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chords and discords 

Does He Care? ... New York, N. Y.

To the Editor:
In my recent *Blindfold Test*, I was again glaringly made aware of a situation which to me is nothing short of being criminal. I was played a record of Dizzy's, namely *Night in Tunisia*, which, due mainly to engineering and balance difficulties, sounded to me like a travesty of the sound that the band produces in person. Upon subsequently learning that this particular side was one of 17 recorded in the short space

of a few hours, the reason for the goof I made became clear. I say "reason," but is there reason in this kind of handling of a band of the stature of Dizzy's, or any band for that matter?

When you hear a band in person and there are balance difficulties, you tend to forget them in a while. If a soloist plays a shaky chorus, you remind yourself that he has played better ones and will play better ones in the future. On a record, however, the result is there forever. The fact that some of the parts are inaudible cannot be changed by sitting in another part of the room or by passing the thing off as a bad night and returning to hear the band another time.

The record must speak for itself. It is there as purportedly the best effort

that the artist has to offer. It is sold as such, and to release one which was recorded in an aura of saving time rather than faithful reproduction of the band's best offer is an offense to both the artist and the public.

Had this album been made at an "in-person" performance at an acoustically inferior hall, there would have been a doubt as to the quality of the reproduction. The solos were passable—Joe Gordon's was a work of art—but the overall picture was amateurish as far as the balance went. But this was not in an unsuitable hall—it was done in a professional recording studio, and there should be no doubt at all as to the release of this side.

Norman Granz is not a newcomer to the recording business, nor is he plagued with budget difficulties. He has a vast talent setup and presumably has the time to make recordings which should express the best of the talent he has signed. To treat a band of the size of the Gillespie unit or the Basie band with the same premise as he does a single musician playing one instrument (Art Tatum)—that is, to set up a mike near the piano and let the man play his repertoire, is childish. There are many more considerations when a group of 16 or 17 men is recording.

The problem of balance, of dynamics, and of not letting a section overpower a soloist have to be reasoned with. If this was an isolated incident, it would not glare so. However, I have heard too many of the Basie albums which are done in the same manner to pass it off as a one-shot bungle. There are innumerable instances in these where the engineer failed to get a trumpet solo into the balance scheme or to pick up a full section when they were undoubtedly there.

I wonder if Norman proudly decries the fact that Diz or Basie just did a marathon session (repertoire-wise) in a sprint-type date? I wonder if Norman has ever heard the Basie band on Columbia? I wonder if he can tell the difference in the faithfulness of the reproduction? I wonder if he cares?
Manny Albam

Eternally ...

Los Angeles, Calif.

To the Editor:
It's about time to write a note thanking you for the record in the March 6 issue—which I like. Time goes on, and each issue of *Down Beat* is read, enjoyed, and its help appreciated. So thanks for a fine publication, too.
I've been a subscriber for about three years—and will always be.
Vera G. Fremas

Confidential ...

Rye, N. Y.

To the Editor:
With the general public becoming more conscious of jazz through the state department tours and national magazine spreads, I think the time is ripe for a "Louella-type jazz column."
I have come up with a column of this sort (being a natural-born busy-body) which will look something like this.
"Jazz, Confidential!" (with all due respect to Lee Mortimer) "... Is it true that Jimmy Giuffre now uses Sen-Sen before all record dates because of
(Continued on Page 6)

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By Jack Tracy

THE WEST COAST jazz boom is going bust. The bottom has fallen out of the jazz nitery business in the Los Angeles area, and the blame can be traced directly to several sources.

● There were too many jazz rooms to meet the demand.

● Booking agencies were gouging; they weren't selling talent, they were auctioning it off to the highest bidders.

● Prices in those clubs which hired name jazz acts were prohibitive to the general public because of the subsequent high cost of acts.

● Local musicians in a variety of combos worked themselves dry.

And thus another fertile territory has been all but exhausted because everybody was after the quick buck. If past histories in other cities where the same situation has occurred in any gauge, it will be anywhere from one to three years before the Los Angeles area becomes a big one again.

The city is turning to calypso, rock 'n' roll, and strippers.

THE DANGER was seen in February by the operators of the three biggest jazz spots in the city. They met and tried to hammer out a verbal agreement to boycott those acts, bands, and agencies which, they felt, were being auctioned off to the highest bidder. Due to the holdout attitude of one of the operators (he said he'd take his chances with the acts and agencies), the meeting was a bust. They failed to reach any concrete agreement.

Admittedly the entire blame cannot be laid to the booking agencies. They charge what the traffic will bear in a profitable area. This does not, however, strengthen jazz clubs and make work for all—it chokes them. And as long as some club owners continue to buy in self defense and pay more than the talent is worth, flirting more and more with losses every time, they must also take some of the responsibility.

IT IS UP TO the jazz talents themselves to help govern the situation. Most leaders know what other groups are getting. They also know their own values pretty well. Is it asking too much for them to set a fair price on themselves, do a good job for the money received, then ask for a raise the next time around if business has warranted it?

Jazz club owners are pretty nice guys. They also are businessmen. They will pay for value received.

But when they are jammed into corners and have to pray that it doesn't rain on a Saturday night or else they lose loot for the week, it is not healthy.

Jazz is not a business as big as General Motors. There's money to be made at it, but why try to grab it all today?

Everyone might be wise to try to leave a little for the next guy. They'll all be around longer.



down beat.

Volume 24, No. 8

April 18, 1957

EXECUTIVE OFFICE—2001 Calumet Ave., Chicago 16, Ill., Victory 2-0300. Publisher—Charles Suber; Executive Editor—Jack Tracy; Circulation Director—Robert Lynn; Editorial—Don Gold, Lois Polzin; Advertising—Gloria Baldwin; Production—Mary DeMet; Sales Promotion—Howard Caro . . . NEW YORK—370 Lexington Ave., Murray Hill 6-1833. Editorial—Nat Hentoff; Associate Editor: Dom Cerulli; Advertising—Mel Mandel, Advertising Manager . . . HOLLYWOOD—6124 Santa Monica Boulevard, Hollywood 3-6005. Charles Emge, Manager; John Tynan.

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special feature

Down Beat's fifth annual dance band directory begins on page 41 and again lists hundreds of dance bands, their record affiliations, booking agencies, styles, and potentials.

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ON THE COVER

The three noteworthy gentlemen on the cover of this issue are blowing their horns about the wealth of information to be found in this, the fifth annual dance band issue of *Down Beat*. It's crammed with articles by and about some of the top leaders and some of the aspiring ones. All of them, we feel, are well worth exploring.

Subscription rates \$7 a year, \$12 two years, \$16 three years in advance. Add \$1 a year to these prices for subscriptions outside the United States, its possessions, and Canada. Special school library rates \$5.60 a year. Single copies—Canada, 35 cents; foreign, 50 cents. Change of address notice must reach us before effective. Send old address with your new. Duplicate copies cannot be sent and post office will not forward copies. Circulation Dept., 2001 Calumet Ave., Chicago 16, Ill. Printed in U. S. A. John Meher Printing Company, Chicago, Illinois. Entered as second-class matter Oct. 6, 1939, at the post office in Chicago, Ill., under the act of March 3, 1879. Re-entered as second-class matter Feb. 25, 1948. Copyright, 1957, by Maher Publications, Inc., all foreign rights reserved. Trademark registered U. S. Patent Office. Great Britain registered trademark No. 719,407. Published bi-weekly; on sale every other Thursday. We cannot be responsible for unsolicited manuscripts. Member, Audit Bureau of Circulations.

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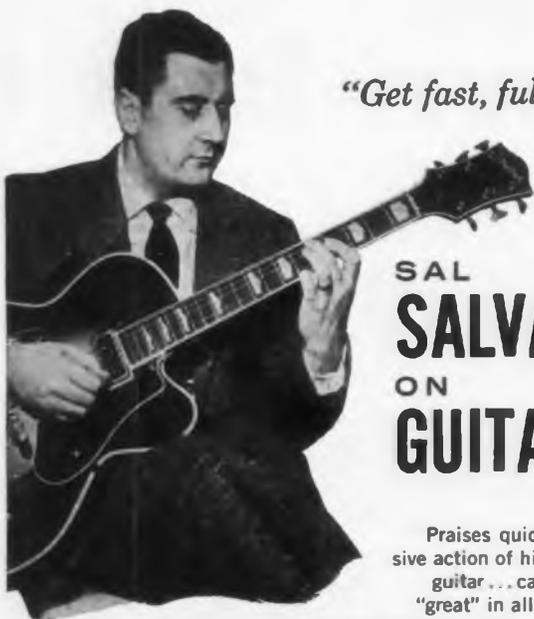
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consumer complaints about his breath? ... I understand that Miles Davis graciously told Ozzie Cadena that he would be more than willing to write the notes for any Johnny Mehegan albums ... Now that N.Y.C.'s 'Mad Bomber' has been apprehended, those nasty rumors about Art Blakey should stop ... Is it true that Chet Baker's unflinching method of getting rid of boisterous night club patrons is by threatening to sing? ... It is true that Ezra Benson is concerned about his job since Lawrence Welk's popularity is snowballing? ... And so on ...

C. Philip Nilan Jr.

A Favorite ...

Holland, Pa.

To the Editor:

Down Beat has been my favorite magazine for 18 years (having first become acquainted with it while warbling with local dance bands in and around Philadelphia back during the swing era). When I became aware of the "new sounds" about 10 years ago (hearing records by Diz, Bird, and Ventura), I was happy to find that *Down Beat* also favored the "progressive."

This is just an impulsive letter of praise because your mag has helped my record collection become a real gas and has been my sole companion in jazz appreciation (my four children dig nothing but rock 'n' roll—my husband prefers his old Glenn Miller records—most of my friends adore Lawrence Welk).
Ruth L. Noe

We Helped ...

Omaha, Neb.

To the Editor:

I hate to admit this now, but I first started buying *Down Beat* because a friend told me I might find information about Harry Belafonte, who has been my favorite performer for several years.

From time to time I did see scraps and bits of news about him, but in so doing, I started reading the magazine from cover to cover, and think it is wonderful in every way.

Though I've always been interested in music, being an amateur pianist, I'd never had much interest in, or knowledge of, jazz music. But through reading your excellent columns and articles, I've acquired an avid interest in jazz and anything connected with it.

Anyway, I could hardly contain my pleasure at seeing the latest issue, containing such a superb cover and article on Belafonte; it's the first I've read that does justice to his tremendous talent. Just had to write to express my appreciation of this story, and your whole magazine.

Jo Ann Hartman

(Ed. Note: The above letter was not written by anyone in the employ of Maher Publications or their families.)

All Together ...

New York, N. Y.

To the Editor:

I'm glad the *Beat* has finally gotten around to publishing a yearly compilation of its jazz reviews. This is something I've been requesting for a couple of years, as it is a real hassle to do it yourself when some reviews are on the back of others.

Dave Rooney

Down Beat

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April 18, 1967

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9

NEW YORK

Jazz: Norman Granz will record part of the Newport Festival. Opening night is July 4. Among those already signed are Louis Armstrong, Ella Fitzgerald, Sarah Vaughan, and Count Basie . . . There may be a Bix Beiderbecke night at Newport if Bing Crosby agrees to climax it. Idea is Jimmy McPartland's . . . Frank (Josh) Billings, longtime friend and former musical associate of Eddie Condon, died at 54. He gained fame playing a suitcase with which brooms with the Mound City Blue Blowers. In recent years, he was a successful lithographer . . . Ralph Gleason is preparing a jazz anthology to be published by Putnam's, probably for their fall list . . . Bobby Scott trio at the Hickory House for an indefinite stay . . . Two Down Beat campaign victories: Coral will record the Nat Pierce big band. Victor stopped production on the Duke Ellington In a Mellotone re-issue LP to improve the sound, and new copies, it's promised, will be better . . . When Benny Goodman guitarist Steve Jordan stalked off the Waldorf-Astoria stand in protest over seating arrangements, he was replaced by Kenny Burrell who was given solo time by Benny in addition to his regular rhythm guitar assignment . . . Jimmy McPartland signed with Epic for a year with a year option. He'll do some jazz and some sides with strings . . . Charlie Queener new intermission pianist at the Voyager room of the Henry Hudson hotel where Bobby Hackett apparently will be held over until the summer . . . Dave Amram's quartet at the Five Spot has an unusually stimulating pianist in Valdo Williams, with John Ore on bass and Dennis Charles on drums . . .

Vinnie Burke's Jazz String quartet set for Fridays, Saturdays, Sundays at the Cork 'n' Bib on Long Island indefinitely . . . Now that Robert Saudek has taken over Omnibus from the Ford Foundation, he may also branch out into a TV jazz series . . . Billy Taylor is writing a new book, *The Dilemma of the Modern Jazz Musician* . . . Buddy Rich has a straight acting part as a regular on the new *Marge and Gower Champion* TV series . . . There is some possibility of Woody Herman figuring in an Anglo-American exchange deal in the fall, and he may also go overseas for the state department . . . George Wein is now managing Jackie Paris, who has been singing weekends at Cafe Bohemia . . . Oscar Pettiford has arranged an all-star benefit concert April 12 sponsored by the Chelsea Citizens Committee for the All-Day Neighborhood schools. It'll be at P. S. 33, Ninth Ave. at 27th St. Oscar's son attends the school . . . The Complex in the Village has been running Saturday afternoon jazz concerts. Lee Konitz brought his unit to a recent Complex session . . .



Woody Herman

Coleman Hawkins' date for Riverside finally included J. J. Johnson, Idrees Sulieman, Oscar Pettiford, Barry Galbraith, Jo Jones, and Hank Jones . . . Ray Ellsworth is writing a *Short History of American Music for Oxford University Press* as a companion volume to Marshall Stearns' *The Story of Jazz* . . . Lionel Hampton begins three weeks in Australia April 11 . . . Norman Granz signed the Barbara Carroll trio, Josephine Premice, and Kate Smith. (Kate Smith?) . . . Ella Fitzgerald's European tour will probably start in Copenhagen April 22 and continue for six weeks. With Ella will be the Oscar Peterson trio, Jo Jones, and possibly Stuff Smith . . . Louie Bellson and Pearl Bailey likely to do a review in the fall in which the first half will have a band headed by Bellson and acts, with Pearl taking over the second half . . . Gary Kramer left Billboard to join Atlantic as director of advertising and publicity and assistant to Nesuhi Ertegun . . . Don Elliott doing college concerts weekends with a nucleus of Bill Evans, Bill Crow, and Al Beldini. Don also did a film track short for Prudential, and he may do the lead in a forthcoming Art Ford Broadway attempt, *Love and Jazz*.

Burt Goldblatt won an Award of Merit from the New York Art Directors club for his *Australian Jazz Quartet* cover for Bethlehem . . . On Piano Red's first record for Victor, he was backed by Milt Hinton, Gus Johnson, and guitarists Kenny Burrell, Skeeter Best, and Leroy Kirkland . . . Dave Lambert is rehearsing a singing group . . . British promoters have added more Basie concerts because of the demand . . . The Howard McGhee quartet with Duke Jordan.

(Continued on Page 68)



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Roseland Owner Sees A Boom

Sinks \$2,500,000 Into Bands And Remodeling

New York—The people are dancing and will turn to enjoy a good dance band.

Those are the observations of Louis Brecker, owner of the new Roseland Dance City ballroom here, and he's backing them with an outlay of more than \$2,500,000.

Brecker said he has felt all along that bands are on the upbeat in popularity. "You can almost sense it," he said. "Look at the bands that are popular as TV attractions—Lawrence Welk, Guy Lombardo, Vincent Lopez, Ray Anthony . . . They're the ones largely responsible for bringing back big bands."

Brecker added that he has noticed many more persons on the ballroom floor dancing. "For a long time," he said, "they'd come in and just stand around the bandstand and watch. There are still some who do that, of course, but more and more dancers are getting out on the floor to dance."

IN THE THREE months that his new ballroom has been open, the turnout has been large and steady.

The old Roseland was a music landmark, just off Times Square. The new Roseland Dance City appears on the way to becoming another band landmark. It's located on 42nd St., between Broadway and Eighth Av., in a building which housed a skating rink.

The old Roseland closed Dec. 27 with a big farewell party. The new ballroom opened the next night, with an even bigger splash. Warren Covington and the Commanders were on the bandstand, playing for a capacity crowd of 5,000 persons. By 10 p.m., potential patrons were being turned away.

Since the opening, a parade of names has trooped onto the bandstand. Among them have been Xavier Cugat, Tex Beneke, and Ted Lewis. Bookings include Jimmy Dorsey, March 19-April 15; Ray Eberle, April 16-29; Johnny Long, April 30-May 13; Guy Lombardo, May 14, and Les Brown in September.

Brecker has been making good on his estimate to spend "a minimum of \$250,000" on name bands for his spot this year alone. He hopes to be able to bring in the bands of Welk and Wayne King, and there have been reports that Kay Kyser might return to the band scene with an opening at the new spot.

Brecker estimated costs of renovating the skating rink to create Roseland Dance City at a cool \$2,250,000. Work is still going on.

PHYSICALLY, THE ballroom floor is 2½ times larger than that of the old Roseland. It covers 7,000 square feet, and measures 225 feet at its longest point. A massive canopy of blue and red plastic streamers, which can be raised or lowered depending on the capacity, acts as a ceiling. The Roseland motif, a handsome red rose, is worked in colored plastic into the white wrought-iron railing around the perimeter of the ballroom floor.

Toby Or Not Toby

Oxford, England—Toby Jessel, an Oxford student, also plays bass in local orchestras. Dragged at the effort and time it took to transport his instrument through the streets, Toby affixed a wheel to the bass case and pushed it along the sidewalk.

Along came a bobby who told Toby that he now had a wheeled vehicle, and said vehicle must stay on the road.

Toby did some legal research, and found that even if he took to the road with his moving bass, he'd have to put headlights, a tail, and a regulation green light on it.

He appealed. The police finally ruled that he doesn't have to put lights on his bass, but suggested he carry a flashlight "to warn people he was coming."

Toby also plays walking bass on occasion.



About to take off for appearances on foreign soil are Bob Cooper (left), June Christy, and Bud Shank. Cooper and Shank left for European tour, and Miss Christy filled an engagement in Havana. Later she rejoined the saxophonists in Europe.

Sauter Leaves For Germany

New York—Eddie Sauter wrapped up his American affairs here with a last-minute flurry of recording with the Sauter-Finegan orchestra and left for his new job in Germany on March 18.

He will replace Kurt Edelhagen as music director of Sudwestfunk, the radio center in Baden-Baden, Germany. The position will be filled by Sauter for three years.

While he is out of the country, he will continue to write his half of the book of the Sauter-Finegan band, which will remain as a unit under the baton of Bill Finegan. RCA Victor jazz a&r man Fred Reynolds said the label will continue to record the band and is trying to work out an arrangement to release sessions made by Sauter with his studio band in Germany.

The Sauter-Finegan band has been playing weekend dates recently with Finegan conducting.

Sauter became the third jazz-pop leader and arranger to accept an overseas post. Earlier, Pete Rugolo became music director of a Paris recording firm, as did Billy Byers.

Tony Curtis May Play Life Of Artie Shaw

Hollywood—Independent producer Ray Wander, who recently completed *The Abductors* for 20th Century-Fox release, has secured the screen rights to Artie Shaw's biography, *The Trouble with Cinderella*. He plans to use Shaw for the soundtrack solos, backed by a band assembled here to recreate Shaw's better known records. First bid for an actor to portray Shaw went to Tony Curtis.

McKinley's Band To Play Red Countries

New York—The Glenn Miller-styled Ray McKinley orchestra will become the first American band to play behind the Iron Curtain when it performs concerts in Poland, Romania, and Czechoslovakia during its current European tour.

Robert W. Dowling, chairman of the board of the American National Theater and Academy, said the idea of the concert tour is to show the people under Red domination that American culture has its own unique style of popular music.

The band is currently playing a four-to-six-week tour of military installations in England and the continent. After that part of the tour, the band will be escorted behind the Iron Curtain by U.S. state department representatives.

Ferguson Band's Personnel Named

Hollywood—The personnel of the Maynard Ferguson band, now on a string of one-niters preparatory to a series of club engagements in the east, was set as follows at presstime:

With Ferguson leading on trumpet and valve trombone, the trumpets consist of Joe Burnett, Ed Leddy, and Tom Slaney. Trombones are Bobby Burgess and Frank Strong. Texas saxophonist Jimmy Ford doubles on tenor and alto, as does Joe Maini. Willie Maiden switched to tenor, and Pepper Adams late of the Stan Kenton band, took the baritone chair previously occupied by Maiden. The rhythm section consists of Larry Bunker, drums and vibes; Morris (Moe) Edwards, bass, and John Banister, piano.

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Coral Outlines Jazz Program

New York—Coral Records has outlined an ambitious program of jazz recording, under the supervision of Bob Thiele, which will result in some 46 jazz albums this year.

High on the list of upcoming dates is a Manny Albam all-star session featuring Gerry Mulligan, Zoot Sims, Phil Woods, Al Cohn, Art Farmer, Nick Travis, Bob Brookmeyer, Hank Jones, Milt Hinton, and Osie Johnson.

In May, the label has scheduled a live concert recording session, probably to be held at Carnegie hall, featuring groups under contract to Coral, plus some new talent. *Monitor* will air part of the proceedings.

New sessions scheduled include the Nat Pierce band early in May; a Paul Quinichette album, featuring Emmett Berry, and at least five albums to be cut on the west coast, where Coral signed six new artists to its roster.

Coral also has taken over Mercer Records, and plans release of packages by Al Hibbler, Johnny Hodges, and Mercer Ellington.

For the newly revived Brunswick label, a series of reissue and new material albums has been planned. Among the first are sets by Tony Scott, Woody Herman, George Williams, and a package of previously unissued cuts from the *Jazztime, U.S.A.*, concerts made at Pythian temple a few seasons ago.

Collette Will Head Group On Church Jazz Program

Hollywood—Buddy Collette will head a group in an evening of jazz in the First Unitarian church's sixth festival of the arts here May 4. The annual festival combines a presentation of graphic arts with programs of the performing arts—music, theater, dance, and film.

Collette's appearance will mark the first time jazz has been showcased at the festival. The reedman will play some of his own compositions with the group and, on flute, will play a movement from a Mozart sonata.

School Of Jazz Faculty Named

New York—The School of Jazz, which holds its first season Aug. 11-Aug. 30 at the Berkshire Music Barn at the Music Inn in Lenox, Mass., has announced its faculty.

Teaching for the three weeks will be John Lewis, Oscar Peterson, Dizzy Gillespie, Ray Brown, Herb Ellis, Milt Jackson, Max Roach, Jimmy Giuffre, Bill Russo, and Marshall Stearns. Lewis will teach composition as well as piano. Russo will also instruct in composition and will have classes in ensemble work. Stearns will teach the history of jazz. The trombone chair has not yet been set.

No Comment Dept.

From Nick Kenny's column in the *New York Daily Mirror*:

"Al (Jazzbo) Collins, a foremost connoisseur of jazz, gives us his choice of hi-fi record albums that are 'real gassers' as far as Al is concerned." Here's his list:

So Smooth, by Perry Como; *Body and Soul*, with Norman Greene; *Musical Journey*, with George Liberace; *Cole Porter Song Book*, with Ella Fitzgerald; *Porgy and Bess*, with Frances Faye and Mel Torme; *Tribute to Tommy Dorsey*, *Dukes of Dixieland*, and *Percussion in Sound*.

'Life' Jazz Project Headed By Ertegun

New York—Nesuhi Ertegun, long-time jazz critic who now is jazz a&r head for Atlantic, has been commissioned by *Life* magazine to gather research for a project on the early history of jazz.

The story will attempt to show in a series of paintings and drawings representing early jazz scenes up to the '20s in Chicago. The art work is made necessary in view of the minimal amount of available photographic documentation of early New Orleans.

Ertegun has already completed one trip to New Orleans to gather documents and to interview musicians. He will probably also travel to St. Louis, and Chicago for material. He is accompanied by *Life* writer Bob Campbell and a photographer. Ertegun hopes to be able to assemble all the surviving New Orleans veterans for a group picture.

Kessel A&R Topper Of Verve C&W Dept.

Hollywood — Barney Kessel, winner of the 1956 *Down Beat* Readers Poll in the jazz guitar category, has been appointed director of artists & repertoire for the country & western and rhythm-and-blues divisions of Norman Granz' Verve Records.

Long known as the busiest studio guitarist in town, Kessel told *Down Beat* that his new appointment would in no way interfere with his activities as exclusive recording artist for Contemporary Records.

The Bohemia Billboard

New York—Miles Davis opens opposite the Jazz Messengers at Cafe Bohemia in the Village April 5. Ronnell Bright's trio replaces the Messengers April 8. Miles stays on opposite Max Roach from about April 19 to 28. Miles then leaves but Roach remains until May 5. Bright returns for four weeks May 6 along with a vocalist on week-ends.

Cancer Society In Jazz Tie-Up

New York—*Jazz Panorama*, an hour-long radio show prepared by the American Cancer society, will be played by some 700 American radio stations during the society's April crusade.

The program kit consists of a specially prepared LP of selections by the Mitchell-Christian Singers, Bunk Johnson, Louis Armstrong, King Oliver, Sidney Bechet, Bix Beiderbecke, Gertrude (Ma) Rainey, Beasie Smith, Jelly Roll Morton, Duke Ellington, Fletcher Henderson, Jimmy McPartland, Duke Ellington, Teddy Wilson, James P. Johnson, Fats Waller, Lux Lewis, Tommy Dorsey, Art Tatum, Erroll Garner, Benny Goodman, Count Basie, Glenn Miller, Billie Holiday, Mildred Bailey, Dizzy Gillespie, Charlie Parker, Ruby Braff, Don Elliott, Rusty Dedrick, and Sauter-Finegan.

