis saw them again at the Congress Hotel.

Ish Kabibble, after 15 years with Kay Kyser, and now on his own with the "Shy Guys", has set a 21-week record for length of stay at the Hotel Fremont, Las Vegas. The group is famous for "comedy, songs, stories — plus terrific trumpet".

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Albert, Abbey (Statler) Washington, D.C., h  
Bair, Buddy (Officer's Club) Fort Benning, Ga.,  
out 1/30, pc  
Barnet, Charlie (On Tour—West Coast) MCA  
Barron, Blue (On Tour—Midwest) MCA  
Basie, Count (Birdland) NYC, 2/7-13, nc  
Belloc, Dan (Holiday) Chicago, out 1/26, h  
Benke, Tex (On Tour—East Coast) MCA  
Borr, Miacha (Waldorf-Astoria) NYC, h  
Brandwyne, Nat (Waldorf-Astoria) NYC, h  
Brown, Les (On Tour—Midwest) ABC  
Butterfield, Billy (On Tour—East) MCA  
Cabot, Chuck (On Tour—Midwest) GAC  
Carle, Frankie (Syracuse) Syracuse, N. Y.,  
2/16-23, h  
Cugat, Xavier (Sahara) Las Vegas, Nev., out  
2/18, h  
Donahue, Al (Statler) Boston, Mass., h  
Dukoff, Bobby (Colonade) Miami Beach, Fla., h  
Eberle, Ray (On Tour—East Coast) MCA  
Elgart, Les (On Tour—East Coast) MCA  
Ellington, Duke (Celebrity) Providence, R. I.,  
2/18-24, nc; (Storyville) Boston, Mass., 2/25-  
3/3, nc  
Ennis, Skinnay (On Tour—West Coast) MCA  
Ferguson, Danny (Brown Suburban) Louisville,  
Ky., out 2/9, h; (Statler) Detroit, Mich.,  
2/11-6/1, h  
Fields, Shep (On Tour—Texas) GAC  
Fina, Jack (Balinese) Galveston, Texas, pc  
Fisk, Charlie (Palmer House) Chicago, h  
Fitzpatrick, Eddie (Mapes) Reno, Nev., h  
Flanagan, Ralph (On Tour—East) GAC  
Foster, Chuck (Martini) Chicago, out 4/13, r  
Garber, Jan (Roosevelt) New Orleans, La., h  
George, Chuck (Zutsu) Vancouver, Wash., out  
4/20, r  
Grady, Eddie (On Tour—East) GAC  
Herman, Lesny (New Yorker) NYC, 2/18-  
6/16, h  
Herman, Woody (On Tour—South) ABC  
Holmes, Alan (Boca Raton) Boca Raton, Fla.,  
out 3/15, nc  
Howard, Eddy (On Tour—Chicago Territory)  
MCA  
Incardona, Sammy (On Tour—Texas) Associ-  
ated Talent Agency  
Johnson, Buddy (Howard) Washington, D. C.,  
out 2/15, t  
Kenton, Stan (On Tour—Far West) GAC  
Kisley, Steve (Statler) Washington, D. C., h  
LaSalle, Dick (Backstage) Phoenix, Ariz., nc  
Lombardo, Guy (Roosevelt) NYC, h  
Long, Johnny (On Tour—Midwest) GAC  
Malick, Jack (Statler) Boston, Mass., h  
Maltby, Richard (On Tour—Midwest) ABC  
Mango, Dick (On Tour—Midwest) Associated  
Talent Agency  
Marterie, Ralph (On Tour—South) GAC  
Masters, Frankie (Conrad Hilton) Chicago, h  
May, Billy (On Tour—Chicago Territory, Ohio)  
GAC  
McKinley, Ray (Statler) NYC, h  
McIntyre, Hal (On Tour—East) GAC  
Monte, Mark (Plaza) NYC, h  
Mooney, Art (On Tour—East) GAC  
Morrow, Buddy (On Tour—Midwest) GAC  
Munro, Hal (Milford) Chicago, h  
Neighbors, Paul (Shamrock) Houston, Texas, h  
Pastor, Tony (On Tour—Midwest) GAC