Script is by Peter Martin and the project was aided by George Avakian, John Hammond, Ben Katz, Orrin Keepnews, Columbia, Decca, Victor, Riverside, Vanguard, the AFM, and ASCAP.

Tie-in, according to the American Cancer society, is that "jazz is an expression of life; it is representative of what is most alive in us. Cancer represents that which is most destructive. We must therefore guard our lives and help conquer cancer."

Gene Austin Coming Back?

Columbus, Ohio—Don't look now, but guess who might be in the midst of a rousing comeback.

Gene Austin. It all started when Bob Howard, WVKO disc jockey, began playing Austin's *My Blue Heaven* on his daily show, wherein he features nothing but time-tested recordings. Listeners began calling and expressing great interest.

Decca, which had an Austin LP in the catalog that was going nowhere, said it would ship some here if Howard found any response. At last count, more than 200 listeners had asked to buy Austin LPs when they arrived.

Now there's strong talk of doing Austin's life story on network television, and Vik Records has made a pitch with a set of Austin reissues.

McGarity Stricken; Hospitalization Long

New York—Trombonist Lou McGarity, 40, who suffered a serious heart attack at a *Hit Parade Show* rehearsal here March 2, is recovering at Roosevelt hospital.

Lou has been ordered to remain hospitalized and inactive for six weeks. Following that, he will have to have six months of complete rest before physicians will decide whether he can resume playing.

Yowsuh!

Chicago—The Old Maestro, Ben Bernie, returned to the Hotel Sherman's College Inn here for a few hours recently. The Pabst Brewing Co. hosted a party featuring the playing of several original broadcast transcriptions of Bernie shows never before heard publicly. Bernie died in 1943.

James Tours South With 12-Piece Band

Hollywood—Back on the road with a 12-piece band, Harry James is now in the midst of an extensive tour throughout the south. The band consists of five brass (plus James), four reeds, three rhythm and a vocalist.

In the lineup are Nick Buono, Don Palladino, and Bob Rolfe, trumpets; Robbie Robinson, Bob Edmundson, trombones; Willie Smith, Herb Lorden, Teddy Lee, and Francis Polifroni, saxes; Larry Kinnamon, piano; Russ Phillips, bass, and Buddy Combini, drums. Jilla Webb is the singer.

Victor To Wax Allen

New York—Victor will record Red Allen in an album that will also include Buster Bailey, J. C. Higginbotham, Cozy Cole, and probably Lloyd Trotman and Marty Napoleon. Fred Reynolds is also working on a Helen Ward-Peanuts Hucko set in which Hucko leads a 14-piece band.

Monte Back In Business, Signs Gordon—'Another Harry James'

Hollywood—After three years of inactivity, Frank (Pee Wee) Monte, manager of Harry James for 14 years, has emerged from retirement to sign to a personal management contract trumpeter-leader Claude Gordon.

"I signed Claude," Monte told *Down Beat*, "because in him I believe I have another Harry James. I've been listening to an awful lot of bands since I decided to get back into the swim, but this band has everything.

"For one thing, the music they're playing is danceable, which today is of the utmost importance; then, the band has got a very good sound—it's modern without being far out. It's a sound that people today will go for."

Monte, with 36 years in the band business, for five years before he took over the James band was manager for Benny Goodman. Prior to Goodman, he handled Hal Kemp.

"Now that I've made the jump back into the business," Monte said, "I'm not going to handle one band exclusively.

"Ziggy Elman, for example, is now in the position where he wants to—and can—take out a band of his own. Gus Bivona is another potential leader I've got my eye on. He's under contract now with M-G-M, and I don't want to put him into action with a band until I know there's something cooking."

Monte says that, in a sense, band-leaders and managers dug the grave of the band business by promoting featured vocalists.

"We built the monsters," he declared, "and the monsters ate us up. The kids all over the country started to listen to the singers that we built up. Pretty soon they didn't want to dance anymore. Gradually, they forgot how to dance. Today, however, the hole is being filled up—rock 'n' roll. The kids are dancing again, dancing their feet off.

"But what good does it do the big bands? The 15- and 16-year-old kids who can put the bands back into business can't go to the ballrooms. They can't even get in the doors because they're under age. But in a few years these minors will be 18 — then look out. They're going to want to continue dancing—in the ballrooms. And we've got to be ready for them."

Television is not the real villain of the piece, Monte said, in keeping dancers at home—it is the simple fact that because they are too young, they've got to do their dancing at home. And it's practically all rock 'n' roll.

"Why, we're faced with a whole generation of potential dancers who don't even know how to dance a waltz—simply because there has never been the opportunity to learn," Monte added. "With bands like Gordon's, particularly, I feel we've got the material for a last chance to revive the business."

'Bandstand' Mulling Change In Format

New York—NBC's *Bandstand*, the two-hour morning radio band program, may change format soon.

A source close to the program directors said network officials were seriously considering setting up a house band with staff musicians to play the book of a visiting bandleader. The leader would appear with his vocalists and the guest artist.

Chief factor in the move, if it materializes, will be the savings in salaries of sidemen. With staff musicians being used, the salary tab would be considerably less than that of paying two full bands a week.

Oscar Pettiford Band Playing At Birdland

New York—The Oscar Pettiford band, now at Birdland, is to include: Gigi Gryce, Lucky Thompson, Jerome Richardson, Dave Kurtzer, Hank Jones, Wendell Marshall, Osie Johnson, Roy Copeland, Art Farmer, Jimmy Cleveland, Dave Amram, and Julius Watkins.



Top-hatted Ted Lewis presents a plaque to Emil Coleman during a party in Coleman's honor given in the new Roseland Dance City ballroom in New York City. The plaque commemorates Coleman's new Monarch album, *Strictly for Dancing*, based on songs he played at the last presidential inaugural ball.

Ventura Giggling In N. Y.

New York—Charlie Ventura recently ended a stand at Birdland and began a series of short appearances around the New York area. He said he hopes to work in the area for a period while scouting some freelance recording work here for the group.

Shelly Manne 1st in the Down Beat and Metronome Polls!

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Ramsey Lewis Trio

Personnel: Ramsey Lewis, piano; El Dee Young, bass; Red Holt, drums.

Reviewed: Two nights (four sets) at the SRO club, Chicago.

Musical Evaluation: This is one of the brightest and most stimulating young jazz groups I have ever heard. A large future seems inevitable if the progress they have made in just a few months of playing together continues.

The group is in the mold of the Modern Jazz Quartet—thoughtful, studious, exploratory, but possessing a quietly throbbing beat that is most captivating. Though Lewis is billed as the leader, it is a co-operative unit, as the musical rapport they possess might indicate.

The stress is on delicacy and softness, with the volume geared to the sound level of the bass, and thus the constantly interweaving lines played by Lewis and Young are fully heard.

Lewis obviously is a schooled pianist. He has an ever-growing reservoir of technique that he is learning to use as it means to an end rather than for display. He seems to be still seeking his own voice as a soloist, with Tatum, Bud Powell, and John Lewis as his obvious influences, and he is still so immersed in making the group as a unit sound good that his solos have not yet become crystallized little stories.

Bassist Young is to the group what Milt Jackson is to the MJQ—he supplies the obvious throb. The owner of a huge tone and supple fingers, he is the trio's floating anchor. Right now he is the best jazzman in it, as he plays with sure confidence and an unerring sense of what is right and what fits in.

Holt is of the "new school" of quiet drummers. He uses brushes, fingers, soft mallets, but never sticks—doesn't even carry them onstand. His whole drum setup is geared for softness, with a tambourine and triangle included, and the cymbals sitting low and flat as a plate of soup in order that he might strike gently down on them. His solos are little works of art, yet never get above a conversational level.

Together the threesome is producing some of the most provocative music to be heard from a Chicago group in years.

Audience Reaction: Tremendously attentive. So quiet do they become that one raised voice at the bar gets a dozen angry glances. The place broke up completely one night when at a moment of particularly deathlike silence, a slightly inebriated gentleman said loudly, "These guys are a bunch of hypnotists!"

Attitude of Performers: Trio is perfectly poised onstand, gracious, and neat in appearance. Lewis' introductions are calm and lucid. The men have an intense desire to succeed, and it shows.

Commercial Potential: Unlimited. This group could hit the heights of acclaim achieved by such as Shearing, Trubeck, and Garner with proper handling, and if they continue to play with



Ramsey Lewis

the simple, communicative honesty they now show.

Summary: A group with a rare combination of stimulating music and personal magnetism. It shouldn't miss.

—jack

Red Mitchell Quartet

Personnel: Red Mitchell, bass; James Clay, tenor; Lorraine Geller, piano; Billy Higgins, drums.

Reviewed: The Haig, Los Angeles; Zucca's Cottage, Pasadena, Calif.

Musical Evaluation: In his newly formed quartet, Mitchell has chosen for his front-line horn tenorman Clay, one of the most discussed comparatively recent arrivals on the coast. Clay, 21, hails from Dallas, Texas, and jobbed around town before working a recent stint with the Jack Millman group. Potentially he is one of the major tenor players, but at this point his biggest problems appear to be limited technique and a lousy horn. These obstacles aside, however, Clay plays with such compelling drive and ceaseless invention that one tends to overlook these relatively minor weaknesses in favor of an impressively developing talent.

Clay's treatment of ballads is nothing short of superb. Caressing yet assertive, lyrical yet masculine, he breathes into *Our Very Own* a life and virility that surely few approach. Again, on an untitled song by Mitchell he eloquently demonstrates that this form is his forte. His tone is big, rough, and unpolished, but what he has to say is something else.

As leader, Mitchell is more than generous solo wise; as bass player he is the group's heartbeat. On *It's All Right with Me*, for example his solo is an object lesson in jazz expression on up-tempo bass playing. In the rhythm section he is a giant, compensating for the inexperience of Higgins who has yet to gain confidence but who is a steady, tidy timekeeper.

Lorraine Geller is a functional, articulate pianist who works out logically built solos and comps with funk in the section. Occasionally, however, her solo lines tend to get cluttered, but this is offset by a basically swinging conception manifested particularly in her

well-received version of *The Man I Love*, the hit of that particular set.

The quartet has a good, varied book with such arrangements as Horace Silver's *Nica's Dream*; Duke Jordan's *Jordu*; *Out of the Blue* (changes of *Get Happy*), and an altered-blues original of Clay's, *Rainy Night*, particularly notable.

On the latter, incidentally, Clay reveals that his proficiency on flute is not of mere second-instrument standing. With high-pitched, almost piping tone, he carries to the flute the same drive and imagination that characterizes his tenor work.

Audience Reaction: Generally favorable, particularly when Lorraine steps out to solo with bass and drums.

Attitude of Performers: Onstand behavior is exemplary, with Mitchell's announcements informative, brief, and to the point.

Commercial Potential: This is a hard-swinging jazz group and will go over best in rooms adhering to such a policy. Clay's flute, moreover, lends necessary variety in this commercial-minded music world.

Summary: Given more time working together, Mitchell and company should turn out a finished group of true jazz significance. At this point, Red is The Man, but with a good horn and a deal of woodshedding, Clay's already important contributions should assume even greater worth.

—tynan

The Octet

Personnel: Chuck Anderson, trombone; Dave Mulholland, trumpet; Ira Shulman, tenor; Bennie Bailey, alto; Dave Reid, baritone; Garry Sherman, piano; Jerry McKenzie, drums, and Joe Levinson, bass. Direction and arrangements by Fred Karlin.

Reviewed: First public performance, three sets in concert format at the Key of C, Chicago.

Musical Evaluation: After regular rehearsals for several months, director Karlin decided to test the group's sound and unity publicly. Karlin, the power behind The Octet, is a 20-year-old Amherst college music graduate. He plays trumpet, piano, and bass and arranges and composes in the jazz and classical idioms.

The importance of the presentation was more in terms of Karlin's concepts than in the creative ability inherent in the group itself.

As a composer, Karlin admittedly is eclectic but pursues a path of constant experimentation, attempting to go beyond the Holman, Rogers, Mulligan, Cohn influences to find his own expression.

Sixteen of the 26 tunes performed were Karlin originals. These included a tight little escapade in the Rogers' tradition, *Shorty in the Saddle*; a wildly moving, more-than-octet-sounding *Kif Raff*, and an intricate up-tempo *So What Else Is New?* Several of the non-Karlin arrangements including a delightful *Fuller Funk Man*, were contributed by talented local tenor man Tom Hilliard.

The Karlin sound at best is an exhilarating, fresh one. His voicings are rich; his conception is smoothly linear in nature. When he allows himself substantial space to create, he does so effectively. Too often, however, his charts are too brief, merely fragments

(Continued on Page 74)

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In Retrospect 1957-1967

(Ed. Note: What will happen in jazz in the next 10 years? Willis Conover, conductor of the Music, U.S.A., show on the Voice of America network, writes in the following article, Part III of a series, his predictions for the jazz scene 10 years hence.)

By Willis Conover

THERE WAS considerable excitement in the profession over the announcement of the first jazz comic strip to be syndicated (regionally) but some disappointment at the several concessions made to general public misconceptions.

But the inclusion of "hipster" characters and their exaggerated vocal and sartorial cliché mannerisms supplied comic relief; further, these characters served valuably as prototypes for the addicts and idiots which, as was made plain, the profession despises.

The Negro characters were real human beings, some of them barely disguising important musical figures. Though the clever humor of genuine Negro idioms was not avoided, he was not treated as a stereotype. A commendable attempt had been made to present the musician realistically, in as favorable a light as accuracy would permit—in much the same way Milton Caniff had dramatized the air force man in *Steve Canyon*.

An imitator's strip mercifully folded. THE MOVIE MADE of George Shearing's life story helped counteract the unfortunate effects of 1957's *Really the Blues*.

The year 1957 also revived *Hot Mikado* for the movies, with Harry Belafonte, Pearl Bailey, Sammy Davis Jr., and Louis Armstrong in the cast. Purists screamed in both musical camps.

In 1958, Duke Ellington's long-delayed jazz movie was screened, beginning in Congo square and developing with equal portions of accuracy and of Ellington's peculiarly charming imagination.

Meanwhile, although the first really decent jazz novel was not a best-seller, the movie version was well attended and quite acceptably authentic. (No musician held a jam session in a bus.) Sonny Stitt's portrayal of Charlie Parker was exceptionally affecting, although his playing drew some of the criticism then being leveled at the bop-revivalists (a criticism which continues, as does the damning of the New Orleans and Dixieland reconstructionists—all of whom attract studious devotees and offer an interesting array of side-long if not forward improvisational developments.)

NORMAN GRANZ arranged for the reissuing of Gjon Mili's *Jammin' the Blues* and prepared to distribute his own jazz films.

Nat (King) Cole's network television show, the first for a Negro artist, inspired similar vehicles for others. Ella Fitzgerald's slimmed-down and sweetly childlike program-presentations were

this reviewer's favorite. Her enduring record sales and consequent radio exposure are salve to the abrupt ending of Ella's television series.

The radio industry in general underwent some unexpected soul-searching. The independents returned to natural honesty in much of their programming, thereby possibly saving radio's life and certainly turning the tide in the mental health of its audience. Of course, some well-entrenched "personalities," beloved of ad agencies, demonstrated the self-perpetuation of longevity. But it was shown that people could be (be, not act) human before a microphone and attract an audience.

For the first time, the term "public service" was given a widespread opportunity for its truest interpretation. The insincere "Buy Bonds" and "Give to the Red Cross" pitches—commendable in original intent but useless as delivered, except in paying lip service to the Federal Communications Commission's charter requirements—gave way to real public service programming, including (specifically, for the interest of present readers) an expanded presentation of American music.

THERE WERE SOME errors on both sides—the clown and the pedant were as ill-selected as were the enthusiastic but shallowly informed youngsters; and some station managers nervously capitulated to rabid time-salesmen at the first dissonance.

(This reporter confesses his own inflexibilities contributed to the demise of his network program but thanks those who supported it, even to the extent of patronizing his sponsors, a very few of whom were inappropriate. He regrets, too, his failure to demolish the incongruity "disc jockey," an expression by which men who plan music programs are semantically identified with pitchmen using records as spot-spacers.)

But the intelligent, many-talented, unostentatious Steve Allen—now a network executive—had sown his seeds well. Good popular music came out of limbo and glowed profitably in the voices and hands of Helen Merrill, Teddi King, Perry Como, Mel Torme, Nat Cole, Frank Sinatra, George Shearing, the Australian Jazz Sextet—just as the good pops of an earlier era, by Bing Crosby, Jo Stafford, Tommy Dorsey, Benny Goodman, etc., had reflected the best of their jazz influences.

There was, however, one terrible scene when a new recording firm foolishly carried the "Music to Pray-Read-Dream-Remember-Hold Hands-Etc., By" idea to its logical extreme. Now a collector's item.

EXCEPT IN THE wailings of hill-billy bands and their counterparts, rock 'n' roll disappeared. Between his two motion pictures, Elvis Presley continued to command large fees in night clubs; but his records went the way of Johnnie Ray's and stopped selling.

Presley's appearance at the Newport Jazz festival—backed by a select group

of jazzmen, his usual accompanists absent—marked the highest and last point of his pre-downfall musical development. His dry-spell now ended, Presley has returned to music a considerably matured singer. Meanwhile, Bo Diddley offered himself as a jazzman, dropping the R-and-B tag entirely; the anthropologically inclined jazz theorists had a field day.

By and large, rock 'n' roll fans grew up (though the new teenage fad is disturbing). We were able once again to recognize titles and artists on the "Top 20" hit record lists. The people began to listen to radio again, instead of ignoring a sort of wireless muzak in which commercials had to be shrieked in order to be noticed at all.

Incredible though it may seem today, as late as 1957, jazz events often still were being reported by movie critics and by fledgling or put-to-pasture staff men.

THE FIRST JAZZ critic of the 1950s to become an all-music critic for the nonmusic press was Nat Hentoff. The eminent political commentator had been New York editor of *Down Beat* magazine. The dignity he helped bring to that publication survived his departure; the magazine thrived under Jack Tracy and the distinguished replacement he secured, as its present status attests.

The enlarging of Bill Coss's *Metronome* and *Jazz Today* staff relieved the pressure of endless detail—a formidable challenge which Coss had met brilliantly through the '50s—and made his value as a critic even more strongly evident in the warm and courageous essays which followed to the present day. Meanwhile, finally recognizing the subjective nature of jazz criticism, which could award "five stars" to a Shearing disc in 1946 and "two stars" to the same disc 10 years later, the *Beat* followed *Metronome's* example and abolished the system of ratings and after each record review instead used "recommended," or variations.

The *Record Changer* had rough going as collectors found their rarities being reissued inexpensively on LP. The *Changer's* advertising revenues picked up, however, when the decline began. Auctioneers offered LPs, made scarce through the poor distribution of the mad mid-'50s surfeit of releases.

Playboy and its imitators got on the jazz bandwagon for a time, as their predecessor *Esquire* had done a decade earlier. But when jazz interest dwindled, they followed *Esquire's* course into the respectability of more generalized quality-fiction-and-comment.

AROUND 1958-59, a limited but nonetheless astounding revolution took place in the ranks of night club jazz entrepreneurs. Noting the prestige of George Wein's Storyville club (and one or two others), club owners began to demonstrate at least minimum understanding of music. Musicians were treated as artists rather than as employees. Admission charges were refunded to talkative customers; by-subscription-only plans were inaugurated to prevent their return.

Pianos were tuned. One New York City club owner built additional rooms of varying sizes and capacities, acoustically baffled and sound-insulated for simultaneous per-

(Continued on Page 68)



Ray Anthony



Georgie Auld



Les Elgart



Ralph Flanagan

How Discs Have Changed Band Picture

THINGS AIN'T what they used to be in the band and the record businesses.

Time was when a band would be organized, stomp around the provinces, be "discovered" and recorded, then start up the rungs to popularity based on record sales, radio shots, and personal appearances in theaters and ballrooms.

Now, the complex mechanism of seemingly endless disc jockey shows, the shrinkage of available locations for bands to set up and play, the sustained popularity of vocalists, the demands exerted by the 12" LP, and the economic factors involved have changed the picture drastically.

This, of course, is a much oversimplified picture.

But essentially, there now is no set rule for success of a band through recordings.

To the obvious statement that a band must have hit records, or at least records, to make an impact and a reputation, you need only to remember the Glenn Miller/Ray McKinley band, which is a hot box-office draw wherever it plays, but has yet to blow a note in a recording studio.

CONVERSELY, you can look at Billy May, for instance, who launched a bright-sounding band on Capitol Records and soon found that the band's popularity warranted a road version. Until recently, when the May tag was dropped, Sam Donahue led the group, which was on the road "indefinitely."

Then there is the somewhat similar case of the Sauter-Finegan band, whose initial records created such a stir of interest that a fine traveling band was assembled to bring the fresh ideas to the people.

Some bands have made it through records. As an example, there is Les Elgart, behind whom Columbia arrayed an impressive list of LPs, coupled with a solid publicity campaign.

RALPH FLANAGAN came on in much the same manner for RCA Victor, but his band was built on lines familiar to the public, those of the late Glenn Miller. Tex Beneke's postwar band also was modeled in the Miller fashion, but somehow, neither band retained its peak after an initial success.

Ray Anthony, whose band also began in a Miller vein, proved more adaptable and more musical. Perhaps it was through the exploitation of his solo horn, or the variety of styles his book encompassed. But at any rate, his stature as a drawing card has steadily increased over the years.

Ralph Marterie's initial impetus came from the exposure Mercury Records gave him.

One of the problems faced by band-leaders seeking to establish a name is that of personnel. There are instances where an impressive group of top-ranking musicians is assembled for a recording date, but a considerably less experienced crew is recruited for road work. Dancers who are looking for the sounds they heard on the band's recordings, or perhaps waiting for a glimpse of a favorite sideman, are disappointed.

At Coral, where Larry Sonn has become virtually the "house" band, musicians who are unwilling to make at least weekend dates with the band out of town are not considered for the recording work. "Why should they get the gravy when what we're trying to do is build the band as a unit?" asked one Coral executive.

SOME LEADERS have encountered resistance from ballroom operators to the band's recorded book. At least one band is carrying a book of sax melodies, which, they find, receives more play in some spots than the bright arrangements recorded by the group.

There is no doubt that records have played a considerable part in the development and exploitation of such bands as Ted Heath (who had to rely on recordings because of the difficulties in making personal appearances in this country), Perez Prado, Richard Maltby, and Tony Cabot.

In most instances, those bands have had at least a substantial hit single or a series of LPs.

THERE ARE the studio bands which rarely, if ever, travel, but which pump out dance records of good quality. They include Paul Weston, Georgie Auld, and many swing era leaders whose works were re-recorded "in hi-fi."

The record companies, themselves, are attempting to build bands. At RCA Victor, there have long been plans to supply Tony Scott with a band. Columbia has a house band led by Ray Conniff and is building another fronted by Boyd Raeburn.

Whether any of these bands will take to the road—and quite probably Conniff's will not because of his other recording and writing activities for the label—depends upon the success of the studio-band LPs made by the leaders.

But, reassuring to even the humblest of the new bandleaders is the sight of the steady selling power of such established bands as Les Brown, Guy Lombardo, Lawrence Welk, Anthony, the late Tommy Dorsey (now under Jimmy), Sammy Kaye, Marterie, and quite a few others. They are working steadily. They are making money.

But they are also backstopping their recorded LP efforts with long personal appearance tours, regular television shots, and, in most instances, pop singles.

Things ain't what they used to be in the band and record businesses. But they could be a lot worse.

—dom



Richard Maltby



Billy May



Ralph Marterie



Ray McKinley

AFM's Manuti Wages Fight For Live Music

By Nat Hentoff

THE ONE SUBJECT—aside from the regular round of contract negotiations—that most concerns Al Manuti, president of New York's AFM Local 802, is the fight for live music.

The fight is to check the decline in job opportunities for musicians and a further battle to widen the potential field for live music in the decades to come so that the hundreds of thousands of young music students will not have prepared themselves for an employment vacuum.

A recent conversation with Manuti and a report by Al Knopf, vice president of Local 802 and chairman of its music performance trust fund committee, combine to show how effectively this one local has been working to develop and sustain more of a place for live music in New York's cultural life.

Manuti, a pragmatist, first outlines the difficulties involved in the campaign for more live music.

"I DON'T THINK," he says, "people in authority in most places give a damn about the arts in this country. In a depression period, however, we do come into play. When we had the WPA, we had more live theater, subsidized symphony orchestras, and chamber groups and, in short, more music of all kinds being played.

"In every other country the arts flourish when the economy flourishes. Here it's the opposite. It's ironic that now when we do have so rich an economy, so little is being done for the arts. Many American dollars are going to help subsidize music all over the world, and we can't get a dime.

"All over Europe today, wherever you go, in the smallest cafe, there's live music. Something must be done here, and much can be done if we can get the people in authority—the federal government, state and city officials—to realize that this part of our culture must be kept alive. Unless something is done, musicians will be part of a vanishing profession.

"What music needs and deserves are subsidies, federal, state, and local, and when possible, subsidies matched by funds from private industries.

"If this were done all over the country, younger musicians could and would stay in their own localities. What happens now is that young musicians often find nothing for them in their home towns, and so they all flock to New York, further aggravating the work problem here."

MANUTI RECOMMENDS that musicians and others interested in live music ask their congressmen to support bills that are trying to create some form of assistance for music.

Such a measure has been introduced by Rep. Frank Thompson Jr. (D., N.J.) in which he seeks to establish a federal advisory commission on the arts in the department of health, education, and welfare, as proposed by President

Eisenhower in his Jan. 16, 1957, budget message.

This commission would help stimulate private and governmental "encouragement of the arts, including music."

There is also a bill submitted by Rep. Emanuel Celler (D., N.Y.) that would directly provide federal grants to the states. The federal government would give half the money for "nonprofit" undertakings in music and other arts. This proposed federal fund would be \$5,500,000 with no state to get more than \$100,000.

IN BOTH BILLS, the advisory commissions would be drawn from the art fields themselves and, as a result, Manuti points out, "There would be no danger of political control or influence in the arts."

Manuti proposes, for one thing, a concentrated campaign of public support for bills of this nature because "politicians are looking for votes, and if they're made aware that a lot of sentiment for aid to live music exists, something would be done. It should be a grass-roots campaign and should not be undertaken by the musicians only. But every musician, too, should be a salesman in the cause of live music."

"I don't think," Manuti adds, "the people are aware of what's happening to live music in this country. Nobody tells them. If they knew, they'd support us."

In New York, Local 802, from time to time, has taken ads in the newspapers and has bought time on radio and television to gain public support for live music and continues to maintain a "music promotion fund." One noteworthy ad was a full page in the New York Times explaining the damage the 20 percent entertainment tax has done to live music.

The music performance trust fund, meanwhile, allocates an annual \$100,000—which probably will be more this year—to Local 802 to provide concerts and other forms of live music.

"THESE FUNDS," Manuti says, "are our pump-priming devices. It's a way to get music in front of people. If we can get the young people interested in live music, we've done a lot, because they're our future audience."

Wherever possible, Local 802 tries to get private organizations to match music performance trust grants for particular projects so that \$1 can do the work of \$2. It was 802, for example, through the trust fund, that largely helped to start a series of summer concerts at Washington Square in Greenwich Village. Now these concerts are being largely carried on by private sources in that area. Once a project is started, the union then gradually withdraws and tries to stimulate something else.

Another project that Local 802 has helped keep alive through the trust fund is David Broekman's *Music in the Making* concerts at Cooper union. These concerts have made possible first

performances of many jazz and classical compositions as well as the playing of other works that are seldom heard, including some by such established composers as Roger Sessions and Elliott Carter.

This past year especially, Broekman has provided a frequent forum for jazz writers, and pieces by Teddy Charles, Teo Macero, Gunther Schuller, Bob Prince, George Russell, and others have been performed.

AN IMPORTANT sidelight of the activities of the relatively new mayor's committee for living music is that the committee, with the mayor's approval, is trying to get matching funds for more live music activities from private industry—banks, insurance companies, and the like. And it is expected that the city's \$50,000 appropriation will be continued next year.

Manuti also notes there are more contracts for live music on television in the last year than before and says this indicates a growing momentum. He suggests further that sponsors and networks examine seriously the largely unexplored contributions live music can make on TV.

"I think," Manuti wrote in *Allegra*, the Local 802 monthly, "that the top brass in radio and TV have tended to look upon music as something secondary or supplementary to other forms of entertainment—like comedy or drama.

"If instead, they would start out with the idea that music of itself is a basic and major form of entertainment and then bring to it the same production skill and imagination in presenting it as they have done with comedy and drama, they would do a lot for live music, a lot for audiences, and a lot for themselves.

"I believe that what they came up with would be a lot of very worthwhile programs, programs which would pay off financially, which would add immeasurably to the prestige of radio and TV, and which would bring these two media much closer to the purpose for which they were initially created—to serve in the public interest."

MANUTI SAYS HE feels strongly that the people do want live music, and that given the opportunity, they will support it. He tells the story of a concert series sponsored by the Lower East Side Neighborhood association, in which the trust fund also assisted. It was called *Music by the River*.

"One evening about two years ago, the place was jammed with people from 3 to 70. What got me was that during the concert, you could hear a pin drop.

"Then at intermission, a woman made a speech saying this would be the last concert unless the neighborhood raised additional funds, in which case the trust fund would match them. At the end of the concert, a little boy walked over to the woman and gave her a nickel. She didn't want to take it, but he insisted.

"I liked the music," he said. "And there should be more."

"The people in that neighborhood," Manuti concluded, "raised \$10,000 and had 10 more concerts in the past year."

(This Is the Second of Two Articles)

We're In Trouble!

Buddy Morrow Warns Campaign Is Necessary
To Keep Band Biz From Becoming A Curio

By Nat Hentoff

"UNLESS ALL OF us—bandleaders, ballroom owners, and especially the American Federation of Musicians—get together on an effective nationwide campaign, dance bands in ballrooms will wind up on CBS' *Odysey* as a historic American relic."

The blunt speaker was Buddy Morrow, who has been in the business as sideman and leader for 21 years. Now 38, Buddy was playing as a 15-year-old high school boy with the Yale Collegians, but his actual big band experience began with Artie Shaw two years later.

He has worked with Paul Whiteman, Eddy Duchin, Vincent Lopez, the Dorseys, among others, and has been leading his own band since 1951.

"I've been observing this business for a long time," Morrow declares. "I've tried to see what the trends are. I start with the proposition that if you don't classify it as a business, you can't exist."

MORROW DISCOUNTS the theories of those who claim there is any one answer to the decline of dance band activity in the last decade. "It's more than dance halls being too small or too old or bands not playing dance music," he says. "Saying there's one answer is like saying one single thing caused the crisis in the Middle East."

"Basically, the dance band business, like everything else, can't help but be affected by our changing way of life and the changing social patterns that go with it. Once minstrel shows were fashionable and so were concerts in the park and light opera. The scene shifted, and they're now only memories. Musicians and bandleaders have to try to find out where the present changes in social patterns are leading, because these changes can make or break the dance band business."

"In general, the way things are going, I feel that while there will be dance bands in the foreseeable future, they will more and more have to create their own audiences and followers, and they will be playing less and less in one particular kind of place like a ballroom or a dance hall."

"It may be—unless something is done now—that bands eventually will play almost exclusively for private parties, college dances, concerts, and the like. And the ballrooms or dance halls may wind up with just the freak attractions—bands that suddenly have three or four big records."

"IT COULD GO another way, however," Morrow emphasizes. "After all, people these days don't lack the desire to dance. The dance studios—Dale, Antaire, Murray—have never been so big."

"What is needed is the kind of campaign that would do for us and ballrooms what was done for organized baseball. The ballroom owners, the

leaders, and the American Federation of Musicians should all be in on it. It must be a co-ordinated effort, because doing it just locally won't make it."

"All three of us should delegate a certain amount of money for a tremendous, high-pressure salesmanship job. And we need somebody to run it who is not in the band business, someone perhaps in the advertising business."

"The Dance Orchestra Leaders of America was an attempt, but it didn't get enough cooperation. And Les Brown was trying so hard. Do you know that at the last meeting DOLA called, only Vince Carbone of the Dorsey band and Harry Wuest, my manager, attended? The AFM, which has the big responsibility in the field, never sent anyone to a DOLA meeting and never tried to help in the co-ordination of its activities."

"THE AFM," Morrow warns up, "has taken and taken from us but has contributed nothing to help the dance bands. Free concerts in the park aren't the answer. You can't sell long underwear when no one is in the frame of mind to buy it."

"The AFM controls millions of dollars and could do a lot to help the kind of campaign I have in mind. There are several possible tie-ins we could make with outfits like Pepsi-Cola or Coca-Cola, and maybe we could work it out that for every three dates a band does, it could do one for free for the kids, to get them acquainted with bands again."

"The ballroom owners aren't big enough to do this sort of co-ordination themselves nor are the leaders. But with the AFM, we could do it."

Morrow turned to an analysis of the current structure of the dance band business, asserting, "I would say that as much as 80 percent of our dates now are private parties and colleges. Look at the book. We average five nights a week, and in the first six months of 1957, we have only 12 ballroom dates scheduled."

MORROW EXPLAINED that for his band it's private parties, usually in the midweek, and colleges on weekends and other times. At the height of the band business, the private parties used to be left to the Lester Lanins and Meyer Davises, but now they loom more importantly for Morrow's kind of band.

College concerts are also on the increase. They're usually put on by the student activities department, Buddy says, and once in a while, by a fraternity. The thing that has helped increase these bookings is the realization in small colleges, which once couldn't afford name bands, that now they can get such bands at slightly lower prices in the middle of the week.

Morrow also credits Dave Brubeck with being a big help, even to the dance bands, in opening up the colleges. When Associated Booking sold Brubeck, it also sold Les Brown or Woody Herman, he points out.



Buddy Morrow and Friends

"As for the dance halls and ballrooms we did play," Morrow adds, "we went into percentage in 75 percent of our dates this winter. And we have also in some areas been able to do some dates for teenagers at a minimum price in connection with a regular date."

"It can work in several ways. Say we have a date for the Elks. The Elks then donate an hour of time to the kids of the community, and we in turn donate another half-hour to that. We may do a jazz concert for the kids in the afternoon in the high school auditorium or we may do a small dance. This way they get the impact; they get to hear what a big band sounds like."

Morrow has a final reason for wanting to push dance bands—the musicians themselves. He explains:

"There are more fine young musicians coming up today than I've ever known. They need training and experience. Work in bands has to be provided for them."

And if there is no help forthcoming, Buddy says, "the ballroom will become a relic, like the minstrel show or the local house for operettas. But it's not too late."

The Rendezvous

The Background Story Of A Ballroom Whose Demise Will Cause A Lot Of Memory-Stirring

By Charles Emge

"THE SUMMER Rick Martin was 20 he was playing first trumpet for Jack Stuart and His Collegians at the Rendezvous ballroom at Balboa, 30 miles down the coast from Los Angeles . . . They had a good band and from the first week, on Rick was the power behind it . . ."

Many readers may recognize the above quotation from Dorothy Baker's novel about a Bix-like musician, *Young Man with a Horn*.

Dorothy's geography was a bit off—Balboa is more like 60 miles south of Los Angeles—but in that chapter of her novel in which the scene is the West Coast's once-famous landmark among ballrooms she presents an interesting and reasonably accurate description of the spot and what it once represented to dance music and dance musicians.

WHEN THE Rendezvous, operated on a spasmodic basis in recent years, finally closed, seemingly forever recently (*Down Beat*, March 21), Stan Kenton, with whose own history the Rendezvous is closely identified, said:

"Even back in the late '20s, the Rendezvous attracted dancers, mostly the younger college and older high school kids, who liked bands with a healthy beat. I think the early form of what was later called 'jitterbug' dancing originated there."

In Miss Baker's novel, hero Rick Martin introduced the idea at the Rendezvous of splitting up the band on every fourth number, and instead of playing a waltz, as was customary, he utilized a combo from the big band featuring a band of jazz somewhat along the line of that later identified with Red Nichols. Miss Baker makes this reference (the period was around 1924-25):

"The dancers came to expect to hear Rick's trumpet in the small combination . . . and when Rick's turn came, pushed each other around trying to get close to the stand to hear him play."

THIS REPORTER, whose acquaintance with the old California beach ballroom goes back only to 1928—couldn't prove or disprove that anything such as that happened at the Rendezvous. But it's not impossible. After all, Ben Pollack was pioneering at the Venice ballroom about that time, and few miles south of Venice, Glenn Miller was putting a lift in Eddie Toller's band at Redondo Beach with trombone solos that were pretty good jazz for the period.

Our own earliest recollection of a band at the Rendezvous is that one known as the Lofner-Harris band, around 1929 or 1930.

The Lofner was a pianist, Carol Lofner; the Harris was a drummer, Phil Harris, now better known as a comic and singer. Phil was a rather good drummer—among the first to put something into a band that we later called "swing."

THE NEXT BAND to attract any special attention at the Rendezvous was that of Jay Whidden. Whidden, though an American, made his reputation as a bandleader in London. The Whidden band had a good beat, but the accent was on a "society style."

The modern history of the Rendezvous begins in 1933 when the late Everett Hoagland opened there. In the lineup of the Hoagland band were two names that will ring bells, possibly not with equal intensity, for *Down Beat* readers—Stan Kenton and Vido Musso. In 1934, another name appears with Hoagland, that of saxophonist Bob Gioga, one of the original Kentonites.

In 1934 a band headed by Russ Plummer, a good tenor sax player of the era, opened at the Rendezvous. Kenton and Musso, instead of leaving with Hoagland, stayed on with Plummer.

Another interesting name in the Plummer band was that of the late Joe Harris, trombone, who, just a year later, was to appear with Benny Goodman's history-making Palomar band of 1935.

IN EARLY 1935, the Rendezvous burned to the ground. It was rebuilt promptly, and Plummer—Stan and Vido with him—returned to reopen it.

In 1936, the Rendezvous band was that of ace arranger Gil Evans. Kenton had moved on, but Musso was still in Balboa with Evans. But not for long, for in the fall of 1936 Vido left Evans to join Goodman.

Wry Comment

Stockholm, Sweden—The owner of the National club here ran the following explanatory note in his newspaper and display advertising for appearances by clarinetist Tony Scott:

"Tony the Great Scott, the American Jazz musician who does not drink or use narcotics."



Then, in 1941, the name of Stan Kenton again entered the history of the Rendezvous ballroom, this time more significantly—Kenton's name went up for the first time as leader of his own band.

Came World War II, and Kenton moved on to far places, geographically and musically. The Rendezvous jumped with various major name bands as did virtually all of the California beach ballrooms during the war years.

THEN CAME the postwar slump, changes in management for the Rendezvous, and various experiments in efforts to get the spot back on its feet financially.

Name singers, whose increased value as attractions was in reverse ratio to postwar interest in dance bands, were installed as feature attractions from time to time.

Finally, rock 'n' roll stars were tossed in for one-niters (Lionel Hampton still holds the postwar record at the Rendezvous), but even when they drew top business on one-niters, it wasn't much for a ballroom that even during the depression had operated on virtually a full-time basis summer and winter.

During recent years, the Rendezvous was sure of only one good week out of the year—Easter week, when vacationing youngsters made it their traditional rendezvous in fact as well as in name.

BUT THE FACTOR that brought about the demise of the ballroom was the growing influence of the yacht club set of Newport Beach, the municipality of which the beach is considered an "amusement zone."

The yacht club set never did take to the kids who descended on the beach area from time to time, attracted chiefly by the ballroom and the bands that played there. Last month, the Newport city council permanently revoked the Rendezvous ballroom dance license, charging that its operation "adversely affects public health, safety, welfare, morals, and quiet."

It was another mark in many signifying the end of an era in the dance band business. But pendulums swing both ways. Dancing as a form of entertainment is growing, not decreasing in popularity, as is denoted by the boom in the dancing school business. Says one operator:

"All we need is one band—one band with something new to spark the business, the way Benny Goodman did back in 1935."

Six Leaders Talk Biz Problems

Asks Ops' Help

By Don Gold

"GOOD MUSIC, in this age, could become a gimmick."

This mixture of cynicism and hope represents bandleader Sam Donahue's feelings about the status of the dance band today.

Donahue, 38, has been a bandleader since the age of 12. In 1938, he was featured tenor saxophonist with Gene Krupa's band. He has been a member of the Harry James, Benny Goodman, and Artie Shaw bands. He has had several bands of his own. In January, 1954, he assumed leadership of the Billy May band. Early this year, he dropped the May tag. Currently, he's on the road, where he's spent 19 of his years in the band business.

"You've got to beat the bushes, then get lucky on records," Donahue says.

"WE'RE PRIMARILY a dance band. I don't have too many flag-wavers, although we can make it in concert. Frankly, we're trying to get people interested in dancing, and you don't do that by playing jazz."

The contemporary dance band business has many problems, according to Donahue.

"The biggest problem is that the ballroom operators won't compete with other places of entertainment, in terms of air conditioning, parking space, etc.," he says.

Donahue adds that ballroom proprietors should strive for a night club atmosphere and hire quality bands.

"The operators should enhance their rooms to make dancing desirable again," he says, "by returning glamour and social activity to the ballroom. People shouldn't feel adverse to going to a ballroom. During the war years the ballroom operators were doing so well they didn't care about business. Now they need it."

HIGH-FIDELITY recordings and the use of bands on radio and television assist in getting the public used to the big-band sound, Donahue declares. However, he notes that such related promotion isn't effective without dance bands on the road regularly.

"There haven't been many bands on the road lately, and many ballroom operators are suffering as a result," he says. "They're losing business to small groups in local clubs. And the small groups haven't created this scene; they're products of it."

To complicate matters, potential bandleaders aren't willing to take the risk of forming a band, only to have to disband it for lack of lucrative engagements, according to Donahue.

It's the ballroom operators' job, he says, to get the family away from television, the drive-in, and small clubs, into the ballroom specifically to dance. In order to achieve this, Donahue suggests that ballroom operators contribute funds to promote dancing and ballrooms.

"The kids currently flipping over rock 'n' roll will become sophisticated



Sam Donahue

and meet big bands at high school and college dances," he says. "But the bands must be ready and working. The ballrooms should offer afternoon dances for teenagers. This is the best way to build a future clientele. After all, you've got to get people used to meeting at a ballroom, just going to ballrooms."

FOR THE YOUNG bandleader, Donahue can't offer substantial encouragement.

"I've been around enough for people to know me," he says, "but if I had to start from scratch, I suppose the best way would be to cut some records and hope, to set the stage for essential road work. There's just too much apathy today, not to mention the great capital investment needed for a band to make it."

Concerning his own band, Donahue has this to say:

"We're trying to crack the record barrier, to break down the apathy. Many bands succeed on the basis of inability, on the basis of people who dig it despite its musical fraudulence. There are people who come out of the woodwork to hear certain bands I don't dig.

"As far as I'm concerned, you can't appeal to all the people. But even the successful bad bands make people interested in dance music. If you put out enough decent records, the disc jockeys with integrity will play them. If a band is given a chance for radio-record exposure, it can sell."

DONAHUE SAYS there is a definite need for a revival of the swing era band enthusiasm—"But I won't be the one to do it. Some young band will start it, and I'll be happy to capitalize on it."

After three years on the road, most of that spent in one-niters, Donahue has satisfied the beating-the-bushes requirement. He'd like to have the band recorded and heard by a wide audience. He'd like to have the band heard on radio, as it was during a recent stint

on NBC's *Bandstand* show. He says he doesn't feel that bands have a future on television, because of the limited staging involved.

Above all, he says he hopes his band, playing strictly danceable sounds, will continue to lure the people into ballrooms.

"Dancing has been taking a whipping from other forms of entertainment," he says, "but people are dancing. All we have to do is get them into the ballrooms so we can play for them."

"One good thing will happen, I feel, one of these days. Radio will reach the saturation point on commercials and music will regain its justified emphasis."

And when dance music replaces deodorants on radio, Donahue will be ready. He remembers the Goodman band and a ballroom called the Palomar in Los Angeles, and he continues hoping.

Why Start Now?

(Ed. Note: Bandleader, trombonist, vocalist Warren Covington last year left a lucrative position on the staff at CBS, where he could double on many recording sessions, to assume leadership of the Commanders. Why he left the studio and recording field to lead a dance band is explained in the following article, along with some thoughts on the times in music.)

By Warren Covington

MY FIRST feelings, when asked by *Down Beat* to write an article on "why I gave up a job at the studios" and "why I took over the Commanders band from Decca and Eddie Grady" were:

"How can I tell in one short article all that's been building in my life for the past 20 years?"

I have to go back to the days in 1942 and '43, when Horace Heidt first put ideas into my 20-year-old head. Those were the days when a band was a real pleasure to be with. They were the days when the Heidt band would come into a town, and the whole town would turn out to see his show.

The mayor, housewives, and hundreds of kids would all play hooky to see the show. In those days, we would play a full week at a theater with four shows a day. Horace carried a troupe of up to 35 persons. There was the band, with singers, acts, comedians and show full of entertainment.

AS I WENT ON in the business from *Tars and Spars*, the Coast Guard show, to Les Brown to Gene Krupa to the CBS staff, the idea that some day maybe I could fall into this kind of entertainment was always in the back of my mind.

I honestly enjoy working hard with the band. I love the feeling of having the band sound good and of watching the enjoyment of the audience. I've had people say to me, "It takes a lot of courage to leave the studios and take a band on the road."

Believe me, if it took courage in the sense they meant it, I probably

wouldn't have been able to do it. I realized there was a danger that I might lose some personal income by leaving the studio and recording work for a band. But I realized that I could always return to this type of work.

I wanted to go into business for myself. I left CBS because I was unhappy. I felt I had nothing to look forward to each day. A studio job is not without its problems.

I LEFT WITH the approval of my boss, Lou Shoobe, who put it wisely, "You play, you sing, you write . . . you're foolish not to utilize these advantages."

Irv Dinkin at the Willard Alexander office, an old friend, asked if I would be interested in taking over the Commanders. I met with Irv and with Tutti Camarata, who owned the band. It sounded like a fine opportunity to me.

I took over the corporation from Camarata, and we are partners in the recording contract. The rigamarole of the changeover of ownership was largely legal. I took over the band as it was—personnel, the book, stands, uniforms . . . everything.

I must give plenty of credit at this time to Ben Altman, my lawyer, and to Phil Marack, my band manager. Because the numerous tasks they handle would have made all this an impossible task for me. There are things like payrolls, withholding statements, bookkeeping and a hundred other problems which are part of this business, but which must be handled by a businessman.

My biggest problem, and one which every newcomer faces, is the word "who?" We have to work to overcome the problem that arises when the Willard Alexander office or Decca says, "Warren Covington," and the prospective buyer answers, "Who?"

PART OF THE job is done by the Alexander office, which sends out pamphlets about me and the Commanders all over the country. A large part of the job is done by Decca, where we make records and they publicize and distribute them. The rest is done by the band and me.

I always make it a point to visit every disc jockey in every town we play. Not only to make them aware of me but also to place a face in their memory for them to identify the next time they receive one of our records.

The first thing I did with this band was to make an album called *Shall We Dance?* The purpose: dance music. It was also to establish the new leader. With the help of Decca's Paul Cohen and Tutti, we rounded out a pretty good album. There was much to be improved upon, but I suppose there always is.

At personal appearances, the response to our efforts at dances has been excellent. The people are dancing. They are interested in bands. The deejays are also interested in bands. I'm hoping that it's only a matter of time, and of luck, particularly with records, and we'll be able to break through the "slump" in the band business.

THE SCHOOLS buy names they know. And with the steps we have been taking, with the Alexander office and Decca's help, we are slowly overcoming the "who?" problem.

While the band has not been booked weekdays lately, I have been appear-



Warren Covington

ing on Ted Steele's daytime television show in New York. In addition to being an old friend of mine, Ted is a real booster of bands. Any personal impression I may make on his show I feel helps the band.

We have made several single records, among them *Trombone Boogie*, *Petticoats of Portugal*, and a calypso tune which somehow backfired. The song was *Big Belly, De Mayor*, and it deals with a fat politician in the islands who promises chickens in the pot and kisses babies and all that, but is pretty well liked by everyone, all the same.

We and Decca were very excited about the record. We expected it might be big commercially. But we've found out that the title has proven offensive, even suggestive, to many persons and deejays all over the country. So, although the song has been cleared without question for radio, it hasn't been receiving much play.

You really can't ever tell where your next problem is coming from.

WE'VE JUST RECORDED an album of jumping originals. We are trying to establish the Commanders as a commercial dance band as well as a modern concert band. I hope that our pop singles and the modern instrumental albums will help give us a wider audience, of dancers and of listeners.

Generally, the feeling toward big-band acceptance is good. With a lot of luck and plenty of hard work, I'm hoping to see the day when bands, among them my Commanders, will receive the response that Heidt, Miller, the Dorseys, and Goodman received.

But, whether we do or not, I, as an individual, am happy in this line of endeavor.

What To Play?

By Lawrence Welk

BACK HOME there is an old swimming hole, where we kids went for a dip when the sun beat down and we wanted to cool off. It was a beautiful, big swimming hole, shaded by trees, and the water was clear and cool and wonderful.

At least, that is the way I remembered it to be.

But when I went there last time I

was home, just for old time's sake, it seemed to have become much smaller, the water was muddier than I recalled it, and it was murky-warm when I dipped my hand into it.

Had it changed so much? Maybe it just seemed changed. Maybe it was because we have changed over the years.

This is what came to my mind when I was asked to write on what they expect from me on the bandstand now.

"They" don't expect any more from me or the band "now" than they did "yesterday." All they ask is that we play music with a danceable beat, a melody they recognize, and chords and harmonics they can understand.

THEY WANT US to play the music they like—just as they have for the last 30 years that I can remember. Our audiences haven't changed very much. But we are constantly changing as the years slip by. We are prone to go off on tangents. As musical fads come along, we are likely to forget our audiences, and take up a new musical trend that comes along because it seems pleasant.

The day that a dance band stops playing for its own amusement and starts to play for the audiences' maximum pleasure, is the day that that dance band likely will come into its own.

It is most of us who have changed and not our audiences. And this is a fact we all have to remember if the ballroom business hopes to come back to the popularity it enjoyed years ago.

Today's average band, playing a ballroom, plays the music it likes best to play, music that seems somehow to invite an audience to stop dancing and to crowd forward to the bandstand, to watch and listen carefully to each performer. For, in truth, many of today's bands are composed of musicians who perform, rather than who play dance music.

CERTAINLY MORE than one type of band music is acceptable. There is room for all types of music, from Bach to boogie. To each his own, and bless 'em! But as for our own Champagne Music organization, ours is a dance band, and our function is to play dance-type music, whether we are playing in a ballroom or on television.

We all become older, and youngsters, too, grow one day older and more eager to take our places on the bandstand. This is as it should be—but the young musician of today, for all his admiration of modern music trends, progressive jazz, "modern" chords, and flights of musical fancy that intrigue him, should remember first that if he is to be truly successful as a musician, he must keep uppermost in his mind the simple fact that it is the public which makes him a success and gives him their backing. *The more he appeals to the most people, the more success he probably will enjoy.* If he appeals only to a small minority, his success will be limited to that minority.

Just as the phrase "the customer is always right," is true in the field of retailing, so it is true in our band business. We cannot long survive without the customer's blessing—and the sooner we fully remember this, the sooner will our band business flourish and again become one of the people's most popular, enjoyable, and wholesome pastimes.