Peeper, Leo (On Tour—Texas) GAC  
Ranch, Harry (Golden Nugget) Las Vegas,  
Nev., out 3/13, h  
Rank, George (Melody Mill) North Riverside,  
Ill., h  
Ray, Ernie (Bella Vista) Billings, Mont., nc  
Rayburn, Boyd (On Tour—East) GAC  
Reichman, Joe (Americana) Miami Beach, Fla.,  
out 2/19, h  
Rudy, Ernie (On Tour—South) GAC  
Sedlar, Jimmy (On Tour—East Coast) MCA  
Sonn, Larry (On Tour—East) GAC  
Spivak, Charlie (Saxony) Miami Beach, Fla.,  
out 3/28, h  
Straeter, Ted (Plaza) NYC, h  
Sudry, Joseph (Pierre) NYC, h  
Thornhill, Claude (On Tour—South) WA

**combos**

Armstrong, Louis (On Tour—East) ABC  
Austin, Sil (Baby Grand) Wilmington, Del.,  
2/11-16, nc; (Jimmy Comber's) Brentwood,  
Md., 2/26-3/10, nc  
Baker, Chet (Birdland Tour) 2/15-3/17, ABC  
Bell, Freddie (Lamania's) New Jersey, 2/19-  
3/4, nc  
Brubeck, Dave (Black Hawk) San Francisco,  
Calif., nc  
Carroll, Barbara (London House) Chicago, out  
3/5, r  
Cavallero, Carmen (Americana) Miami Beach,  
Fla., 2/20-3/5, h  
DeFrance, Buddy (On Tour—Toronto Territory)  
2/18-3/4  
Dixieland All-Stars (Red Arrow) Berwyn, Ill.,  
nc  
Donnegan, Dorothy (Embers) NYC, out 3/31, nc  
Garner, Erroll (Storyville) Boston, Mass., 2/14-  
24, nc  
Hawkins, Erskine (Jimmy Comber's) Brent-  
wood, Md., 2/12-23, nc  
Hunt, Pee Wee (Rainbow) York, Pa., nc  
Hiawatha's Musical Tribe (Dude Ranch) Ham-  
ilton, Ohio, rh  
Jordan, Louis (On Tour—South) GAC  
Krupa, Gene (Miami Springs Villa) Miami,  
Fla., 2/14-24, ABC  
Kuhn, Rolf (Bohemia) NYC, out 3/7, nc  
Lane, Dick (Otto's) Latham, N. Y., 2/26-3/11, r  
Makins, Reg (Skylark) Fort Lauderdale, Fla.,  
out 2/1, nc  
Mason, Hob (Milla Villa) Sioux Falls, S. D., nc  
McLawler, Sarah (Baby Grand) Wilmington,  
Del., 2/25-3/2, nc  
Moran, Pat (Crest) Detroit, Mich., out 3/3, cl  
Newborn, Phineas (Birdland Tour) 2/15-3/17  
WA  
Pacemasters (Brown Derby) Toronto, Canada,  
2/25-3/10, nc  
Prysock, Red (Baby Grand) Wilmington, Del.,  
2/18-23, nc  
Rice, George (Hayes) Jackson, Mich., h  
Romaine (Sands) Las Vegas, Nev., h  
Sabres (Sahara) Las Vegas, Nev., out 4/1, h  
Sagarin, George (Ball & Chain) Miami Beach,  
Fla., out 2/24, nc  
Sims, Zoot (Birdland Tour) 2/15-3/17, ABC  
Tayler, Billy (London House) Chicago, out  
3/5, r  
Three Jacks (Wheel Bar) Colinar Manor, Md.,  
nc  
Three Sparks (Topper) Los Angeles, nc  
White, Free (Ponce De Leon) Hornell, N. Y.  
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New York—Don Elliott, new music director of the Ted Steele WOR-TV show, also opens for six weeks at the Composer Jan. 10. He has a concert scheduled Feb. 22 at the University of Vermont, another at Williams college Feb. 23, and he also is expected to play at North Texas State College School of Music, University of Milwaukee, and Scranton university during February and March. On the Steele daily show, incidentally, Elliott is a featured singer as well as instrumental soloist, conductor, and arranger.

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