Dave Pell Asks: Is Jazz O.K.?

By John Tynan

"WHO SAYS you can't play jazz at dances?" demanded Dave Pell. "We do it all the time—and we get away with it, too."

According to the crewcut tenor man who, from 1948 till 1956, was featured soloist with the Les Brown band, playing jazz for dancing is not a simple matter of getting up and just wailing. "We're successful, I believe, because of the simple fact of showmanship," he admitted. "I don't mean that the guys in the octet stand on their heads or wear funny hats while they play, or anything like that. The showmanship lies in the arrangements and in the over-all presentation of the group."

Over 95 percent of the dances worked by the Dave Pell octet are for high schools and colleges. As these affairs, Pell believes, he gets a true cross-section of young people. Getting across to these audiences requires planning the music he plays for them and, to date, he's been doing very well indeed, evidenced in the fact that his octet is the busiest small jazz group in California.

"Our trick is to limit the tempos, and set them to the tastes of our audience," Pell reveals. "Mostly we play ballads. This is to get the people out on the floor. Tohen, when we have 'em dancing. I'll call one of our jazz arrangements at the same tempo. That usually does it—the people are sold."

"OF COURSE, we have Lucy Ann Polk to help out," he continued. "She's a fine vocalist, and has such a sweet personality on and off the stand, that the dancers love her. So, after a medley of ballads including a couple of Lucy's numbers we cut loose with something like *Let's Do It*. The dancers stay on the floor because it's still a dance arrangement and they can get with it."

Pell feels that his records have helped the group's popularity a great deal. To date there are in release no fewer than seven long play albums by the Octet. This includes the Capitol *Les Brown All-Stars* which is, in reality, the Dave Pell octet with the different soloist featured throughout.

"Of these albums, two are strictly for dancing," Pell explains. "There are plenty of ballads there. Of course, on all our records there are two or three slow tunes. This helps pace the album and, of course, drives home the all-important point that we're a versatile group. Don't think for a moment that this doesn't help with the bookings."

This year Pell will have nine albums in release and he's just completed the tenth—strictly jazz—for Victor. Queried on this last mentioned departure from the success formula, he grinned. "Well, to tell the truth, a change like that is good for the guys. And I dig a little blowing, too, you know."

IN THIS VICTOR jazz album one of the tunes is titled, *Gray Flannel*. It's dedicated to the *Down Beat* record reviewer who, not long ago, in a review of an octet offering referred to Pell's music as "... jazz in gray flannel suits." The crack tickled Dave but, at



Dave Pell

the same time, prompted an answer. He feels the music speaks for itself but is also moved to reply vocally to the accusation.

"Now I'll admit that our particular brand of jazz may be a bit contrived," he said seriously. "But as I envision my particular product, it's got a different meaning. Mine is not the approach of a jazz musician who goes into a studio to play 40 minutes of completely improvised jazz. I feel that the melody

should be stated first, then come the spots for blowing. But even behind a jazz chorus I want the backgrounds going at the same time to give an overall big band sound."

What's more, Pell feels that "... any jazz artist has to aim toward the public with the thought in mind of giving them what they want to hear through his own conception of the music."

For this reason, he says, he has never cut six- or eight-minute sides in an album because he feels it is extremely difficult to sustain listener interest in any arrangement of such duration.

"I felt—and still feel—that we could say more musically with shorter arrangements and make better musical sense by changing colors in the individual chart and the whole LP," he declared. "You see, with eight men to work for, the arranger has considerable latitude and can play with widely differing colors, though always returning to the original and identifying sound of the group—unison guitar and trumpet."

AS DAVE SEES IT, the whole appeal of his octet lies in the considerable time and attention given the arrangements. He has built his book on the works of such skilled arrangers as Marty Paich, Bill Holman, Shorty Rogers, Jack Montrose, Med Flory, and Jerry Fielding, to name just a few. Paich even occupied the piano chair with the octet for a long time while writing for such soloists as Don Fagerquist, Ray Sims, Ronnie Lang, Jack

McKinley Sings The Blues

By Ray McKinley

ABOUT THE TOUGHEST THING to find nowadays is a girl band vocalist. That's not only my opinion. Ask any bandleader, and he'll tell you exactly the same thing.

In less than a year—since organizing the Glenn Miller orchestra in May, 1956—I've had five girl vocalists. For one reason or another, each of the four preceding our present Lorry Peters, has left the band.

The requirements aren't too rugged either. I generally prefer an attractive, clean-cut, and fresh-looking young lady with a good, if not great, voice and a willingness to learn.

Band experience is unnecessary. I'd much rather have someone who sings naturally and instinctively. Even reading music isn't important. But somehow or other most girls who audition for us miss out on one count or another. Either they look like William Bendix and sing well or they sing like William Bendix and look great in front of the band.

If only aspiring young girls would realize one thing: band singing is the greatest on-the-job training you can possibly get. There's nothing like those rugged one-niters. If a girl can make it through them, singing in a new spot every night, with different acoustics, microphones of various vintages, some weird p.a. systems, out-of-tune pianos, indifferent cooling systems in the summer and riding miles on the band bus daily, she can survive almost anything!

Sure, it's a test of durability and ruggedness, but it's the best test in show business today.

Look around at all the name girl singers of today. Almost all of them came from one place. They are graduates, if you want to put it that way, of the band vocalist ranks. To name a few outstanding examples:

Ella Fitzgerald, Billie Holiday, Patti Page, Dinah Shore, Rosemary Clooney, Jo Stafford, Doris Day, June Christy, Eydie Gorme, Dorothy Collins, Sarah Vaughan, Joni James, Ella Mae Morse, Margaret Whiting, Georgia Gibbs, Lena Horne, and Peggy Lee.

And that goes for the men, too. There are Frank Sinatra, Bing Crosby, Perry Como, Dick Haymes, Johnny Desmond, Tony Martin, the late Buddy Clark, Al Hibbler, Don Cornell, Vaughn Monroe, Frankie Laine, Billy Eckstine.

I'll repeat one big truth: singing with a "touring" band is rough. Nobody ever said it wasn't. But then again, it's rough to get experience in any field and rougher still to get to the top. If you're not interested in getting to the top—and experience is the only way to make it—then why not forget the whole thing and go back home and raise petunias?

Sheldon, Tony Rizzi, and, of course, Pell himself.

As a final answer to critics of his group Pell retorts, "They say we play too 'clean.' Well, solo jazz horns in my group can be as funky as a performer wishes. There are no limitations placed on any soloist as to how funky he can get. When he's blowing, he's the boss—that's all.

"As to concerted written jazz, however, it's got to be played with musical correctness. It's got to be played cleanly. There's just no other way, as I see it."

Pell accomplished the coup of his career with the recent selection of his octet as the house dance band at the plush Crescendo nitery on Hollywood's Sunset Strip. This marks the first time a jazz unit has been hired to play almost strictly for dancing in such a club. On the Strip, infamous for years as a bastion of the businessman's bounce, Pell's gig can mean only musical revolution.

AT 32, Dave Pell has carved a uniquely successful career for himself in the jazz world. A graduate of the big bands of the '40s, it was logical that he should have followed his own musical path within the framework of a big band-styled small group with tight, impeccable arrangements and a pronounced dance beat. Moreover, this enterprising young Brooklynite is confident that the future of the band business lies with the eight to 10-piecer that plays entertaining yet highly danceable music.

What of the musical quality he'll be compelled to play for the diverse crowds at the Crescendo? Says Pell, "We'll be playing mambos and rumbas, all right. But believe it, they'll be the hippest mambos ever to hit the Sunset Strip!"

How About Polkas?

(Polka (pól'ka) n. (F., prob. ult. fr. Pol. Polka, a Polish woman) 1. A vivacious hopping dance of Bohemian origin performed by two persons in duple time and very popular in the 19th century. 2. A lively Bohemian dance tune in 2/4 measure, with the third eighth note (second beat) accented.)

STAN WOLOVIC plays polka music.

His Polka Chips band is featured on the ABC-TV network show, *It's Polka Time*, Tuesday from 9 to 9:30 p.m. (CST).

Wolowic, 35, was born in Chicago. He attended the Cosmopolitan music school, studying accordion and trumpet. Before 1948 he spent most of his time with rumba bands. From 1948 to 1952, he was a member of a group inimitably termed the Korny Klowns. From '52 until early 1956 he was featured with the Prairie Ramblers, on station WLW, Cincinnati, and television station WBKB, Chicago.

In January, 1956, Wolowic organized the Polka Chips, specifically for the new television show, which went on the network three months after its debut on March 12, 1956.

POLKA MUSIC wasn't new to Wolowic.

"I played polkas as a kid, being Polish," he says. "It was the first thing I played. Why, when I was 12, I played Polish and Bohemian weddings."



Bruno Zielinski with Stan Wolowic

"I played jazz, too, around Cleveland in '47," he adds. "If you don't have a family, it's the most wonderful thing in the world to play as you feel. If you enjoy it, that's the way you ought to play."

Wolowic feels that playing polkas enables a musician to utilize his training. "So often a guy studies and studies," he notes, "only to find that he can't really blow on radio or TV. At least polka music enables you to return to technique."

Polka music is good business, according to Wolowic.

"The polka business is doing real well today," he says. "It's as successful as Lawrence Welk."

HOWEVER, ON the show, Wolowic programs folk songs of many nationalities groups.

"Folk numbers have been popular for years," he states. "We play waltzes and tangos, too. The show is not exclusively a polka show. But we can't go to calypso or too pop."

Nevertheless, the show and Wolowic's primary interest are in the polka field. He has great confidence in the appeal of polka music.

"We appeal primarily to older people, but kids watch us on TV, too," he emphasizes. "And polka music won't die because it's lively. It's been here for years, carried on through the churches and nationality groups, and it'll stay."

Polka musicians will always eat, Wolowic insists. "Polka bands will always make a living, because their audience are just as frantic as Presley fans," he says.

Most polka bands today play American-style polkas, polkas written in America, according to Wolowic. Wolowic says he prefers to collect European polkas and remain faithful to the tradition inherent in them.

BRUNO ZIELINSKI, the show's emcee, contributes a good deal of authentic polka material. Guitarist Wally Moore does the job of converting translated lyrics into ensemble, musical English. Wolowic does most of the group's arranging.

The band itself consists of Moore, guitar and banjo; Tommy Thomas, drums; Jack Cordaro and Art Hansen, clarinets; Rusty Gill, guitar; Chick Hurt, banjo, and Jack Taylor, bass. Wolowic plays accordion.

Wolowic strives to maintain what he calls "the wedding sound" and adds, "some bands got too big to retain this

sound. I want the sound you hear in a wedding hall; that's why I've held the size of the band down. And I believe, too, that the band should play genuinely foreign polkas. There are some American polkas written with good ideas and a good beat, of course, but I favor the European polkas.

"I found a wonderful amount of material in old foreign folk tunes, just as others do in jazz, for example. All of us enjoy what we're doing, too. At least this music has a beat, and you can play as strong as you want to. At times, in fact, we phrase some things as if they were jazz."

IN MORE THAN a year on the show, Wolowic has found that the national exposure has had its rewards. Since the band is part of the permanent ABC staff orchestra in Chicago, Wolowic has been forced to turn down more than 500 offers to appear throughout the country with the Polka Chips.

However, the show has resulted in an ABC-Paramount recording contract for the group, signed in May, 1956. Since that time, the group has made one LP, *It's Polka Time*, plus two singles, *My Baby Polka* and *June Night Waltz* and *Who-Pie-Shoo-Pie* and *Dreamy Fish*.

"Our records are selling well," Wolowic says. "The LP has been out for just a short time and has sold 17,000 copies. I expect it to sell 25,000."

It probably will, because with several million dancers it's always polka time. —gold

Dance Band Camp In Indiana June 16

Chicago—The National Dance Band camp, a summer school for young musicians, will begin June 16 at Rochester, Ind.

The camp, consisting of two four-week sessions, offers instruction by name bandleaders for musicians between the ages of 14 and 22. Classes on individual instruments, arranging, theory, and band and section rehearsals will be included.

Enrollment will be limited to 200 for each session. The all-inclusive cost for a four-week session is \$250. Details may be obtained from National Dance Band Camp, Inc., Box 28, South Bend, Ind.

Dan Belloc Asks

Where's The Glamor?

ONE THING the dance band business of today lacks is glamor, says Dan Belloc.

"And we're not going to see business the way it used to be unless bandleaders once more are regarded the way movie or TV stars are," contends the young leader whose Chicago-based band has for several years been the most appealing group in the area for younger dancers.

"Unless we can get back to the prestige stage that singers and vocal groups have reached, the business will never improve," he says. "I'm sure we all remember the days when a leader like Harry James or Benny Goodman couldn't walk down the street without being mobbed. Now you could take the five top leaders in the country and stand them on the corner of State and Randolph and probably no one would even stop to look.

"I firmly believe the dance business needs a glamor buildup."

Belloc, who also is music director of Fraternity Records and concerns himself most days with being a grade school music teacher, has some other firm opinions about the current state of affairs in banddom.

"Let's face it," he says, "the days when scores of bands would be making cross-country tours are over. With very few exceptions, most of today's bands are territory orchestras. Even the guys like Flanagan and Maltby work mostly out of New York and don't stay out of town for months like bands used to. It's getting to be a local business, with bands working out of New York, Chicago, L.A., and other cities. Not many of 'em go out unless they've got a record going for them.

"Take my band. We're doing well—I can't complain. We work an average of four nights a week, and we have our \$2,000 and \$3,000 weeks. We work steadily enough so that I don't have personnel problems—I've had the same men with the exception of the lead trumpet for over a year, and the sax section has been the same for three years.

"I don't think I'm kidding myself when I say the band is a good one; many people whose opinions I respect have told me that. We swing, we play four-beat jazz, but we also do all the other bits well—the mambos, ballads, and so on.

"But we face the same situation as everyone else. We need a hot record to get attention. So we've approached the problem from two angles. Our first LP is now out—*Dapper Dan Swings*—and we've got a single that looks as if it might get some action. It's based on the Marlboro commercial—we call it *Flip Top*. Sure, it's a gimmick, but we're trying from both angles."

Belloc feels fortunate in that he is working chiefly in the Midwest. "I don't know what's happening in other cities," he says, "but we're grooming a whole new generation of dancers in Chicago. We have teenage dances, for one thing, and we're encouraging dancing at all levels. Don't kid yourself—there's still plenty of interest in dancing among the kids. It just has to be encouraged."

Belloc is typical of the group of young bandleaders that have started in business since the war and have had to face a climate much different from that which had existed previously. He has found it extremely difficult to get any sort of a string of one-niters or location dates together that would make a two- or three-month tour feasible, so he has used one city as a base for operations. He has built a sizeable following there and is able to pick up some attractive college dates at such nearby schools as Purdue, Wisconsin, and Indiana because of it.

He realizes the necessity for record exposure and is utilizing his discs to offer a complete picture of the band's capabilities.

He is, in short, fully prepared to make his move nationally



just as soon as the band business opens up. If it never does, he is still sitting in a comfortable position.

It may not be the glamor business it once was and the way Belloc feels it again should be, but it still can be a good living if approached from a business angle.

At least Dan finds it so.

—jack

DAN BELLOC

Belloc, who has made numerous singles for Dot, M-G-M, and other labels, makes his first LP an admirable showcase for his swinging young band. Called *Dapper Dan Swings*, it features some quasi-Basie arrangements on up-tempo, plus the leader's sax on such as *Harlem Nocturne*. A good, well-disciplined band, this, with much of the impetus coming from commanding drummer Marty Clausen and the whipping lead trumpet of Johnny Howell, ex-Herman, Kenton, et al. *Dapper Dan*, *Moten Swing*, and *Danny's Inferno* are among the more engaging of the tracks, with some tasty arrangements from Howell and Bart Deming included. Excellent dance fare and good big band work (Fraternity F-1004).

GUS BIVONA

Hey! Dig That Crazy Band (Mercury MG 20157) gives clarinetist Gus Bivona, long practically buried in Hollywood studios, his first LP. It's a swinger, and the Goodmanish clarinet of Bivona, Georgie Auld's tenor sax, and other unidentified horns have ample rooming room amidst the well-written, swing era arrangements. Gus, former sideman with Bunny Berigan and Tommy Dorsey, among others, is completely within his element here and makes the most of it. If these were boom days for bands, one could unhesitatingly point to a group like this as a surefire success. Such jumpers as *King Porter Stomp*, *Moten Swing*, *Organ Grinders Swing*, and *Dark Green* are well-tempered with ballads like *All of You* and *My Ideal*. Especially recommended to those who have a fondness for the days of swing bands.

LARRY CLINTON

Here come the late 1930s again. This time, in a fine collection called *Larry Clinton in Hi-Fi* (RCA Victor LPM 1342), a set of 12 of the tunes which highlighted Clinton's book in that period. Newly recorded in dazzling hi-fi, particularly noticeable in the brass passages, are such Clinton standbys as *Dipsy Doodle*; *In a Persian Market*; *Study in Brown*; *Satan Takes a Holiday*; *Deep Purple*, and *Johnson Rag*.

Helen Ward sits in for Bea Wain on *My Reversie*; *Our Love*; *Heart and Soul*, and *Martha* but just doesn't make it. John S. Wilson's notes are historically informative, and you, too, may be surprised to learn that *Dipsy Doodle*; *Study in Brown*, and *Satan Takes a Holiday* were never recorded by the Clinton band of the earlier era.

CLAUDE GORDON

Jazz for Jean-Agnes (Liberty LRP-3022) marks an auspicious album debut for Claude Gordon's band of west coasters. With most of the arrangements by Billy May and Gordon's listenable trumpet featured, the band sounds crisp and plays with a good beat. Included are standards like *Makin' Whoopee*, *My Baby Just Cares for Me*,

and *Lullaby of Broadway* and a couple of Harry James-like spectaculars in *Rhapsody for Trumpet* and *Bavarian Bounce* that are adaptations of familiar airs. A likely-sounding orchestra and record.

MORGANA KING

A dozen songs connected with Helen Morgan are sung by Miss King in *Morgana King Sings the Blues* (Mercury MG 20231). Heard in the background are pianist Harvey Leonard, guitarist Barry Galbraith, drummer Ralph Pollack, bassist Ernie Furtado, and on *Paper Moon*, vibiat Terry Gibbs.

The selections include *More Than You Know*, *Frankie and Johnnie*, *Mean to Me*, *Bill, Body and Soul*, and *Can't Help Loving That Man*. On *Body and Soul*, *More Than You Know*, and *When Your Lover Has Gone*, she sings the rarely heard verse.

Her soft-edged voice and husky texture suit the selections admirably. Despite a tendency to overdramatize some of the torchier tunes, the results are pleasant and musicianly.

MAT MATHEWS

The Gentle Art of Love (Dawn 12" DLP-1111) is an unusual mood set. The 12 tracks are divided among three instrumentations: accordion, vibes, bass clarinet, flute, French horn, guitar, bass, drums; trumpet, viola, accordion, flute, guitar, bass, drums; viola, accordion, flute, guitar, bass, drums. Mat's understated, tasteful arrangements are intelligently subtle, and ever so gently voiced. The tempos are slow and deliberate, becoming in time near-hypnotic.

Among the titles are *I'll Be Around*, *My Heart and I Decided*, *When Your Lover Has Gone*, *Indian Summer*, and two apt originals—Mat's *My Love Is a Fountain* and Oscar Pettiford's title song. Paul Ackerman's notes are good but fail to give any personnel, the first task of any annotator when the musicianship is this skilled.

The accent is on cool, collective serenading with the brief solos blending smoothly into the gauze. Among the musicians are Art Farmer, Charlie Smith, French hornist Dave Amram, Joe Roland, bass clarinetist Chase Dean, Joe Puma, Oscar Pettiford, and violist Harry Lookofsky.

BILLY MAY

There is no one quite like Billy May. On his latest offering, *Billy May Plays for Fancy Dancin'* (Capitol 771), he has the happy knack of injecting humor into a piece without losing any of its musical value.

On *Say It Isn't So*, for instance, he works in a healthy chunk of Duke's *Take the A Train*, and does it almost slyly. Is there, we wonder, any significance to his arrangement of *Star Eyes*, which sounds exactly like the Kenton dance book of a few seasons back? The May touch also is applied herein to *It Happened in Monterey*, *So Rare*, *I'll Never Say "Never Again"* Again, *Stumbling*, *Song of the Wanderer*, *Azure*, and *Bye, Bye, Blackbird*.

BOYD RAEURN

The album, *Fraternity Rusk* (Colum-

bia CL 957), is just what the title states: 12 tunes and arrangements well suited to a prom. Muted brass and a deep spread in the reeds, with a few short solo horns spotted throughout, is pretty generally the tone of the album, with tempos ranging from slow on most tracks to jump (*Moritat* and *Tonsillectomy*).

It's a fine-sounding dance set but really not distinctive enough to make it outstanding among others compiled by working and studio bands. Except for some fine plunger work (Billy Butterfield? Charlie Shavers? Ernie Roy-al?) on *Creole*, and some tasty muted trumpet on several other tracks, there's little doing from a jazz standpoint.

Boyd headed a band including the following men in and out on various tracks: Butterfield, Royal, Shavers, Buck Clayton, Nick Travis, and Mike Shain, trumpets; Eddie Bert, Billy Byers, Harry De Vito, Lawrence Brown, trombones; Sam Taylor, Hal McKusick, Danny Bank, Frank Scellow, Sam Marowitz, and Coleman Hawkins, reeds; Gus Johnson and Jimmy Crawford, drums; Osear Pettiford, bass; Freddie Green and Steve Jordan, guitar; Nat Pierce, piano. Buster Bailey was on *A Little Bit Square But Nice* and *If I Could Be with You One Hour Tonight*.

Raeburn is credited with writing *Tonsillectomy*, but the old Jewel recording lists McKusick and George Handy as the composers.

SAUTER - FINEGAN

A set of 11 songs connected with such diverse music personalities as Bix Beiderbecke, Mildred Bailey, Kay Kyser, Hal Kemp, and Ben Bernie, among others, are reoriented in the S-F manner in *Under Analysis* (RCA Victor LPM-1341).

There is much in the treatment here, particularly on the tunes arranged by Sauter, that is of the tongue-in-cheek school led so admirably by Billy May. It appears that the S-F band is moving into a field which is not dance or jazz but almost that of musical commentators on our times. On this collection, the comments are often satirical, sometimes moving, but always interesting.

Vocalist Andy Roberts is heard to advantage on *Stardust*, which also features some lacy, open-horn work by trumpeter Bobby Nichols, and on *I Get a Kick Out of You*. Joe Venuto is featured on Bix's *In a Mist*. What a range of sounds and moods the S-F crew manages with the standard orchestral equipment. Among other tunes placed under the musical microscope are *Chant of the Weed*, *Got a Date with an Angel*, *Rockin' Chair*, *How Am I to Know?* and *Avalon*.

GEORGE SHEARING

The Shearing touch is all but buried on this collection of Latin American tunes, *Latin Escapade* (Capitol T737). Among the tunes are *Perfidia*, *Without You*, *Old Devil Moon*, *Yours*, and *Poodle Mambo*.

The over-all effect of the constant Latin beat is stifling, and the results are no more Shearing than is similar cocktail lounge Latin American sets. The cover, of a dancer in full profile, is an eye-catcher.

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

A Night at Count Basie's

A NIGHT AT COUNT BASIE'S—Vanguard 12" LP VRS-2500: *Indiana; More Than One for My Baby; Too Marvelous for Words; Sent for You Yesterday; Perdido; I Want a Little Girl; Please Don't Talk About Me When I'm Gone; Canadian Sunset.*

Personnel: Basie, host; Emmett Berry, trumpet; Vic Dickenson, trombone; Marlowe Morris, organ; Bobby Henderson, piano; Bobby Donaldson, drums; Aaron Bell, bass. Joe Williams sings on Tracks 2, 4, and 6, on which numbers Basie substitutes for Henderson.

Rating: ★★★★★

John Hammond's idea of recording a night at Basie's comfortable bar at 132nd St. and Seventh Ave. was a good one. The results unfortunately are rather disappointing. The balance, for one thing, is largely inadequate. Admittedly, there were problems because of the room, but I'm not sure a better engineering job might not have been done. Anyway, the sound wouldn't have been important if the music were extraordinary, but with the exception of Berry, Dickenson, and Basie, it isn't.

Except when Basie is playing for Williams, the rhythm section doesn't especially flow. On *Indiana* and *Perdido*, it's Berry and Dickenson who make the sides. The Henderson-Morris dialog on *Marvelous* swings but is unfresh in conception. (Morris deserves a solo piano-organ LP of his own.) Henderson's track, *Please Don't*, is robust, and there are good performances by Bell and Donaldson. Everybody gets into a pleasant groove on *Sunset*, but why choose that dreary tune?

The key disappointment is Williams. He's quite good at his prime virtue, the projection of lyrics, but my conviction is becoming clearer that Joe, for all of his virility and honesty and roots, is not a blues singer of the stature of Jimmy Rushing or Joe Turner. The songs he tries here make a comparison inevitable (*More than One* is a combination of *Wee Baby* and *Low Down Dirty Shame*).

It's difficult to verbalize what Williams lacks. Perhaps the term is "sensitivity beyond the call of professionalism." There is a powerful poignancy (not sentimentality) in Rushing and Turner that moves me as deeply as anything in music. It is almost a distillation of the knowledge that we are all mortal. I am rarely moved by Joe in this manner. I admire what he does, but I don't think he has that tenderness beyond virility that makes for a great blues singer. With the Basie band roaring behind him, Joe makes it. But when Vic and Emmett get down to individual cases, Joe can't match their calls. (N.H.)

John Benson Brooks

POPE JAZZ, U.S.A.—Vik 12" LP LX-1003: *The New Saints; Funiculi; Black Is the Color; Baby; Randall, My Son; Turle Dove; Shanandoah; Joe's Old Folks; Sore Jaws; Scarlet Town; Wayfarin' Stranger; Darling Corey.*

Personnel: Zoot Sims, alto; Al Cohn, baritone; Nick Travis, trumpet; Barry Galbraith,

guitar; Buddy Jones, bass; Otto Johnson, drums; Brooks, piano, on Tracks 3, 8, 9.

Rating: ★★★★★

Brooks has been an arranger for Eddie DeLange, Les Brown, Tommy Dorsey, and Randy Brooks. He also has written some pop song hits. In this album, he has created a surprise success in proving that a predominantly Anglo-American body of folk material can be convincingly revitalized in a modern jazz idiom with Afro-American roots. To quote annotator Burt Korall, "... The selections... follow what Brooks deems a 'variation form' with commentators (soloists) who grow out of the fabric of the arrangement.

"Each arrangement is developed on the basic feeling of the original folk material. The solos may run a chorus and a half, 32 bars, 24, and on down to four bars depending on the arrangement and desired feeling."

Brooks, however, has not fallen into the easy trap of developing variations on the continuing literal lines of the folk material. He has retained part of the feel, the flavor of the originals, but he actually has paraphrased these songs so completely and freshly that he has made them into basically new material.

As a result, there is no anachronism between the characteristic modern-jazz statements of the soloists and the texture from and on which they comment. The way Brooks has integrated soloists and backgrounds is consistently impressive. One of the most memorable tracks in all ways is *Black Is the Color*.

The musicianship is remarkable in the collective and individual sensitivity of all to Brooks' intentions and to the feeling patterns of the songs. Zoot, if he continues on the alto, must surely be recognized in time as an important man on the horn. Cohn's baritone work never has been as personal or as eloquent as it is here. And Travis, a much neglected musician, is excellent—as are the rest.

I would only suggest that Brooks thinks in terms of having fewer selections in his next album—and I hope Vik does give him more—and providing his commentators with even more ad lib space than here. This was a Jack Lewis production, and it is becoming increasingly clear that in the last months of his a&r activities at Victor, Jack was maturing into a valuable catalyst for creators. (N.H.)

Cleveland - Coker - Hughes - Powell - Wees

TROMBONES—Savoy 12" LP MG-12086: *Lo-Fi; Wanting You; Don't Blame Me; Cracker Jack; You'll Do.*

Personnel: Bennie Powell, Henry Coker, Jimmy Cleveland, Bill Hughes, trombones; Frank Wees, flute; Russell Bright, piano; Eddie Jones, bass; Freddie Green, guitar; Kenny Clarke, drums.

Rating: ★★★★★

This is mostly blowing with the slim arrangements and originals all by Frank Foster except for Coker's *Cracker Jack*. The rhythm section is strongly knit and pulses hard. Good solos by Bright, and the presence of Green is an important one that the engineering fortunately has underlined. Of the trombones, Cleveland is the most imaginative with Powell and Coker next. Hughes is competent but has to develop in terms of more arresting conception.

The session would have been more stimulating if the writing had been

more interesting. A lot of voicing possibilities, both within the four trombones and also in setting one or more of them against the flute, were just touched upon. But the blowing and the rhythm section sustain a good groove.

Wees is most welcome. His own fruit work continues to grow in ease and ideas, and the timber of the instrumental complements the heaviness of the four trombones. Notes provide complete solo identification, plus section parts (N.H.)

Cohn - Coltrane - Mobley - Sims

TENOR CONCLAVE—Prestige 12" LP 1074: *Tenor Conclave; Just You, Just Me; Bob's Boys; How Deep Is the Ocean.*

Personnel: Al Cohn, John Coltrane, Benj Mobley, Zoot Sims, tenors; Red Garland, piano; Paul Chambers, bass; Art Taylor, drums.

Rating: ★★★★★

An unusually clarifying and multiply successful confrontation. This LP should provide much immediate illumination for anyone whose curiosity has not been wholly satisfied concerning the difference between the two major trends of modern tenor and the variation in each. To help further, Ira Gitler has contributed the most accurate and clearest discussion of the subject I've yet seen in print. I'd suggest you read his genealogical tracing and corollary descriptions in the notes before hearing the record.

As Gitler points out, Zoot and Al are in the Basie-Young tradition with some Parker influence. Mobley and Coltrane come directly from Bird and each has other complementary influences. Sims and Cohn are "brothers." Gitler adds, while Mobley and Coltrane's differences are somewhat wider, so they could be called "cousins." All four respond to the challenge and, for the most part, are at the top of their form. Coltrane, who has been improving rapidly, never has struck me as impressively as he does here.

The rhythm section is just right, and there are bonus Chambers solos. On the record, the titles for *Tenor Conclave* and *Bob's Boys* have been switched. The LP represents a valuable a&r idea and is an indication of a reenergization of the creative thinking at Prestige that should lead to an important year for them—and for us. (N.H.)

Curtis Counce

THE CURTIS COUNCE GROUP—Contemporary 12" LP C 3526: *Landlido; Time after Time; Sonar; Mia; Sarah; A Fifth for Frank.*

Personnel: Counce, host; Jack Sheldon, trumpet; Harold Land, tenor; Carl Perkins, piano; Frank Butler, drums.

Rating: ★★★

This is the first LP by the new Counce unit, recorded last October when it had been organized less than a month. It comes through with powerful integration for so new a combo. An indicative sidelight is Lester Koenig's liner note that for five of the six numbers on the record, first takes were used. Of the frontline horns, Sheldon is the most individual and fresh. He has steadily developed, adding bones to his essentially lyrical, deftly probant style and some flesh to his tone. He moves with quick, incisive ease on his horn, and his ideas are more identifiable his own than those of many of his contemporaries. Sheldon has a valid, quite personal jazz voice at 26 and should become a vital contributor.

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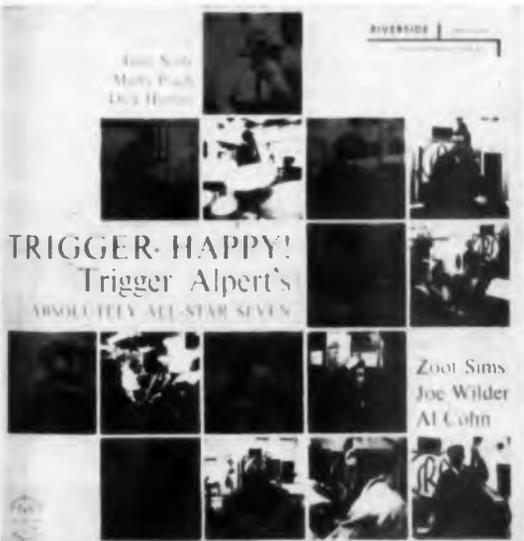


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Land has grown considerably, it seems to this listener, since his work with the Max Roach-Clifford Brown quintet in 1954-55. His tone is fuller while still vigorously muscular in the manner of a strong line of Bird-birther modern tenors. His conception is more cohesive and more his own. As before, he has a wailing beat.

The members of the rhythm section listen to each other and to the hornmen, and their pulse is accordingly sensitized-to-context as well as strong. Perkins, who plays with left forearm parallel to the keyboard, swings in a rather arresting, springy way; and he's rootedly authoritative on the blues-lined *Sarah*. He only misses in the too flowery punctuations of his solo on the ballad, *Time*. Counce has an excellently rounded, controlled sound and is an intelligent soloist. Butler, making his first record session, is a wonderful find. He's a subtle drummer whose beat is constant and whose occasional commentaries help rather than distract. And he can solo, to quote Koenig, "with astonishing effect" as on *Fifth* "in the course of which he goes from sticks to his fingers and knuckles and back to sticks." And besides, he gets a very good, crisp sound from his set. Engineering is first-rate. The program is well balanced. (N.H.)

Tadd Dameron-John Coltrane

MATING CALL—Prestige 12" LP 7070; *Mating Call*; *Grid*; *Soultrane*; *On a Misty Night*; *Romans Super Jaz*.

Personnel: Dameron, piano; Coltrane, tenor; John Simmons, bass; Philly Joe Jones, drums.

Rating: ★★½

All six are Dameron originals and are, in a sense, the prime virtue of the date. Tadd possesses the apparently rare ability to write melodies of strength and relative freshness; and he is further able to write for varying emotional contexts.

Although Coltrane receives most of the solo time, Dameron is heard in each number, and his playing is functionally conceived, harmonically sensitive, and personal. He projects strength and a flowing pulse. He also comps effectively. Simmons and Jones provide steady anchoring.

Coltrane, who has become increasingly known as a result of his work with the Miles Davis quintet, continues to improve, and this record contains some of his best work. As Ira Gitler points up in the informed notes, Coltrane comes in part out of Sonny Stitt and Dexter Gordon as well as Sonny Rollins. (His fourth favorite is Stan Getz.) Like many disciples of the first three, Coltrane's tone is often strident at the edges and rarely appears able to sustain a legato softness, as Getz can.

Coltrane has a feeling for variegated moods, but his tone doesn't yet display enough range and control of coloration when he expresses gentler, more complex feelings.

There is an impressive power in Coltrane, an unapologetic projection of spontaneous emotion. And as Gitler says, he is a "searcher" with often arresting conception.

Another horn—a gentler trumpeter, say—would have helped complement the not always attractive Coltrane sound and also would have illuminated the originals more fully in what could have been more substantial ensemble passages. But it's an album worth absorbing nonetheless. (N.H.)



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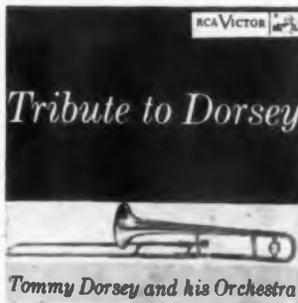
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April 18, 1957

31

Harry Edison
SWEETS—Cat 12" LP MG C-717: *Battering at the Washins; Used to Be Basic; How Deep is the Ocean; Studio Call; Wilton; Weep for Me; Opus 711; Love is Here to Stay; E. M. Blues; Walkin' with Sweetie.*
 Personnel: Harry Edison, trumpet; Ben Webster, tenor; Barney Kessel, guitar; Jimmy Rowles, piano; Alvin Stoller, drums; Joe Mondragon, bass.

Rating: ★★★★★
 Here is the essence of the muscular relaxation, the flowing swing, and the natural spontaneous expression of emotion that is the mainstream of jazz. The rhythm section gets a quality of wholly firm yet ball-bearing pulsation that has marked the best of the Basie sections.

The horns are definitions of jazz maturity—each has his own authoritative sound; each has conception that is logical, personal, and thoroughly heated

by inner emotional drive; each lets his statements breathe deeply in a phrasing that is neither rushed nor flaccid.

Each combines virility with sensitivity. I would only have wished for more time for big Ben, who plays some of his most moving horn on recent records here. Sweets is superb. Fine, tasty solos by Rowles and Kessel. An essential LP. (N.H.)

Johnny Hamlin Quintet

POLKA DOTS AND MOONBEAMS—RCA Victor 12" LP LPM-1379: *Polka Dots And Moonbeams; Moonlight in Vermont; Cyclone; The Note Is Blue; Play, Fiddle, Play; I Remember April; Dancing on the Ceiling; Mood Indigo; El Gaucho; A Foggy Day; Summer Love; Battle of the Horns.*

Personnel: Hamlin, piano and electric accordion; Leland K. Busha Jr., reeds; Art Mooshagian, Jr., trombone and trumpet; Kenneth Earnes, bass; Donald Hamerik, drums.

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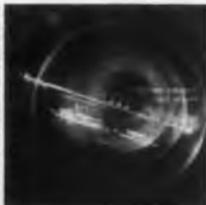
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Rating: ★★
 This is another in what, at times, seems like a series of pleasant, janz-edged combo albums issued regularly by Victor. The tunes are good, the performances tasteful, but there's little depth in the solos. The unison blowing is always interesting, largely because of the group's doubling ability.

Mooshagian sounds more at home on the trumpet, although his solos on trombone displayed a full sound and a tendency to quote, as on *Play, Fiddle, Play*, when he quotes from *That's A Plenty* and *Only a Rose* in the same solo. There's a Mulliganish tone to *Cyclone*. Hamlin, happily, comps and solos on the electric accordion without sounding at all reedish, the way too many accordions always come out. This, I suspect, is a group which could make a few sparks. (D.C.)

Bobby Henderson

HANDFUL OF KEYS—Vanguard 12" LP VBS 8511: *Keeping out of Mitchie's Naps; Jitterbug Waltz; Squawka Ma; Blue, Turning Gray over You; Ain't Misbehavin'; Handful of Keys; Blues for Fats; Sugar; Sweet Lorraine; Twelfth Street Rag.*

Personnel: Bobby Henderson, piano.

Rating: ★★★★★

John Hammond's most recent find is 46-year-old Bobby Henderson, whom John heard in Albany, N. Y., in the summer of 1956 and whom he had known many years before in New York before Henderson had left the city and devoted two decades of his life to a career as a singer-entertainer under the name of Jody Bolden in upstate New York.

Henderson, in his early years, notes Hammond, was "a disciple and friend" of Fats Waller, an accompanist for Billie Holiday, and began as a Harlem pianist in the '20s. He does not model himself entirely after Waller but "plays the same sort of piano."

On the first side of six tracks, Henderson plays Waller songs with the assurance of having been there. The second side begins with a 10-minute *Blues* that is the peak of the album. It is a distillation of classic blues, a constantly building, enriching self-assertion in the key basic language of jazz. All the interpretations are virile and striding-strong, but several could have displayed more improvisatory originality. Hammond promises further albums by Henderson as singer, trumpet player, and composer as well as pianist. (N.H.)

Johnny Hodges

JOHNNY HODGES AND THE ELLINGTON ALL-STARS—American Recording Society 12" LP G421: *Meet Mr. Rabbit; Duke's in Bed; Just Squawka Ma; Canfab with Rab; Ah Oodle Oodle; Ballads for Very Sad and Very Tired Lovers; It Had to Be You; Black and Tan Fantasy; Take the "A" Train.*

Personnel: Hodges, alto; Harry Carney, baritone; Billy Strayhorn, piano; Ray Nance, trumpet and violin (on Tracks 7 and 9); Jimmy Hamilton, clarinet; Quentin Jackson, trombone; Clark Terry, trumpet; Sam Woodyard, drums; Jimmy Woods, bass.

Rating: ★★★★★

This is the most consistently rewarding small Ellington unit set of sides since the classic Vocalions and Bluebirds of 1936-41. Rich, rocking, blue-boned relaxation is the mood of the whole set. The blowing is superb with Hodges having most of the solo space. *Rabbit* is one of the unquenchable voices, and there is, if anything, an increase rather than a diminution in his power, latent and overt, in this recent manifestation.

Generally, the other horns don't get as much solo stretching as I would

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have liked, but all are in optimum form. Terry indicates again that if he were to be heard in solo more often and in challenging pieces, he would win recognition as one of the most eloquent horns of the era.

Hamilton blows with more warmth and assertiveness here than in most of his many previous appearances on record. And the others are also fine, in- and Strayhorn, a better pianist than cluding Carney, the floating anchor, he's been given credit for being. The unfamiliar originals by Hodges, Duke, and Strayhorn are, for the most part, simple riff structures that somehow take on convincing individual identities. The last two tracks are refurbished in an infectiously informal, quite revitalizing way.

The quality of recorded sound is much better than on most Granz sessions. Why can't it be like this all the time? Bill Simon has contributed his customary expert, detailed, four-page, two-columned notes, including a history of the Ellington bands, analyses of these sides, and biographical sketches of the players. An admirable collection and, I'm sure, a durable one. (N.H.)

Hank Jones

HAVE YOU MET HANK JONES?—Savoy 12" LP MG-12084; *It Had to Be You; Heart and Soul; Let's Fall in Love; But Not for Me; Kankakee Shant; Body and Soul; How About You; Come with the Wind; Teddy's Dream; Have You Met Miss Jones?; You Don't Know What Love Is; Solo Blues.*

Personnel: Hank Jones, piano.

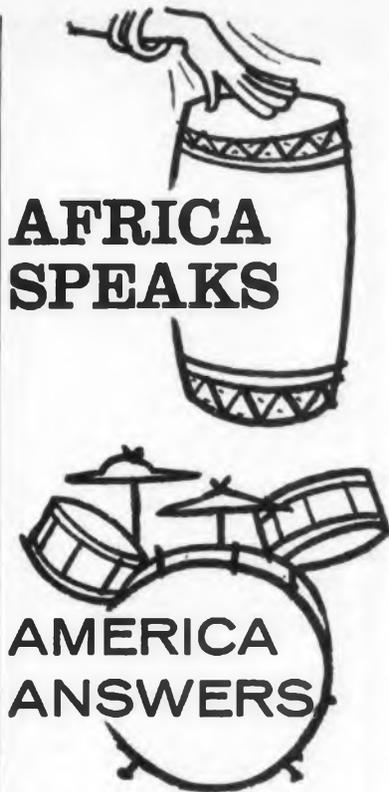
Rating: ★★★★★

Savoy's director of jazz, Ozzie Cadena, has been the first a&r man consistently to give Hank Jones the amount of record time he deserves. Now Ozzie logically provides Hank with a solo set. First of all, there's no problem concerning the lack of bass and drums. Underneath the flowing gentleness of Hank is a firm, two-handed beat that sometimes has distilled stride traces of Hank's early influences—Waller, Tatum, and Wilson.

Hank is a thorough jazz pianist in that he can be his own rhythm section if he has to be. Another influence, Nat Cole, can be noted in the clarity of Hank's playing. He articulates cleanly, and he plays the piano with a controlled pianistic touch (not like a drummer) so that everything he plays sounds full and rounded. Even on fast runs, each note in a phrase has its own breathing space.

Like a later influence, Al Haig, Hank does not avoid what can be called a kind of impressionism-based "beauty" of sound and harmonic choices. It is not a wispy "sunken cathedral" approach but is rather a firm personal predilection for a sustained quality of sound that I would term romantic impressionism translated into his own swinging, blues—strong jazz language.

Hank also has remarkably lucid, integrated conception. His runs rarely appear at all extraneous, and he is much more concerned with creating a whole, emotionally interrelated experience than he is with stopping intermittently to dazzle other musicians and/or an audience with digital wizardry, polyrhythms for the sake of polyrhythms, and other look-ma-here's-another-hand stunts. I also would add



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that he is that relatively rare modern pianist who can play ballads without being funereal and who can keep the songs balladic and still maintain his flowing pulse.

Perhaps above all, there is Hank's ability—a goal he's worked at for years—to play the continuous kind of line mentioned before. Because of the intelligence and emotional acumen of his musicianship, Hank can make even several of the venerable standards included here fresh and personal again. The notes, by the way, are a puff. Anyway, this is an album I expect to return to for a long time. I would recommend adding it to a collection. (N.H.)

Andy Kirk

A MELLOW BIT OF RHYTHM—A Mellow Bit of Rhythm; Little Joe From Chicago; McChes Special; Hey, Lassy Mama; Cloudy; Froggy Bottom; Wednesday Night Hop; Walkin' and Swingin'; Scratchin' in the Crowd; Teedie Toddlie; Take It and Git; Boogie Woogie Cocktail.
Personnel: Bernie Glow, Joe Newman, Ernie Royal, Conte Candoli, Ray Copeland, trumpet; Sam Maro, Hal McKusick, Al Cohn, Eddie Wacerman, Al Epstein, reeds; Chummy Welsh, Jimmy Cleveland, Frank Rehak, Tommy Mitchell, trombone; Ken Kersey, Moe Wechsler, piano; Milt Hinton, bass; Freddie Green, guitar; Ode Johnson, drums.

Rating: ★★☆☆

Another successful recreation of a significant sampling of a significant band in the manner of George Williams' Jimmie Lunceford set (Down Beat, Feb. 6). Arrangers Manny Albam and Ernie Wilkins, plus producer Jack Lewis, consulted with Kirk, heard his records, and listened to his suggestions. In some cases, the arrangements were just revoiced; in others, considerable rewriting was done; but throughout, care was taken to retain the feel of the band so far as is possible with a wholly different personnel (only Kersey is a Kirk alumnus) years later.

Musically, the Kirk book and band generally didn't have the range and depth of Basie, Duke, and Lunceford; but it was an important band of the swing era. Its alumni include many vital jazz figures, and a number of its originals have become a permanent part of jazz lore. The chief writer represented here is Mary Lou Williams.

The execution is excellent, with consistent ensemble accuracy, rhythmic assurance, and a general projection of warmth and blended relaxation. Very good solo work by Cohn, Royal, McKusick, Newman, Copeland, Kersey, and Rehak. Cohn has the most solo space. Dig Take It and Git, introduced and closed by Kirk, on which each soloist shouts his way into his solo. There's one band vocal, and Osie sings on Froggy. The LP is a ball and is strongly recommended. (N.H.)

Meade Lux Lewis

OUT OF THE ROARING TWENTIES WITH MEADE LUX LEWIS—ABC-Paramount 12" LP 164: "Dead I Do; Call Me Darling; Ain't She Sweet?; Luz Flakes; Bill Bailey, Won't You Please Come Home; I Want a Little Girl; Take the Lobsters off the Ice; I Ain't Got Nobody; Meade's Deed; My Monday Date; Sleepy Time Gal.
Personnel: Meade Lux Lewis, piano; drummer, unknown.

Rating: ★

The drummer on this date is not listed, and it is probably better not to pry, for this will rank as the worst LP of 1957 until something ranker comes along, which is unlikely. Lewis, a legitimate jazz historical figure in the

idiom of beogie woogie, is hopelessly miscast playing ballads, even of the time-honored, tear-jerking variety included here. All he does with them is to make them sound like a player-piano roll.

There are no dynamics, no shading, no sensitivity, nothing, in fact, except barroom bathos with a boogie beat from a tinny piano. Whatever value lies in the LP is in Luz Flakes, which is our old friend How Long Blues and in Meade's Deed, a medium-tempo blues. On these two numbers there are flashes of the perception and feeling that marked his blues sides for Solo Art a decade ago.

The notes, by Natt Hale, are idiotic, almost a parody. In addition, it is unbelievable that John Hammond should not be mentioned by name but merely referred to as "a noted jazz expert." This album does not carry Creed Taylor's name as producer, which is a thing to remember. (R.J.G.)

Shelly Manne

SHELLY MANNE AND HIS MEN, Vol. 2—Contemporary 12" LP C3519: Moose the Mooche; The Wind; Pint of Blues; Tommyhawk; Quartet.
Personnel: Stu Williamson, trumpet, and trombone in second part of Quartet; Charlie Mariano, alto; Russ Freeman, piano; Leroy Vinnegar, bass; Manne, drums.

Rating: ★★★★★

This is the group with which Shelly impressed that part of the east and midwest he played last year. It has developed through extensive collective playing time into a really unified unit. The solos are personal but fit logically into the final, unit-built voice. Shelly is superb, a master technician who is also extraordinarily sensitive to the wide-ranged expressive potential of his instrument and to how the drums can best support and stimulate the other soloists and the ensemble.

Freeman activates any context he's in, both in his intense, exploring, fiercely swinging solos and in the way he comps buildingly. Vinnegar has one of the most virile bass tones in jazz and probably could support a 40-piece band. Mariano has become one of the important altoists in jazz. He plays with authority, bite, and consistency. Williamson has improved considerably, stretching out in tone and conception.

The program is well selected and balanced. All of it is laced with this combo's roots in the whole of the jazz tradition. Bird's Mooche drives hard. Russ' durable The Wind is carefully frameworked in a provocative, lyrical drama that appears to be mostly written. Mariano's Blues rocks with invigorating authenticity, and Johnny Mandel's Tommyhawk also makes it with some notably wailing Mariano alto.

Major work on the program is Bill Holman's four-part Quartet to which Bill provides an informative prologue in the notes. The work had considerable impact on me when I heard it at Basin Street in New York, and it becomes even more valuable and integrated for me after several hearings. I think it's a significant success in the widening of jazz form. It meets Holman's intention of providing "a jazz piece written especially for this group with its personality in mind; predominantly written, not too technically difficult to impair the jazz feeling. Several sections to give contrast, form, and con-

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The tunes the Friends chose are *Get Me To The Church On Time*, *On The Street Where You Live*, *I've Grown Accustomed To Her Face*, *Wouldn't It Be Lovely*, *Ascot Gavotte*, *Show Me*, *With A Little Bit Of Luck*, and *I Could Have Danced All Night*.

As Andre finishes the liner notes, "This album was a labor of love for everyone concerned; we had a ball making it. We hope you have a good time listening to our low bow in the direction of the Mark Hellinger Theatre in New York."

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tinuity necessary for a piece of this length."

The album notes are an essay on the aesthetics of jazz by the Rev. G. V. Kennard, S.J., an instructor in philosophy at Loyola. Father Kennard provides several important insights and certainly should be read by anyone who isn't afraid of thinking about what moves him emotionally. (N.H.)

Marian McPartland

MARIAN McPARTLAND TRIO—Capitol 12" LP T 718: *Stompin' at the Savoy*; *The Things We Did Last Summer*; *Bohemia after Dark*; *Dream a Little Dream of Me*; *Hallelujah!*; *The Baron*; *This Love of Mine*; *Carolea*; *Symphony*; *There'll Be Other Times*.

Personnel: Marian McPartland, piano; Joe Morello, drums; William Bestie, bass.

Rating: ★★★★★

When I hear persons say, of a woman jazz pianist, "she plays just like a man," I stop listening. I don't want a woman pianist who plays like a man at all; I want a woman pianist who plays like a woman, and Marian McPartland does this to perfection, with taste, warmth, sensitivity, feeling, perception, and all the womanly virtues, plus a little masculine saltiness (as opposed to female bitchiness) in humor, surprise, and accent.

Ever since she first came to this country, there has been a perceptible growth in her ability as a jazz pianist. Now she seems infinitely more sure of herself, her ideas flow more freely, with greater scope and an instinctive form, and the result is top-notch jazz piano, much more satisfying than the muddying around in so-called earthiness that passes for funky piano playing these days.

In addition, what she has here is a group within the meaning of the term. Morello is easily one of the best of modern drummers and here—with the blessing of Capitol's superb recording techniques, which put to shame all the private parlors and hifalutin hi-fi ever invented—you can hear him work with the group and for himself in his witty, peppery solos.

Britto, who takes several solos of interest, always contributes intelligently to the rhythm, and his own lines fit like a glove. His original composition, *The Baron* (for Mingus, who else?) is a very attractive excursion.

This entire album is well done, ballads, jazz standards, and originals. It would seem to me that it might well serve as a model of taste and discipline to many youngsters who have yet to learn that execution goes hand in hand with creativity. (R.J.G.)

Hank Mobley - Lee Morgan

INTRODUCING LEE MORGAN—Savoy 12" LP MC12001: *Hank's Shouts*; *Nostalgia*; *Easy Softly as a Morning Sunrise*; *P.S., I Love You*; *Easy Living*; *That's All*.

Personnel: Mobley, tenor; Morgan, trumpet; Hank Jones, piano; Doug Watkins, bass; Art Taylor, drums.

Rating: ★★★★★

Actually, Blue Note first "introduced" Morgan with an LP by him as a leader. This is really Mobley's date, and the story I get is that Lee was a last-minute substitution. Anyway, it's Lee on the cover and he gets top billing on the title.

This is a better album than Lee's Blue Note set, mainly because Hank is a more assured and mature soloist than the alto with Lee on Blue Note. Hank, in fact, impresses me more with



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each record as his tone becomes fuller and his conception more personal.

Lee, who has become widely known outside of Philadelphia by his current work in the Dizzy Gillespie band, is a ball to hear. His style is still developing, but what he has absorbed thus far he has integrated to make a logical, sharply swinging, stimulating voice that is essentially characterized by a climbing joy in playing, in spontaneous, uncool self-expression. He sings out, sometimes roars, and never mutters.

The rhythm section is excellent. Taylor, another musician who has continued to grow, sets and keeps alive a moving but not overriding beat. Watkins is firm tonally and rhythmically in the section and also solos imaginatively. Hank Jones is Hank Jones, a high compliment. The last four tracks feature Watkins, Morgan, Jones, and Mobley respectively. Interesting notes by H. Alan Stein. (N.H.)

New York Jazz Quartet

NEW YORK JAZZ QUARTET—Elektra 13" LP EKL-115: *Adam's Theme; Blue Chips; Skylark; How About You?; Just You, Just Me; Minors Not Allowed; Together You and I; Early-Morning Blues; The Song Is You.*

Personnel: Horbie Mann, alto, clarinet; Mat Mathews, accordion; Whitely Mitchell, bass; Joe Puma, guitar.

Rating: ★★★★★

Elektra, a label hitherto specializing mostly in expertly recorded folk music, begins its jazz line well. The NYJQ (only Mann is bearded) has been formed in an attempt by these four to find work in and around New York with a minimum of traveling. Judging from this debut set, the unit (and it is a very well integrated, carefully and colorfully voiced unit) is a natural for the Composer or for any room that wants a deceptively restful jazz combo whose music also has blues roots and expressive strength.

All the soloists are swinging, tasty, and technically at ease on their instruments. Mathews is—aside from Leon Sash—the only accordionist who can really wail jazz, even on ballads. Mann is a growing, jazz-secure flutist, and he surprises here by displaying a warm, fluid clarinet style on the first number. Puma long has been one of the more consistent guitarists in jazz and one of the more consistently overlooked. Whitey succeeds in proving drums need not always be missed.

The engineering represents the close-up sound with a lot of presence that Elektra specializes in. The notes are written by, of all persons, a booking agent who handles the group. Elektra should know better. The prose accordingly pitches more adjectives than information. (N.H.)

Red Nichols

HOT PENNIES—Capitol 12" LP T775: *Lou-lou; Mood Indigo; Maple Leaf Rag; Peg O' My Heart; Marchin' with the Saints; Mama's Gone Good-by; Ida; Farewell Blues; Blues at Midnight; Row, Row, Row.*

Personnel: Nichols, cornet; Abe Lincoln, King Jackson, Max Schneider, trombones; Wayne Senger, alto; Joe Ruhton, bass sax; Bill Wood and Heinie Bean, clarinets; Bob Hammack and Al Stevenson, pianos; George Van Eps, guitar; Josh Ryan, bass; Nellie Calver, drums.

Rating: ★★

Red's Bix-toned cornet is the most outstanding factor in this 10-tune offering. As jazz, it's a little too slick, too pat, too corny. There are, however, some flashes of singing Nichols horn, particularly on *Peg, Saints*, and *Farewell*. But the big group sound and

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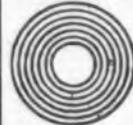
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some of the ragtime effects detract from its value.

Rushton's bass sax is the most masculine sounding of all instruments. Van Eps is spotted in an almost rhythmic guitar solo on *Ida. Midnight* is rock 'n' roll, with a veneer of Dixieland.

The album was successful in recreating the musical flavor of the '20s, but somewhere along the way, the sensitivity and the feeling of jazz got lost.

Packaging is handsome, and the sound is crisply hi-fi. (D.C.)

Johnnie Pate

JOHNNIE PATE AT THE BLUE NOTE—Salem 12" LP SLP-2: *Dancing on the Ceiling; What a Difference a Day Made; It Might as Well Be Spring; Falling in Love with Love; All the Time; Old Devil Moon; I Surrender Dear; Yvonne; Too Far Two; Fannies from Heaven; Carmen's Chaser; Slaughter on 10th Avenue.*

Personnel: Johnnie Pate, bass; Floyd Morris, piano; Wilbur Wynne, guitar.

Rating: ★★★

The Pate trio sound is a smoothly flowing, relaxed one. In terms of musical complexity and intensity of expression, Pate's group is not one of the influential units in contemporary jazz. Nevertheless, Pate, Morris, and Wynne contribute intelligently to the integration of the group. The aim of the group is to please, not to shock, and in these terms, the group tends to succeed.

Pate, an enlightened bassist, is a melodic composer as well (*Time, Yvonne, and Carmen's*). Morris plays delicately on ballads and with rhythmic force on up-tempo romps, in a Cole-Peterson manner. Wynne is an adept guitarist who can supply a rich chordal background, moving improvised solos, and a bongo-like percussive support.

The majority of the dozen tracks are too brief, an evil inherent in attempting to convince the potential buyer that he's getting his money's worth, instead of allowing the music to do so. The lengthy *Slaughter* emerges with as much vibrance as the *Erica* arranged for string trio. It would have been more astute to eliminate such an orchestral work, and several of the other two-minute-plus tracks, in favor of an LP with four Pate originals and four standards, for example. This would have given the trio the opportunity to express itself in more extended form. This test is the one the group must face in order to achieve substantial stature in jazz, however listenable it is now. (D.G.)

Bob Scobey

BEAUTY AND THE BEAT—12" RCA Victor LP LPM-1344: *The Girl Friends; Linda; Miss Anna-belle Lee; Mandy Is Two; Alice Blue Gown; Mickey; Calico Sol; Sweet Lorraine; Lulu's Back in Town; Sweet Substitute; You Must Have Been a Beautiful Baby; Rose of Washington Square.*

Personnel: Scobey, trumpet and leader; Mandy Klein, trumpet; Abe Lincoln, Jack Bush, Moe Schneider, Warren Smith, trombone; Wayne Sanger, Matty Matlock, Bill Napier, clarinet; Bob Short, tuba; Ralph Sutton, piano; Phil Stephens, bass; Freddie Figueroa, drums; Clancy Hayes, banjo, vocals on Tracks 3, 5, 7, 9, 11.

Rating: ★★★

This sounded as though it might have been a loose and easy session until someone decided to add a horn here and another there. The result is pretty smartly arranged Dixieland, with little real blowing by anyone, except Scobey, who does get off the ground quite admirably on *Mandy*, and in several other solo spots. Sutton's tasty piano is a help, too.

Hayes sings his tunes in a straightforward manner, devoid of any gim-

April Releases

BLUE NOTE

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BLP 1537 LOU DONALDSON QUARTET/QUINTET/SEXTET. With Horace Silver, Art Blakey, Kenny Dorham, Blue Mitchell, Elmo Hope, etc.

BLP 1543 KENNY BURRELL, Vol. 2. With Tommy Flanagan, Frank Foster, Oscar Pettiford, Kenny Dorham, etc.

BLP 1531 THE FABULOUS PATS NAVARRO, Vol. 1.

BLP 1540 HANK MOBLEY with Donald Byrd, Lee Morgan, Horace Silver, Paul Chambers, Charlie Persip.

BLP 1542 SONNY ROLLINS with Donald Byrd, Wyatt Kelly, Gene Ramey, Max Roach.

Previous Releases

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BLP 1510 HORACE SILVER and THE JAZZ MESSENGERS
BLP 1520 HORACE SILVER TRIO with ART BLAKEY, SABU
BLP 1528 THE INCREDIBLE JIMMY SMITH AT CLUB "BABY GRAND" WILMINGTON, DEL.
BLP 1536 J. R. MOTEROSE with RA SULLIVAN, HORACE SILVER
BLP 1538 LEE MORGAN INDEED!
BLP 1534 PAUL CHAMBERS SEXTET
BLP 1533 JOHNNY GRIFFIN QUARTET
BLP 1527 THE MAGNIFICENT THAD JONES
BLP 1512, 1514, 1525 THE INCREDIBLE JIMMY SMITH
BLP 1524 KENNY DORHAM AT CAFE BOHEMIA
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 Bud Powell '57.....MOR.
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high fidelity

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How often this is our feeling after hearing live a particular band we have grown to admire on records. The frequency of this feeling, a principal reason for the decline in the popularity of bands, is greatly attributable to one thing—"high fidelity" does not present the band with its natural sound.

Time was when a "master," the perfect recording, represented a perfect performance of a piece of music in the presence of recording equipment.

An observer-listener in the direct presence of the band would hear identically the performance recorded by the equipment. Such remains the case in the majority of symphonic recordings, where the tremendous advances in recording and record manufacturing equipments and techniques have heightened, to near-perfect, the illusion of transporting the orchestra into the listener's parlor.

In the pop recording field, however, the advances in the industry have been applied for a different and considerably less realistic result.

IN ADDITION TO being the greatest publicity source for bands, records have become a great source of revenue, with recordists joining the leaders and arrangers in quest of the "new sound," long known to be the essential quality for success with a band.

The recordist's ability to intermix completely and independently the volumes and tones of the various instruments has been utilized in this quest to construct a "sound" in the control booth, and in the listener's "hi-fi," which bears little, if any, resemblance to the sound of the music at its source.

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But let's examine this more closely and see what actually happens.

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ANY ATTEMPT to perform this "sound" to a live audience would be futile, yet it is possible that, through the records, a tremendous demand could be built for public appearance by the band.

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It has become the rule rather than the exception for the players to hear the tape played back before fully realizing the intent of an arrangement. How then can we expect a listening public to hear in a live performance a sound based on such artificial inequities?

Similar inequities in sound are present throughout all band recordings and have increased in practice since the mid-'40s at a rate strikingly similar to the decreasing rate of public attendance to live performances by bands.

COINCIDENTALLY, during the same period, demand for personal appearances by small groups, where recording inequities are not so apparent, has swelled to an all-time high. In many cases, small groups now are found at locations which formerly played only big bands.

The commonly bandied excuse that present-day economics make the problem of supporting and transporting a big band infeasible are groundless. Were the demand present, the money would be easily forthcoming. Many top entertainers, in high demand in the night club circuit, earn ample money to support entourages which are often larger than would be necessary for a big band.

In recent years, several new bands have been started with heavily concentrated record promotion. As the records have met with favorable public response, demand for personal appearances has been built and tours have been started with bookings guaranteeing financial success.

IN EACH INSTANCE, these tours have met with steadily diminishing returns, ultimately leading the bands to disband or, at best, work only part time.

The basic negotiable product of a successful band operation is its live appearance to that public which has been attracted by its records and its publicity.

If the records correctly presage in sound the performance of a band, the attending public will be satisfied, the necessary following of fans is established, and perhaps we will once again hear, "Yeah, their records are good, but you just *getta* hear them in person."

For Pete's Sake

By Leonard Feather

Before he emplaned on a mission to Paris, Pete Rugolo stopped off in New York long enough to listen to a little music—live and recorded.

Absent almost entirely from the east coast scene since 1950, with the exception of his brief fling with a band here in 1954, Pete has been so wrapped up in Hollywood arranging chores that he might well have been expected to have lost touch with developments here.

Such was not the case, however, as is fairly obvious from his perceptive reactions to a set of records, almost all of which were recorded far from his California balliwick. Two, however, one west coast records by Pete's former boss, Johnny Richards and Stan Kenton. Rugolo played in Johnny's band in 1941 and was the star Kenton arranger from 1945 to '49.

Pete was given no information before or during the test about the records played.



the blindfold test



The Records

1. Manny Albam. *Diga Diga Doo* (Victor). Bob Brookmeyer, valve trombone; Joe Newman, trumpet; Hal McKusick, alto; Manny Albam, arranger.

It's *Diga Diga Doo*. Sounds like it could be Woody because of the valve trombone at the end, but I don't know. It first impressed me as a Bill Holman arrangement that Stan might have done, but I can't really recognize the alto man or the trumpet. It's the type arrangement Manny Albam or Holman might do, but it's confusing.

It isn't well-enough played that it would be Stan... The recording sounds rather sloppy to me. It could be Woody—I don't think it's a studio band. I like the arrangement and the solos... It swings all right, but it's not-too well played. I'd say about three stars.

2. Lars Gullin. *A Foggy Day* (Atlantic). Gosia Thesellus, arranger.

I can't recognize too many of the solos. Could it be a foreign band like Ted Heath? Or maybe it could be something by Johnny Richards with the changing of tempo and the arrangement. The solos are all in the right school, but there's no one I could really distinguish. Some of the solos were a little sloppy. The arrangement didn't kill me. I'll give this 2½ stars.

3. Quincy Jones. *A Sleeping Bee* (ABC-Paramount). Herbie Mann, flute; Art Farmer, trumpet; Phil Woods, alto; Lucky Thompson, tenor; Jimmy Cleveland, trombone; Jack Nimitz, baritone; Billy Taylor, piano; Charlie Mingus, bass; Charlie Persip, drums; Quincy Jones, arranger.

I liked that the best so far. It's a very odd combination. First it started out like they were all woodwinds, but I think there's a trumpet and trombone mixed in with about four or five woodwinds. It started off like it could be Herbie Mann or Frank Wees on flute.

It could be a bunch of the Basie fellows, or it sounds like it could be an Al Cohn thing. I like the alto solo very much... It could be Phil Woods, but I haven't heard enough of him to know.

I like the arrangement... very good tone colors with the flute lead. I would say four stars on this one.

4. Johnny Richards. *For All We Know* (Bethlehem). Richards, arranger.

That sounds like all the west coast boys that I use—Rosolino and about the same combination I've been recording with... Large band, horns and tuba. Who could be out there? It sounds like Johnny Richards' arrangement—it's not Stan's band, so it must be Johnny Richards.

He probably got a bunch of fellows together... *For All We Know*. Truthfully, I don't like this arrangement so much. I really respect Johnny as a great arranger—I've heard him do a lot of wonderful arrangements on standards, but this doesn't knock me out as much as other things he's done. I'd say about three stars.

5. Al Cohn. *That Old Feeling* (Victor). Cohn, arranger.

That was Al Cohn with strings, and to me this was nothing. I think it's the worst kind of string writing I've heard. I don't know if Al wrote the arrangement—I think Manny helped him, because they get together on some of these things. He should stick to jazz writing, because this is very bad string writing, and it means nothing.

It's done for a commercial reason, I'm sure. It's what they call movie string writing. If you're a jazzman and you're going to write for strings, I think you can write it so it sounds like jazz—at least voiced right. For this kind of record, I'd hate to rate it. Maybe one star.

6. Mary Ann McCall. *I Thought About You* (Regent). Ernie Wilkins, arranger.

I don't think I've ever heard this girl before. She must be one of the new stars. I kind of like her style—reminds me a little of early Holiday. This record doesn't really knock me out.

I don't care too much for the arrangement—it's good, adequate, but I don't know who could have done it. It could be something Ralph Burns wrote. I like the tune, and I like the voice.

I'd like to hear her sing something else, but as a whole it didn't kill me. I'd say 2½ stars.

7. Kai Winding. *Piece for Two Trombones* (Columbia). Winding, arranger, composer; J. J. Johnson, trombone.

That was Kai and Jay with I think eight trombones on this. I don't know what they called the album—*Eight Men with Kai and Jay*? They're two of my favorite trombone players. I don't know who wrote this—it's probably an original. I think on these things they use trombones or something with a little valve. As far as the composition, I've heard them do better. I like the thing very much, though, and I like the solos. I'd say three stars.

8. George Williams. *Margie* (Victor). Nick Travis, trumpet.

That was *Margie*, and it started out like the old Lunceford thing. Evidently this is someone trying to copy the old Lunceford thing and modernize it a little. I really prefer the old record, truthfully. It's hard to beat the original with Trummy Young, Willie Smith, and Sy Oliver.

I think this is probably George Williams, who is a tremendous arranger. I believe he did some of the Lunceford things. I don't recognize any of the fellows in the band... I don't know who the trumpet soloist is. It's very well done, and I'd give it three stars even though I prefer the original.

10. Duke Ellington. *Stompy Jones* (Bethlehem). Ellington, arranger; Jimmy Hamilton, clarinet; Cat Anderson, trumpet; Recorded, 1956.

That's wonderful—a Duke Ellington thing. I don't know what period... It started off like a real old one. Must be Jimmy Hamilton on clarinet and Cat Anderson on trumpet. He almost sounded like Louis. I really like it but don't know if it's Duke's or Billy Strayhorn's arrangement.

I'd guess this is about 8 or 10 years old, but it's hard to tell. It sounds a little dated. I don't think it is a thing that was written today. This might have been re-recorded. For what it is, I'll give it four stars.

micks, which is refreshing these days. It's also good to hear the oldie, *The Girl Friend*, given such a rousing treatment, sparked by the horns of Klein and Scobey. For an example of what could have happened throughout, play *Sweet Lorraine*, done by Scobey regulars and highlighted by neat piano. (D.C.)

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COINCIDENTALLY, during the same period, demand for personal appearances by small groups, where recording inequities are not so apparent, has swelled to an all-time high. In many cases, small groups now are found at locations which formerly played only big bands.

The commonly bandied excuse that present-day economics make the problem of supporting and transporting a big band infeasible are groundless. Were the demand present, the money would be easily forthcoming. Many top entertainers, in high demand in the night club circuit, earn ample money to support entourages which are often larger than would be necessary for a big band.

In recent years, several new bands have been started with heavily concentrated record promotion. As the records have met with favorable public response, demand for personal appearances has been built and tours have been started with bookings guaranteeing financial success.

IN EACH INSTANCE, these tours have met with steadily diminishing returns, ultimately leading the bands to disband or, at best, work only part time.

The basic negotiable product of a successful band operation is its live appearance to that public which has been attracted by its records and its publicity.

If the records correctly presage in sound the performance of a band, the attending public will be satisfied, the necessary following of fans is established, and perhaps we will once again hear, "Yeah, their records are good, but you just gotta hear them in person."

For Pete's Sake

By Leonard Feather

Before he emplaned on a mission to Paris, Pete Rugolo stopped off in New York long enough to listen to a little music—live and recorded.

Absent almost entirely from the east coast scene since 1950, with the exception of his brief fling with a band here in 1954, Pete has been so wrapped up in Hollywood arranging chores that he might well have been expected to have lost touch with developments here.

Such was not the case, however, as is fairly obvious from his perceptive reactions to a set of records, almost all of which were recorded far from his California bailiwick. Two, however, one west coast records by Pete's former bosses, Johnny Richards and Stan Kenton. Rugolo played in Johnny's band in 1941 and was the star Kenton arranger from 1946 to '49.

Pete was given no information before or during the test about the records played.



the blindfold test



The Records

1. Manny Albam. *Diga Diga Doo* (Victor). Bob Brookmeyer, valve trombone; Joe Newman, trumpet; Hal McKusick, alto; Manny Albam, arranger.

It's *Diga Diga Doo*. Sounds like it could be Woody because of the valve trombone at the end, but I don't know. It first impressed me as a Bill Holman arrangement that Stan might have done, but I can't really recognize the alto man or the trumpet. It's the type arrangement Manny Albam or Holman might do, but it's confusing.

It isn't well-enough played that it would be Stan . . . The recording sounds rather sloppy to me. It could be Woody—I don't think it's a studio band. I like the arrangement and the solos . . . It swings all right, but it's not too well played. I'd say about three stars.

2. Lars Gullin. *A Foggy Day* (Atlantic). Goosta Thesilius, arranger.

I can't recognize too many of the soloists. Could it be a foreign band like Ted Heath? Or maybe it could be something by Johnny Richards with the changing of tempo and the arrangement. The solos are all in the right school, but there's no one I could really distinguish. Some of the solos were a little sloppy. The arrangement didn't kill me. I'll give this 2½ stars.

3. Quincy Jones. *A Sleeping Bee* (ABC-Paramount). Herbie Mann, flute; Art Farmer, trumpet; Phil Woods, alto; Lucky Thompson, tenor; Jimmy Cleveland, trombone; Jack Nimitz, baritone; Billy Taylor, piano; Charlie Mingus, bass; Charlie Persip, drums; Quincy Jones, arranger.

I liked that the best so far. It's a very odd combination. First it started out like they were all woodwinds, but I think there's a trumpet and trombone mixed in with about four or five woodwinds. It started off like it could be Herbie Mann or Frank Wees on flute.

It could be a bunch of the Basie fellows, or it sounds like it could be an Al Cohn thing. I like the alto solo very much . . . It could be Phil Woods, but I haven't heard enough of him to know.

I like the arrangement . . . very good tone colors with the flute lead. I would say four stars on this one.

4. Johnny Richards. *For All We Know* (Bethlehem). Richards, arranger.

That sounds like all the west coast boys that I use—Rosolino and about the same combination I've been recording with . . . Large band, horns and tuba. Who could be out there? It sounds like Johnny Richards' arrangement—it's not Stan's band, so it must be Johnny Richards.

He probably got a bunch of fellows together . . . *For All We Know*. Truthfully, I don't like this arrangement so much. I really respect Johnny as a great arranger—I've heard him do a lot of wonderful arrangements on standards, but this doesn't knock me out as much as other things he's done. I'd say about three stars.

5. Al Cohn. *That Old Feeling* (Victor). Cohn, arranger.

That was Al Cohn with strings, and to me this was nothing. I think it's the worst kind of string writing I've heard. I don't know if Al wrote the arrangement—I think Manny helped him, because they get together on some of these things. He should stick to jazz writing, because this is very bad string writing, and it means nothing.

It's done for a commercial reason, I'm sure. It's what they call movie string writing. If you're a jazzman and you're going to write for strings, I think you can write it so it sounds like jazz—at least voiced right. For this kind of record, I'd hate to rate it. Maybe one star.

6. Mary Ann McCall. *I Thought About You* (Regent). Ernie Wilkins, arranger.

I don't think I've ever heard this girl before. She must be one of the new stars. I kind of like her style—reminds me a little of early Holiday. This record doesn't really knock me out.

I don't care too much for the arrangement—it's good, adequate, but I don't know who could have done it. It could be something Ralph Burns wrote. I like the tune, and I like the voice.

I'd like to hear her sing something else, but as a whole it didn't kill me. I'd say 2½ stars.

7. Kai Winding. *Piece for Two Trombones* (Columbia). Winding, arranger, composer; J. J. Johnson, trombonium.

That was Kai and Jay with I think eight trombones on this. I don't know what they called the album—*Eight Men with Kai and Jay*? They're two of my favorite trombone players. I don't know who wrote this—it's probably an original. I think on these things they use tromboniums or something with a little valve. As far as the composition, I've heard them do better. I like the thing very much, though, and I like the solos. I'd say three stars.

8. George Williams. *Margie* (Victor). Nick Travis, trumpet.

That was *Margie*, and it started out like the old Lunceford thing. Evidently this is someone trying to copy the old Lunceford thing and modernize it a little. I really prefer the old record, truthfully. It's hard to beat the original with Trummy Young, Willie Smith, and Sy Oliver.

I think this is probably George Williams, who is a tremendous arranger. I believe he did some of the Lunceford things. I don't recognize any of the fellows in the band . . . I don't know who the trumpet soloist is. It's very well done, and I'd give it three stars even though I prefer the original.

10. Duke Ellington. *Stompy Jones* (Bethlehem). Ellington, arranger; Jimmy Hamilton, clarinet; Cat Anderson, trumpet; Recorded, 1956.

That's wonderful—a Duke Ellington thing. I don't know what period . . . It started off like a real old one. Must be Jimmy Hamilton on clarinet and Cat Anderson on trumpet. He almost sounded like Louis. I really like it but don't know if it's Duke's or Billy Strayhorn's arrangement.

I'd guess this is about 8 or 10 years old, but it's hard to tell. It sounds a little dated. I don't think it is a thing that was written today. This might have been re-recorded. For what it is, I'll give it four stars.

The Lawrence Welk Clarinet Section

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Oris Amodeo

George Aubry

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Agency Directory

Here is a list of the major booking agencies in the country that book dance halls and the addresses of their offices.

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Willard Alexander, President
30 Rockefeller Plaza
New York, N.Y.

ASSOCIATED BOOKING CORP.

Joseph Glaser, President
745 Fifth Avenue
New York, N.Y.
505 N. Wabash Avenue
Chicago, Ill.
5619 Sunset Boulevard
Hollywood, Calif.

CALE AGENCY, INC.

Tim Cale, President
48 W. 48th Street
New York, N.Y.

GENERAL ARTISTS CORP.

Tom Roskwell, President
1270 Sixth Avenue
New York, N.Y.
8 S. Michigan Avenue
Chicago, Ill.
Carew Tower
Cincinnati, Ohio
2106 Commerce
Dallas, Texas
9450 Santa Monica Boulevard
Beverly Hills, Calif.

JOE KAYSER

185 N. Wabash Ave.
Chicago 1, Ill.

MERCURY ARTISTS CORP.

Leonard Green, President
Room 903
254 W. 54th Street
New York, N.Y.

MUSIC CORP. OF AMERICA

John Stein, Chairman of the Board
398 Madison Avenue
New York, N.Y.
400 N. Michigan Avenue
Chicago, Ill.

9370 Santa Monica Boulevard
Beverly Hills, Calif.

105 Montgomery Street
San Francisco, Calif.
Union Commerce Building
Cleveland, Ohio

2102 N. Akard Street
Dallas, Texas

237 Bank Tower
Detroit, Mich.

Five Newbury Street
Boston, Mass.

Northwestern Bank Building
Minneapolis, Minn.

NATIONAL ORCHESTRA SERVICE

Red Hutson, President
1611 City National Bank Building
Omaha, Neb.

ORCHESTRAS, INC.

Bill Blank, President
323 S. Michigan Avenue
Chicago, Ill.

REX PAUL AGENCY

2306 W. Carmack Road
Chicago 23, Ill.

SHAW ARTISTS CORP.

Billy Shaw, President
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New York, N.Y.

390 N. Wabash Avenue
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TOMDOR ENTERPRISES, INC.

Thomas F. Dorsey Jr., President
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New York, N.Y.

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207 W. 57th St.
New York, N.Y.

UNIVERSAL ATTRACTIONS

Sam Bart, President
Two Park Avenue
New York, N.Y.

Want To Buy A Band?

Are you looking for a band? Whether you are a ballroom operator, hotel man, night club owner, member of the prom committee, this Down Beat band directory will help you select the band you want.

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HAL ALOMA

Record Company: None
Booking Office: MCA

Real Hawaiian music played by real Hawaiians, led by a man who, though a native insider, knows a swing chorus from a guitar or less. A one-time Tommy Dorsey and Stan Kenton sideman, Hal Aloma plays steel guitar and serves as maestro-conductor-producer for this versatile unit which has several years' residency at the Hotel Lexington, N.Y., to its credit. Unit carries entertainment and has also played theaters and supper clubs.

ANDY ANDERSON

Record Company: None
Booking Office: Independent (C/O Anderson, was Henderson, Chicago, Ill.)

Anderson's 12-piece band, in rehearsals for many months, began accepting bookings in March, 1957. It is a freshly-arranged, jazz-based band, with original charts and arrangements by Anderson and members of the band. Most of the members of the band have had experience in small jazz groups in the Chicago area. The band can fill a variety of engagements successfully, from dance dates to concerts.

RAY ANTHONY

Record Company: Capitol
Booking Office: MCA

The Anthony activities for 1956-'57 include the Ray Anthony Snow on ABC-TV, and films, "The Girl Can't Help It" and "This Could Be the Night." Anthony is featured at the Hollywood Palladium every Friday and Saturday night. Instrumentals feature his big-voiced trumpet; vocal efforts are carried by both boy and girl singers, and the Anthony Choir.

BUDDY BAIR

Record Company: None
Booking Office: GAC

Buddy started in the Midwest when he took the nucleus of the campus band he had at the U. of South Dakota and headed for the road. Band arrangements are lightly smooth (many of the scores are contributed by Lawrence Welk scriptor Gus Donahue), turn often to the novelty side. Also featured is a Dixieland band within a band, plus the leader, who plays trumpet and trombone and does most of the vocals.

BLUE BARRON

Record Company: MGM
Booking Office: MCA

Barron's "Music of Yesterday and Today" is a combination of sweetness, smoothness, and showmanship in equal portions. An entertaining unit, long on nostalgia and comedy, the Barron band dishes up musical stylings that are bouncy and unpretentious, have been heavily recorded, and are familiar around the ballroom and hotel circuit. Band has played over major radio networks, features much singing by male and female soloists, the Three Blue Notes and the Glee club.

RONNIE BARTLEY

Record Company: National Orchestra Service
Booking Office: National Orchestra Service

Sweet stylings for dancing, with the Bartley's Dorsey-influenced trombone to the fore—that's the dish here. Vocalist-leader was a sideman with Blue Barron, Sammy Kaye, Jimmy Dorsey, Bobby Byrne and Bob Chester, new fronts unit of nine musicians (three brass, three reeds, three rhythm) plus girl vocalist.

COUNT BASIE

Record Company: Clef
Booking Office: Willard Alexander

Basie has grown into one of the hottest attractions in the country on strength of recent record surge and the dynamic vocals of Joe

Williams. Always noted for its swingability, there is the added assurance and confidence in the group that success always brings about, and it is one of the most desired bands around for proms and college dates, also does remarkable on locations. Basie has made his versions of "April in Paris," "Every Day," etc., much-requested fare, and stand-out soloists well please that portion of audience that hangs near the bandstand.

LES BAXTER

Record Company: Capitol
Booking Office: GAC

One of the few bandleaders consistently making hit records today, Baxter specializes in musical innovations. It was he who introduced the now familiar sound of a choir against lush strings and muted trumpets. He also works extensively in scoring and conducting for motion pictures, and he has conducted orchestras and choruses for such radio shows as "Halls of Ivy," Bob Hope, and Abbott & Costello. Once a singer in Mel Torme's Mel-Tones, he developed a preference for Latin rhythms and tempos in his later work with Yma Sumac and in his studies in Cuba. Too busy in his studio work to tour often with an outside orchestra, he has on a few occasions appeared at such places as the Paramount theater in New York and the Coconut Grove in Los Angeles.

DENNY BECKNER

Record Company: None
Booking Office: MCA

An entertainment band with a Kay Kyserish appeal. Glowing maestro is a long-limbed ex-vaudeville comedy hooper who also used to play bass but gave it up some time back and now concentrates on keeping the crowd in good spirits with his antics. A wild and woolly crew this, putting showmanship more than just on a par with playing dance music. Hotels and ballrooms are the Beckner meat.

LITTLE JOHN BEECHER

Record Company: National Orchestra Service
Booking Office: National Orchestra Service

Three trumpets (one doubling trombone), three sax (all doubling clarinet), piano, drums, and bass (doubling tuba)—that's the instrumentation of this versatile show-dance unit, sparked by the comic shenanigans of its jovial frontman, 300-lb. Little John. When occasion demands, ork puts on complete floor show, utilizing talents of all sidemen.

DAN BELLOC

Record Company: Fraternity
Booking Office: GAC

Belloc headquarters in Chicago and heads an unusual band in the sense that it isn't the typical sweet band most often heard in the Midwest. Leader features a big book of original arrangements geared chiefly to a younger audience. As a consequence a typical evening is well-flavored with jump tunes as well as warmly-performed ballads. Showmanship also plays a large part in band's success, with several novelties and visual gimmicks utilized. Crew has worked a lot of shows as well, supplying backing for some of the country's top singers.

TEX BENEKE

Record Company: None
Booking Office: MCA

One of several bands suggestive of Glenn Miller, this aggregation successfully courts the cocked ear, the couple on the floor and the cash register, alike. Musicianship is high, top figures are used sparingly to give a modern touch, but band never evades the dance beat or offends the sensitive ear. Fronted by tenor sax-vocalist alumnus of the Miller men, outfit is a favorite with the prom crowd, specializes in instrumental numbers, has enjoyed big disc sales.

NAT BRANDWYNNE

Record Company: Decca
Booking Office: MCA

A society-style dance ork. Brandwynne plays lots of show tunes and bright tempos. Ostinio



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LOU BRESEE

Record Company: Dally
Booking Office: Independent

Backing a show is a particular specialty with Bresee, who has six years at Chicago's (Thee Paroo, four at the Chicago Theater) to his credit. Genial, personable leader can cue an act or provide steadily-beautiful piano tempos with equal aplomb. A respecter of melody, Bresee always keeps it simple and relaxed.

LES BROWN

Record Company: Capitol
Booking Office: ABO

The Band of Renown finds no difficulty in lining up a full schedule whenever it wants to make a road tour; it's just about the best-known dance band in the country, what with its continuing radio and TV appearances and steady succession of record releases. Its personnel represents the elite of dance band musicianship, and some outstanding instrumental soloists are used often to brighten the always-melodic arrangements. Buick Stone sells comedy vocals laughingly, Jo Ann Green is the noted singer, and there isn't a much better buy in the country for any type of job.

BILLY BUTTERFIELD

Record Company: RCA Victor
Booking Office: MCA

The Butterfield band, with the leader on trumpet and Dotty Dare on vocals, is a good bet for college and ballroom dates. The band has been on a college tour throughout the country, featuring a Dixieland group within the band. The band's book is slanted toward dancers, but has the power and drive to succeed in concert. This is an excellent band for college proms.

VERNE BYERS

Record Company: Nemo
Booking Office: National Orchestra Service

"One for the music and two for the show" is tag of this 10-piece unit, whose leader was teamed with Teddy Fowell, Tommy Tucker, Ted Kio Hite, Sam Linder, Don Wild and Herb Miller. Unit is long on showmanship, has plenty of novelties in book, and which is otherwise pretty evenly balanced between current hits and memory tunes. Verne has dance biz savvy, having operated Denver Rainbow ballroom with his father.

CHUCK CABOT

Record Company: Cardinal
Booking Office: MCA

The four sax and three brass which comprises the body of the Chuck Cabot orchestra deliver in a rhythmic, sometimes tight-tack, style that has been found suitable for society dances as well as general ballroom dates. The 10-piece dance unit is deep in the vocal department with soloists, glee club ensemble, and comedy vocal groups. Suggested by Kay Kyser, Cabot has a great deal of showmanship know-how and lately has been helped by radio and television exposure.

BOB CALAME

Record Company: Nemo
Booking Office: National Orchestra Service

Folkies, Dixie specials, waltzes, rumbas and tangos mix in with the standard hits in the Calame book for a widely-varied evening of dancing. Ork carries three brass, three reed, three rhythm, features vocalist Joel Brantley and pantomime routines by leader, who used to arrange for Lawrence Welk and wrote latter's theme, "Bubbles in the Wine." Instrumental specialties are featured (with Calame's soprano sax heard frequently), also glee club, quartet, trio work and novelties.

FRANKIE CARLE

Record Company: Victor
Booking Office: MCA

A sweet band for dancing, Carle crew avoids heavy, complex arrangements, never deviates from melody, sticks strictly to the beat, yet keeps book filled with swing stylings for youngsters, ballads and standards for their elders. Leader-composer's key-boarding puts the spotlight, and over-all effect is neither too

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RECORDS

involved nor too spry. Carl's trio work has sold widely on discs; band, itself, is continually invited to hotels and ballrooms.

RUSS CARLYLE

Record Company: ABC Paramount
Booking Office: Orchestras Inc.

Carlisle has made great strides in the band business the past couple of years with a string of successful recordings. First for RCA's VIK with "In a Little Spanish Town" and "Shepherd Boy" and more recently with ABC Paramount with his smash novelty "Stasha Pandewski." Most of the dance music is of the middle of the road variety and usually features Carlisle's singing and impressionistic band in a yearly mixture at the Oh Henry in Chicago, The Embassy in Memphis, The Stou-swell in New Orleans, and the Cavalier at Virginia Beach. The balance of the year is spent on the road playing mostly college and private dates.

JOY CAYLEN

Record Company: None
Booking Office: GAC

This all-female unit features the leader's trumpet and the vocals of Geri Doyell. There is a heavy accent on the show side of this show-dance act, and an expected emphasis on visual appeal of shapely-garbed girls. Band was built during World War II, on USO circuit, has since traveled extensively throughout the Orient, including stops in Korea, China and Japan. Recent U. S. dates include Martinique, Chicago, Claridge hotel, Memphis; ballrooms and hotels cross-country.

BOBBY CHRISTIAN

Record Company: Salem
Booking Office: Orchestras Inc.

Christian has only been organized nine months but the band has made rapid strides in the Chicago area and is already a favorite with the college set, having recently played dances at Notre Dame, Iowa State, etc. Band is a big, powerful 17-piece swinging group with all the arrangements written by Christian and based around Christian's work at the vibraphone, xylophone, drums, and piano. Salem records has plans for Christian including a newly released single with an album of Christian originals to follow shortly.

GAY CLARIDGE

Record Company: None
Booking Office: MCA

Soft, sweet ballads, styled a la the late Hal Kemp, who was his mentor account for the popularity of Claridge, who keeps it commercial enough for the average dancer, cares not a fig for the esoteric few. Backing a show is a specialty here, and the front gets definite accent from sharp-appearing, personable leader. Library is well-stocked with original arrangements, and appeal is biggest for hotels and certain clubs.

DIEL CLAYTON

Record Company: None
Booking Office: National Orchestra Service

Midwest territory band developed in 1948 spotlight Clayton's sax (played in Wayne King fashion), songs by Sam Morris and Dean Hess, a vocal trio—The Three Deas. Music ranges from sweet to bounce; waltzes, polkas.

BILL CLIFFORD

Record Company: None
Booking Office: MCA

Versatile leader, a comparative newcomer, plays violin and trombone, serves as singer-ace, does song-and-dance duets with girl vocalist. Entertainment is not prime commodity with Clifford, who concentrates on danceability, uses a trick "after-beat" effect on drums and piano, a la Amos Weeks, for distinguishing characteristic.

EMIL COLEMAN

Record Company: None
Booking Office: MCA

The no plus ultra in society bands for some 25 years, Coleman is the debonair's delight, plays polite dance music, mildly jazz-flavored, with the proper touch of intimacy for private parties, swank hotels. Suave, gentlemanly bouncer uses the personal approach with customers, remembers favorite tunes, plays frequent requests. A master in his field.

WARREN COVINGTON & THE COMMANDERS

Record Company: Decca
Booking Office: Willard Alexander

The Commanders originated in the studios of Decca, where Tatti Camarata assembled them for their first recording dates. Popularity of discs called for road appearances. Band has an interesting and unusual sound, with trombones heavily featured and a lively band usually in evidence. Has done well in ballrooms and college dates, and is a good buy for spots where younger listeners and record buyers show up. Leadership recently was taken over by trombonist Warren Covington.

BOB CROSS

Record Company: None
Booking Office: MCA

The Cross library is comprehensive, includes everything from current pops to dance arrangements of things like "Warsaw Concerto" and "Clair de Lune." Novelties are sprinkled heavily on the musical bill of fare and "memory melodies" are inserted for the nostalgic-minded. Seven-piece unit is sparked by versatile leader who arranges, also plays viola, trombone, trumpet and bass in course of evening. Connie Kane is featured on vocals, and ubiquitous frontman often John in. Hotels and ballrooms, chiefly in the middle west, constitute the bulk of the Cross bookings to date.

KAVIER CUGIAT

Record Company: Mercury
Booking Office: MCA

Top in the Latin-American field, Cugat is not known as the "Rhumba King" for nothing, concentrates on smooth dance music, balancing book between bongu-flavored items and native American tunes. Colorful, 17-piece band, long on showmanship, is sparked by suave, affable leader, who is an expert emcee, has a famed comic flair, and is no mean shakes on viola. Popular with both youngsters and older crowd for dancing, unit also has had great success in theater and concert dates, is especially strong on records and radio.

BERNIE CUMMINS

Record Company: None
Booking Office: GAC

A "moonlight-and-roses" mood is what the Cummins crew is out to create when it plays dance dates. Mixing new and nostalgic melodies, the unit achieves a mellow effect and a simple, clearly-defined beat calculated to entice the mumble and encourage the leader-footed with equal finesse. Leader has a strong personal following, gained by mingling with patrons, dancing among them, chatting informally, as well as by creating natty appearance onstand. A long list of hotel, ballroom and supper club engagements is behind the Cummins act.

FRANK DeVOL

Record Company: Capitol
Booking Office: MCA

Known for use of dynamics, voicing of woodwinds and strings, and general technical finesse, composer-arranger DeVol leans toward jazz style and feeling in dance orchestrations, turns out original novelty tunes at frequent intervals. Primarily a recording band, outfit has done much airshow work, both radio and TV, plays an occasional ballroom dance date. Leader also does modern concert singing.

AL DONAHUE

Record Company: None
Booking Office: MCA

Little need be said about the work of this vet leader whose band has long been a hotel and location favorite. Ork is smooth and quiet, with a lot of the arrangements built about the Donahue violin, but occasionally the full brasses and reeds open up and swing. Band is experienced and versatile and a good bet for almost any spotting.

SAM DONAHUE

Record Company: None
Booking Office: GAC

Tenor saxist Sam Donahue has taken over the band after sharing the leadership with Billy May for several years. The band has specific and direct appeal to dancers. Primarily in the Jimmie Lunceford tradition to which Donahue has adhered for many years, the band provides extremely danceable sounds.

JIMMY DORSEY

Record Company: Fraternity
Booking Office: MCA

Jimmy Dorsey has assumed command of the band since the death of brother Tommy late last year. The personnel has remained essentially unchanged. The Dorsey name has been associated with illustrious bands for many years. The band possesses infinite drawing power, based on an appealing book and musicianship. With the impact of past success to inspire dancers and listeners, the band is one of the handful of bands that can make money for operators consistently and satisfy the patrons as well.

SONNY DUNHAM

Record Company: None
Booking Office: Willard Alexander

Sonny Dunham, long known for his unusual ability to play both trumpet and trombone, has been confining his band activities to the east coast. However, he is preparing to tour. His band, featuring the trombone choir, provides full-sounding dance music for ballroom, club, and college dates. Sonny is an astute emcee, capable of handling an evening's complete program.

LES ELGART

Record Company: Columbia
Booking Office: MCA

Still moving steadily ahead is the Elgart orchestra, which has been building nicely in the little more than two years it has been under way. It already has racked up some good dates, including the Astor roof, New York, and the Palladium, Hollywood. Style is a highly pleasing amalgam of simple-to-follow two-beat and musically interesting arrangements that never go off the deep end, but vary in flavor and content enough to provide kicks for listeners, too. Brother Larry Elgart is featured on sax.

DUKE ELLINGTON

Record Company: Bethlehem
Booking Office: ABC

Suave, polished, and internationally-known. Ellington continues to draw well, particularly on college dates and one-night locations where

people still come out to hear music as well as dance to it. The sounds and the arrangements have varied little over the years, and the Ellington personality continues to win admirers.

ELLIOTT BROTHERS

Record Company: MGM
Booking Office: MCA

Bill (sax) and Lloyd Elliott (Ulyate), long rated as among Hollywood's top bracket film studio, radio and recording musicians, head a band comprised of men of equally high caliber recruited from the same field. Format: three trumpets, four trombones, five saxophones.

SKINNAY ENNIS

Record Company: None
Booking Office: MCA

Skinny's been around a long time and knows exactly what to do in any surroundings, especially in location stands at hotels and dinner rooms, where his Hal-Kemp-styled orchestra provides the pleasantest of dance music. The muted, staccato trumpets and low-voiced clarinets are equally listenable on both ballads and fox trots, and Skinny's intimate, whispered singing gives distinction to the vocal department.

DANNY FERGUSON

Record Company: None
Booking Office: MCA

Well-known on the Statler-Hilton hotel chain and other hotels is this band, led by piano playing maestro. Library is made up entirely of specials running from sweet to swing. Along with piano are featured the three violins, three trumpets, three saxophone, rhythm, and a girl vocalist.

JERRY FIELDING

Record Company: Decca
Booking Office: ABC

Fielding, former arranger for the Grouches Marx radio and TV shows, has been leading this band of crack west coast studio musicians on dates around Los Angeles for quite awhile. It's a jazz band that can play melodic ballads in good tempo, but can also rip out some of Fielding's specials with finesse and skill. Soloists are all top men who have had much experience in dance bands.

SHEP FIELDS

Record Company: None
Booking Office: GAC

The "Rippling Rhythm" orchestra was the musical innovation that first put Shep Fields on the musical map as a qualified conductor and musician. While the rhythmic style is older than most of the other band interpretations, it has endured through the years due to Shep's never-ending drive for improvement. A maestro for more than a decade, Fields has played the country's leading hotels, and practically every big or small town that has a ballroom or theater.

JACK FINA

Record Company: None
Booking Office: MCA

Souped-up classics are the long suit with Finna, an erstwhile Benny Meroff and Clyde McCoy sideman who once helped Freddy Martin commune with Tchaikowsky. Handsome, genial maestro is both pianist and composer, features his own flashy keyboarding, frequently on originals, tackles Hammond organ with equal finesse, and in general turns musical output of his unit into a show of its own.

CHARLIE FINK

Record Company: None
Booking Office: MCA

Far from being a newcomer, Charlie Fink, whose big jazz band at one time was heard from coast to coast, is now entering his fourth year at the famed Palmer House Hotel in Chicago. Aside from providing music for shows, Fink, his sweet trumpet and his carnival of music, have a modern and versatile dance band. Lee Charmel is the vocalist.

RALPH FLANAGAN

Record Company: Victor
Booking Office: GAC

Still riding strong after some four years of working steadily through the greatest drought dance bands ever have seen, Flanagan cashes in handsomely on a Glenn Miller-styled band that offers music of interest to every age. The ballads are dreamy and lush, usually sung by Johnny Amoroso and/or the Singing

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Winds, and the instrumentals get impetus from both Ralph's arrangements and the band's crisp performances. Flanagan continues to be a steady record seller, is a solid bet for any ballroom or prom, and hang up an impressive number of attendance records during an era when bands just weren't selling.

CHUCK FOSTER

Record Company: None
Booking Office: MCA

The slogan "Music in the Foster Fashion" has come to mean a soothing sound, an easy dance beat, and the showmanly antics of the maestro who is well-known for his impressions, notably of Ted Lewis. One of the staples on the ballroom circuit, Foster's emphases since the beginning has been on smooth dance arrangements balanced with visual entertainment. With a catalog of prewar and postwar sweet scores, the band appeals to both old and young. Vocalists are Delores Marshall and Leo Sheerin.

AL GALANTE

Record Company: None
Booking Office: Associated Talent

Violinist-singer-leader Galante heads a band in the Dick Jurgens tradition, for obvious reasons. As a singer, Galante was featured with the Jurgens band for 10 years. When Jurgens retired, Galante decided to organize his own band. The music presented by his band is a variety of dance rhythms, combined with an emphasis on the standard tunes.

JAN GARBER

Record Company: Capitol
Booking Office: GAO

Garber's name is a venerable one in the dance band business. Long known as the "Idol of the Airwaves," Jan, with his familiar fiddle, has remained onstand through various fads in music, always fronting a sweet, danceable ork. Lately the Garber offerings have taken on a new tab—"Music with a Beat." Hotels, ballrooms, radio-TV, records, films—this band has played 'em all.

DON GLASSER

Record Company: None
Booking Office: Orchestras Inc.

Glasser has a very sweet 12-piece group modeled along the Lombardo-Garber lines. Glasser has solved the problem of holding on to a good girl vocalist by making Lois Costello a part owner of the band. A great deal of the book spotlights Miss Costello. Such rooms as the Cavalier at Virginia Beach, the Skyway of the Hotel Peabody in Memphis, and the Oh Henry in Chicago play Glasser at least twice a year.

BENNY GOODMAN

Record Company: Capital
Booking Office: MCA

Success of the Benny Goodman motion picture biography brought MG back with a dance band, one that was exactly the same arrangements and stylings it did in its heyday. Name is tremendous draw, and leader retains all his old mastery of selecting just the right tempos for mood of crowd. Band contains several top-drawer soloists, but it is still the magic of the Goodman climate and familiarity of the band's sound that pulls 'em in.

CLAUDE GORDON

Record Company: Liberty
Booking Office: G.A.C.

Gordon's initial Liberty album, "Jazz for Jean-Agnes," is selling well and has done much for this 13-piece band's prestige and enhances booking potential. Leader is a top Hollywood studio trumpeter who, for the past year and a half, has taken the band on a series of highly successful state fair and college dates throughout the west with such name entertainers as Frankie Laine, Margaret Whiting, Nat Cole, June Christy, and Joni James. Arrangements by Billy May are swinging yet highly danceable. Vocal department is handled by pretty Carol Collier.

LEO GRECO

Record Company: Mercury
Booking Office: Independent (Station WMT, Cedar Rapids, Iowa)

Leo and his Pioneers have steadily been growing into one of the top attractions in the midwest circuit with their slickly presented brand of western swing and entertainment. It's a seven-piece band led by Greco on accordion which has the versatility to also offer standard dance music. Billed as "That



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BILL HALEY

Record Company: Decca
Booking Office: Jolly Joyce

Bill Haley group worked clubs in the Philadelphia area and began to record in 1951. In 1952, the group, known as the "Roddies" became the "Comets," and went on to fame with rock 'n' roll specialties. One of his biggest hits was "Rock Around the Clock." Haley and his Comets, who appeal mainly to the teenage set, have drawn huge crowds where ever they have appeared, at theaters, ballrooms, one-niters, Europe, etc.

LIONEL HAMPTON

Record Company: Norgran
Booking Office: ABC

Big, bruiser, rough and exciting, the Hampton band offers showmanship galore to go along with its driving arrangements and the uninhibited antics of Lionel on vibes and drama. Hamp has no trouble landing bookings, as he is in constant demand for repeat dates in this country, and also has begun to play several months of each year in Europe, where huge crowds have been turning out to hear him. It's an exciting band, and one that especially breaks it up on theater and concert affairs.

DARYL HARPA

Record Company: None
Booking Office: ABC

A complete entertainment package, this show-dance band has a string of recent club engagements to its credit. Music, song and its own contingent of dancers—the Ello Johnson group—make up the package whose adaptability to a variety of situations is implicit in its format.

KEN HARRE

Record Company: None
Booking Office: MCA

Ken features himself on piano and celeste, which combined with the orchestra's violins and French horn produce some interesting-to-say effects. They play mostly the old standards, all with a lilt.

SHERMAN HAYES

Record Company: None
Booking Office: MCA

Smooth-styled music, sweet and sans clutter, is parveyed by this handsome, personable leader, who plays a variety of axes in the course of an evening, backs a show effectively, and concerns himself generally with providing romantic background music for dancers. Onetime Del Courtney and George Olsen sideman, Hayes handles vocals, serves as show emcee, gears appeal of his 12-piece orchestra to hotels and certain clubs.

LENNY HERMAN

Record Company: Coral
Booking Office: GAC

Though just a quintet, this band has been playing hotels and other dance locations for the last several years with remarkable success. All the men double on other instruments, with a resultant flexibility in tonal color, and the repertoire is a big one—more than 500 tunes, all played sans written arrangements. It's a small group, but a good bet for any club with a dance floor.

WOODY HERMAN

Record Company: Capitol
Booking Office: ABC

One of the most adaptable bands Woody ever has fronted. It retains the excitement and drive that makes it a favorite with the record buyers, but plays with a smoothness and blend that will please even the most avid businessman boomer. Woody showed again in his last New York hotel stand that his friendly vocals and the medleys and slow tunes in the book fit well into the dinner

wood, and that his up-tempo can still bring the cheery around the stand later in the evening. Identifying sound of the group still is the three tenors and a baritone sax section, with trumpets playing brightly both in mutes and open.

TINY HILL

Record Company: Bally
Booking Office: ABC

Showmanship to the fore with this rickety outfit that features many a novelty, an occasional Dixie session, plenty of comedy vocalizing, offers lots of oldies. Adaptability is the trump card here.

EDDY HOWARD

Record Company: Mercury
Booking Office: MCA

Eddy Howard has been around for years, and his popularity seems only to grow stronger. He has the somewhat unique distinction of being a favorite with two generations and of being a two-way attraction, bandleader and singing star. Howard has vocalized on countless records and made hits of most of them. At least five of his discs sold over a million copies, and "To Each His Own" topped 2,000,000. His trademark songs and current hits are served up at his ballroom dates, making him worth his salt as a single, while his orchestra deftly plays a sweet dance library. A male trio splits the vocal sets with him.

DEAN HUDSON

Record Company: None
Booking Office: Independent (P.O. Box 1245, Richmond, Va.)

Good-looking leader fronts an 11-piece band that not only plays appealing, excellent dance music, but also offers a musical floor show as part of the package. In it are featured singer Ann Lorain, pianist Lennie Love, trumpeter Don Faffey, drummer Bill Joyce, the Hudson Glee Club, and the Dixieland Six. Dates have included many of the smart rooms in the country, and leader's long experience and orchestra's versatility makes this one of best buys around for almost any type of location.

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FEE WEE HUNT

Record Company: Capitol
Booking Office: GAO

Though Fee Wee has just a quintet, it has proven to be as big a draw in danceeries as full bands. Not only does he have in back of him two huge record hits ("Fish Street Rag" and "Oh") but he has with him a group that plays eminently danceable music. His big-voiced trombone and occasional vocals are chief assets, along with the band's always-easy-to-follow Dixieland beat.

HARRY JAMES

Record Company: Columbia
Booking Office: MCA

Still one of the illustrious names in the band business, James has returned to the scene with a 12-piece band, featuring alto saxophonist Willie Smith. The size and versatility of the band enables it to perform successfully in concert, club, or ballroom appearances. The famous James trumpet glitters throughout the book, utilizing a good many of the arrangements which have contributed to James' success. With a book providing both solo space and sturdy ensemble work, and the James name and horn, the band carries great marquee value. The James band, as ever, has appeal for a diversified and widespread audience.

JOE JARON

Record Company: BELLA
Booking Office: Independent (15520 El Gate Lane, Los Gatos, Cal.)

This is a show-dancer outfit that has done TV work, both locally in the northwest and network over CBS, NBC and ABC. Jaron's new original record is "Bon-Bon-Baby." Unit presents rounded offerings, with equal complements of dance tempo and production work.

HENRY JEROME

Record Company: MGM
Booking Office: MCA

The Jerome band first hit New York in 1936, which should be 'nuff said about its staying power. Leader injected a Hal Kemp sound to the unit in its early days, giving melody first consideration, against the Kempish backing of staccato brass. Distinctive features are its soft woodwind section and its flute and technical sax choruses, plus the lush sound of the recently-added trombone choir. Vocally the band offers a brace of soloists, plus the Three J's and the glee club. Leaders "Hello, Nice People" has become familiar to network radio listeners, and band through the years has scored with such Jerome originals as "Daddy's Little Girl," "Oh, How I Miss You, Joe," "Night Is Gone" and band's sub-theme, "Nice People."

BUDDY JOHNSON

Record Company: Mercury
Booking Office: Gale Agency

Here's a band that's not too well known up north, yet works practically every night of the year, almost all one-niters. He travels mostly in the south, playing rhythm and blues spots. It's a big excitingly rough blues band that features Buddy's sister Ella on vocals.

DICK JURGENS

Record Company: None
Booking Office: MCA

A ballroom mainstay, Jurgens dishes up music that is good for dancing, pleasant and uncomplicated of arrangement. Although basically a sweet band, this 13-piece unit is versatile, performs many novelties, boasts a sizeable contingent of sideman vocalists. Leader is handsome, friendly, uses the personal approach with crowd. Group is young, lively, flexible. Appeal is largely to young dancers of ballrooms and in many hotels.

JOHNNIE KAYE

Record Company: None
Booking Office: Independent (1828 Rock St., Peru, Ill.)

Johnnie Kaye's 11-piece band features two male vocalists, Ed Campbell and Art White, and the band glee club. Johnnie's brother, Chet is featured on drums. The band, which has played many dates around the midwest, is styled after Dick Jurgens, full, commercial and danceable.

SAMMY KAYE

Record Company: Columbia
Booking Office: MCA

A purveyor of sweet and novelty tunes,

Kaye's 14-piece unit stresses melodic orchestrations built around the sax section. Showmanship value is high, through audience-participation gimmick. "So you Want to Lead a Band," and through personality of leader, a genial emcee who is fast with an ad-lib. Strong appeal to all.

STAN KENTON

Record Company: Capitol
Booking Office: GAO

Group is still typically Kentonesque, with the familiar biting brass and big-sounding saxes much in evidence, as are his "progressive" arrangements. A good bet for colleges and locations, o.k., too, for ballrooms where younger crowds predominate. Leader is among the most skilled and personable in the business, goes all-out in helping operator promote dates.

FEE WEE KING

Record Company: Victor
Booking Office: ABC

One of the most successful of the western dance bands, Fee Wee is almost a cinch to

do well in any ballroom where this music appeals. Leader is also one of the best-known country and western composers, having written "Slow Poke," "Tennessee Waltz" and others. Has a big band, with fiddles, brass and all.

WAYNE KING

Record Company: RCA Victor
Booking Office: MCA

A longtime radio favorite and more-recent TV click, this band has built its name on waltzes, sentimental and subdued. No agitated music, no drive, even the strings are muted here. Outfit is long on nostalgia, mixes many an old-timer with current tunes. Leader, long billed as "The Waltz King," plays sax, sings a bit, blows a bit, too. Outfit is strong with the older crowd at hotels and has family appeal on concert dates.

STEVE KISLEY

Record Company: None
Booking Office: MCA

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from waltz to samba, is parveyed by this society-styled ork which features the Klesler violin. Leader, a onetime sideman with Dick Gasparre, Emile Petti, and Roman Ramon, has freelance radio work at CBS and NBC to his credit and dates with own ork at such locations as Biltmore Hotel, New York; Edgewater Beach Hotel, Chicago; and Statler Hotel, Washington, D. C.

BUDDY LAINE

Record Company: Decca
Booking Office: Orchestras Inc.

Laine has a very sweet 12-piece group modeled to a great extent along the lines of the Sammy Kaye organization. Band headquarters in Chicago, using the Chevy Chase as a base for operations mostly in the mid-west. Laine maintains a very up to date book and also draws heavily on standard medleys. Laine has been playing a lot of college dates recently on the strength of his recording of "Everybody's Doin' It" for Decca.

DICK LaSALLE

Record Company: None
Booking Office: MCA

Dick LaSalle's is now a small hotel style dance combo. Consists of four men, and the instrumentation is violin, tenor doubling flute and clarinet, bass fiddle and Dick LaSalle on piano and accordion. Group features lots of vocals, solo and ensemble. Dick retains the style or tempos that have made him a favorite among the hotel set. They have a tremendous repertoire of show tunes, standards, and current pop favorites.

ELLIOT LAWRENCE

Record Company: Fantasy
Booking Office: ABC

A full-sounding, throaty band styled roughly along Claude Thornhill lines, featuring the piano of the leader in arrangements that explore music's pretty facets as well as jazz possibilities. Occupied chiefly with radio and TV work in the east the last few years, Lawrence still takes band out for successful dates. A fine college bet.

TED LEWIS

Record Company: None
Booking Office: MCA

Still very operative and symbolizing the earliest days of American jazz, when it was still a part of vaudeville, fireless Ted Lewis continues to answer ballroom and hotel engagements with essentially the same style of music and showmanship he had coined in the Twenties. Now after 45 years, the "tragedian of song" is an American institution with his clarinet, his battered top hat and cane, and his cry, "Is Everybody Happy?" His orchestra is only part of a troupe which is capable of putting on a complete floor-show. Elroy Feste is Lewis' fourth and current "shadow."

GUY LOMBARINI

Record Company: Capitol
Booking Office: MCA

Perennially the No. 1 band for businessmen's bounce. Simple, ultra-sweet arrangements, stressing the sax section and the tinkling, twin pianos, plus the omnipresent vocal trio, have kept Lombardi on top of the heap since, probably, before the Flood. Vastly popular on records and radio and a prime hotel favorite with the older crowd.

JOHNNY LONG

Record Company: Coral
Booking Office: MCA

The southpaw violinist and his onetime college crew have been offering Hal Kemp-ish music since 1935 and have never lost their hold on the campus crowd. Band's "Shant" in Old Shanty-town" disc is a classic of sorts and a perfect example of unit's penchant for the gang vocal. Crisp, precise arrangements.

Dull Edge

New York—Billy Taylor reports the hipness of a reviewer for the *Toledo Blade* who covered the Birdland All-Stars show in that city. "And then there was Billy Eckstine . . . better known as Mr. E."

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WOODY HERMAN's trumpet section plays the "Blue Flame" theme on regular style Martin *Committee* models. Flanking Woody from left to right: Burt Collins, John Cappola and Dudley Harvey.



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definitely keyed to the times, gives the ear its pronounced note of modernity, yet the enduring appeal characterized by "Shantytown" is maintained. Musicianship is high here, and band has a distinct appeal for the young crowd.

JIM LOUNSBURY

Record Company: None
Booking Office: ABC

Jim Lounsbury, TV and radio personality, has recently organized his own band. He sings, plays saxophone and clarinet solos, and is popular with the high school and college set, playing dates around the Chicago area. Featured with the Lounsbury band is vocalist Penny Smith.

FRESTON LOVE

Record Company: Federal
Booking Office: National Orchestra Service

Leader, ex-saxist with Count Basie, features own horn at head of unit now heard on the Federal Label. Billed as "The Happy Boy with the Horn," Love is the big attraction here. Music is uptempo but not exclusively, and there are blues to burn. Also featured is a sax choir.

RICHARD MALTBY

Record Company: VIK
Booking Office: ABC

Maltby's initial push was engendered by his Label "K" (now VIK) recordings, which showed sufficient action to warrant the band hitting the road. Instrumentation comprises five reeds, four trumpets, three trombones, and rhythm, plus singer Franky Crockett. Maltby's arrangements explore well the many tonal colors that are available, but band never loses sight of the dance beat. Added benefit of TV appearances enhances boxoffice appeal. A well-disciplined, all-around band with good record-selling history and proven appeal to youngsters.

DICK MANGO

Record Company: Zephyr
Booking Office: Associated Talent

Mango formed his band in February, 1956. Since that time, the band has been on the road, doing one-niters, concerts, colleges, and

club dates. It is an extremely versatile band, capable of playing for dancing and listening audiences. The charts are fresh and often jazz-oriented. The instrumentation consists of three trumpets (two doubling on valve trombone), two trombones, four saxophones (alto, two tenors, and baritone), piano, bass, and drums. Bobbie Bowman provides creative-ly-phrased vocals.

RALPH MARGERIE

Record Company: Mercury
Booking Office: GAC

In four years of almost solid road work, Margerie has developed one of the best and most prosperous orks in the business. With considerable help from some record hits, but also due to the leader's work and initiative, it has become a major attraction. Emphasis always is on easy tempos, with harmonically rich arrangements and Margerie's solo trumpet providing listening pleasure. Also spotted occasionally is the guitar-over-orchestra sound that made Ralph's "Caravan" a smash record hit. Band is built to work anywhere and do well.

FREDDY MARTIN

Record Company: Victor
Booking Office: MCA

Martin has been going strong since 1932 with his unerring dance tempos, his skillful, precise batoning and his tightly-knit show-dance unit. Leader's familiar tenor sax blends with the following voicings: 5 brass, four saxes, two violins, bass, drums and two pianos, and there is abundant vocalizing by four male soloists and by the Martin Men. Freddy's biggest fame grew out of his dalliance with Tchaikovsky in the early 40's, and he is still the man to bend the classics to his will, without forsaking ballads, rhythm tunes and novelties. Flexible, danceable, and with a solid reputation built through a long career, the Martin crew is a cinch for just about every situation.

FRANKIE MASTERS

Record Company: None
Booking Office: MCA

Frankie, a national favorite for a number

of years, has for the last five years been ensconced at the Conrad Hilton hotel in Chicago, where his personable style and easy rhythms have kept dancers eminently content. Also a good show band, Masters' men are called on to play for the year-round inn show at the Hilton's Boulevard room.

BILL MCCUNE

Record Company: None
Booking Office: MCA

Once fronteur of a well-known full orchestra, McCune works today with a dance quintet. His instruments blend with a fullness that belies a mere five pieces, and the unit's library is sufficiently diversified and tasteful to merit choice bookings. Smart, danceable music that aims at being what its audience wants to hear has kept the quintet active, mostly in the east. McCune himself plays sax and sings the novelty numbers.

DON MCGRANE

Record Company: None
Booking Office: MCA

McGrane and his "Singing Strings" have played lengthy dates at some important clubs, including the Latin Quarter and the Diamond Horseshoe in New York. Music is mostly classics and light classics, played in subdued style and always spotting the strings. Don at one time worked with Paul Whiteman.

HAL MCINTYRE

Record Company: MGM
Booking Office: GAC

McIntyre, a personable leader with a band that always has been noted for its graceful sounds and excellent musicianship, is a Glenn Miller alumnus whose alto sax work continues to be hailed by both musicians and dancers. Band uses subdued voicings, bright brasses, and a book that meets all types of requests, in that it can be persuasively moody one moment, neatly swinging the next. Leader is canny and experienced in all types of jobs. Vocals come from Joanne McManus and a group from the band, the McIntyres.

JACK MELICK

Record Company: None
Booking Office: MCA

Jack Melick, formerly with Leo Feeper and

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Down Beat

Jim) Palmer, achieved recognition on the west coast on the Orrin Tucker TV Show for 18 months. He was featured at the electric piano, which he carries with him on tour, as well as the standard piano. His band, formed last fall, has played a 3 month stand at the Boston Statler, and appeared at the Flame Restaurant, Phoenix, for one month. Melick plays soft, sweet danceable music. Band consists of seven to 12 members with vocalist.

THE MILLER BROTHERS

Record Company: 4 Star
Booking Office: Sam Gibbs, Wichita, Kans.

A country and western entertaining unit that also provides sturdy dance fare, The Miller Brothers have been organized since 1949, working almost exclusively one-niters. The eight-piece group (two violins, trumpet, steel guitar, guitar, piano, bass, and drums) also has its own daily radio show, which is loaded with visual and entertainment appeal, and puts on a half-hour show in addition to playing for dancing.

**THE GLENN MILLER ORCHESTRA
UNDER THE DIRECTION OF
RAY MCKINLEY**

Record Company: None
Booking Office: Willard Alexander

When RCA Victor issued the Glenn Miller Army Air Force Album featuring Ray McKinley, fans clamored for more. The Miller estates and agent Alexander decided to continue the Miller music and Ray McKinley, a longtime friend and admirer of Glenn Miller, was the logical choice to head the new orchestra. After a long search for top musicians, the band was organized and began playing its first dates early in June, 1954. Music is danceable and listenable, and has a general appeal. Band has drawn exceptionally well thus far.

ART MOONEY

Record Company: MGM
Booking Office: GAC

This bouncy band, which records prolifically on MGM and gets its share of the record dics that are rucked up by bands, is a good mixture of entertainment and sweet, danceable music. Nice the versatility and name to go over well in ballrooms and hotels alike. Novelty tunes long have been one of the fortes of the Mooney band ("Four-Leaf Clover," "Honey Babe," etc.), and much use is made of choral and vocal presentations. A solid draw.

RUSS MORGAN

Record Company: Decca
Booking Office: Russ Morgan Enterprises

"Music in the Morgan Manner" on a marquee is almost a guarantee that business will be good. Over the years, Morgan has established himself solidly as one of the most pleasing dance bands around. His muted trombone style is a familiar trademark, as is his light, lilting dance music, and own vocals. Juanita Crowley handles the femme singer chores.

BUDDY MORROW

Record Company: Mercury
Booking Office: GAC

With the current upsurge in the popularity of rhythm and blues, "The Big Beat" of Buddy Morrow is an even better bet than it has been in the past. It's an exciting band, and ideal for college dates and ballrooms where people enjoy some action. The leader's brilliant trombone work takes a lot of the spotlight, and on hand are Betty Ann Blake and Don Trube to handle the vocals. The spotlight is shared with altoist Dick Johnson and his quartet. Though the biggest record action and crowd reaction comes from the r&b material, band can work well on any sort of date and has highly adaptable book.

PAUL NEIGHBOES

Record Company: Nemo
Booking Office: MCA

Energetic, ubiquitous leader, known for his pungent, ostentatious antics, casual chatting with dancers, and familiar "Hey Hey and Ho Ho" outbursts, sparks this danceable crew which is a ballroom and hotel mainstay around the country, and a recording favorite, to boot. A leader since 1942, Neighbors is the arch-type of the master-of-ceremonies leader, makes a point of soliciting audience requests, and attempts to give band's offerings to dancers' preferences.



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LEIGHTON NOBLE

Record Company: Nones
Booking Office: MCA

This versatile unit, featuring vocal and pianistic talents of leader, has been around since 1936, attributes staying power to precision and constant updating of arrangements. Leader strives to please the ear as well as move the feet of the crowd. Strong as a hotel room attraction, unit also is a regular at ballrooms like Aragon, Los Angeles; is no stranger to radio-TV.

JIMMY PALMER

Record Company: Mercury
Booking Office: GAC

Jimmy Palmer has returned to his original "Dancin' Shoes" rhythms with his Kay Kyser-styled book of nostalgic shuffling tunes. He still carries both libraries, using the modern book with the swinging four-beats for college dates only. Leader has ingratiating band stand manner, sells well.

TONY PASTOR

Record Company: Coral
Booking Office: GAC

Tony's been a well-known and well-liked figure on the country's bandstands for many years. His rough, distinctive singing style—the one that made popular records like "Indiana Love Call" and "Pansyville Joe"—is still the band's distinguishing feature. Along with Tony's tenor sax and brother Stubby's trumpet, the book features a lot of danceable instrumentals and band vocals, with additional songs coming from son Gay Pastor.

LEO PEPPER

Record Company: Dot
Booking Office: GAC

The reputation of the 16-year old Pepper band is growing as the band continues to make the ballroom circuit. Limited to 11 instrumentalists, the band manages a good variety of dance arrangements and has an economic advantage besides. The band counts its arrangements to 1,300, and 10 of the sidemen double on the accordion to form a unique accordion band. The regular band employs two pianos, one of them played by the maestro, who also sings the novelty standards. Nick Stevens is the gal vocalist.

CLAIR FERRAULT

Record Company: Nones
Booking Office: Associated Talent

Ferrault, a versatile instrumentalist, heads a band characterized by emphasis on standards, including many of the tunes associated with the Harry James, swing-era band. Ferrault plays 11 instruments, but concentrates on trumpet. His wife, Susan Palmer, handles the vocal chores. The band's program features currently popular tunes, in addition to the basic book of established favorites.

OSCAR PETTIFORD

Record Company: ABC-Paramount
Booking Office: Willard Alexander

Oscar Pettiford, with a wealth of experience in jazz, has formed a versatile, driving band, which can be equally successful in concert, club, and college dates. Pettiford has selected some of the finest instrumentalists, musicians whose efforts should please the dancing public as well as jam fans.

TEDDY PHILLIPS

Record Company: Decca
Booking Office: MCA

Phillips is well known around the country's ballrooms for the party-type stunts he has instituted called "Join the Band," a game wherein members of the audience compete with each other on key instruments. This and the band's extensive dance-novelty library has made it solid commercial fare for location dates. Dick Mack is the featured vocalist, while the sidemen double for duet, trio and even glee club arrangements. Phillips' work is characterized by his alto sax, played sweet style.

ANDY POWELL

Records: Standard Transcriptions
Booking Office: Joe Kayser

Andy Powell gained professional experience with the Artie Wayne and Eddy Howard bands, and then organized his own orchestra. He has appeared at the Oh Henry Ballroom in Chicago, and is a favorite at the Aragon Room, also in Chicago. The program presented by Powell is a variety of the current pop tunes interspersed with a generous sprinkling of old favorites, bouncy novelties, and danceable rhythms.

FRED PRADO

Record Company: Victor
Booking Office: MCA

Familily the most exciting Latin-American band ever to hit the states, and the one who introduced the mambo to this country, Prado seems assured of much work here now that he has obtained permission to stay in the country. Band can be raw and frenetic one moment, as it blasts away at familiar songs done in mambo tempo, then turn around and play some quiet, slow stuff. Band is a big, colorful one that gains impetus from the unique personality and drive of its leader.

FREDDY PRICE

Record Company: Nones
Booking Office: Independent

The instrumentation of the Price aggregation consists of four saxes, piano, bass, drums, four brass, plus Freddy on alto sax and clarinet. Pat Collins supplies the vocals along with Frank Palotta and Frank Pallotta. The Price band does a good deal of band vocal and novelty tunes. Their library consists of over 800 numbers and the boys are capable of playing just about everything—from Latin American to waltz tunes. They have played hotels, ballrooms, clubs and colleges throughout the east.

HAL PRUDEN

Record Company: Nones
Booking Office: MCA

A smooth dance band featuring large outpourings from the leader's piano, the Pruden orchestra also has impressive credits for cutting shows. Unit backed everyone from Sinatra to Joe E. Lewis in a year's stint at Flamingo, Las Vegas, and has played many hotels and clubs throughout the West, in Boston and in Pittsburgh. Hal, a lightning-speed technician at the ivory, features a 25-minute "concert in miniature" between dance sets, or as part of floor shows, has also recorded numbers like "Glow Worm," and "Kitten on the Keys," and is composer of such tunes as "Big Boy," "Powder Blue," "Ella Concerto," and "Ivory Machief."

TITO PUENTE

Record Company: Victor
Booking Office:

Among the most popular and dynamic of the Latin-style bands, Puente's crew gets much of its drive from the flashing percussion and virtuoso work of the talented leader. Band explores all the tempos and dances of the Latin field, with particular emphasis on the mambo and cha-cha-cha. Crew is also high in visual appeal and is a solid bet for any location where South American rhythms are favored.

GEORGE RANK

Record Company: Elick
Booking Office: GAC

Whilom arranger for the George Olsen and Del Courtney bands, Rank has been in business with his own unit since 1950 and has been steadily gaining stature. The band has had four location dates in two years and ranges in sweet, swing and Latin arrangements, with an extensive library of the latter. Assenting melody, the band utilizes 13 sidemen, one of them Rank himself featured on the trumpet. Rank divides vocal chores with a female chirper. Had a long shot at Chicago TV last summer.

BOYD RAEBURN

Record Company: Columbia
Booking Office: Willard Alexander

After recording "Dance Spectacular" for Columbia, Boyd Raeburn was fired by the challenge of getting a good band together, one which could play dance music with ideas, distinction, and a sound all its own. This idea brought Boyd out of retirement and once again on the music scene where he has played at outstanding ballrooms and hotels.

TOMMY REED

Record Company: MGM
Booking Office: MCA

A slick commercial band on the sweet side, Reed's work goes in heavily for showmanship and also throws in some Dixie-style entertainment, in which coned-leader joins in as clarinet. Unit, originally made up of Reed's Marine buddies during World War II, struts danceable rhythms, but avoids miskeynote interperses tarp tempos with gag routines. Sentimental leader on alto and tenor, plus vocals. Has played plenty hotels, country clubs and ballrooms and is strong on college dates.

BILLY REGIS

Record Company: MCA
Booking Office: MCA

The sweet dance music of Billy Regis has made a strong west coast impression, and that is where most of its activity has centered to this date. Billy has also transported in a number of films, the most prominent being "Underwater." His vocalist Charlene Martin has made films and a number of TV appearances, and she both sings and dances in her role with the Regis band.

JOE REICHMAN

Record Company: None
Booking Office: MCA

"The Facelift of the Piano" sells mainly because of his comedy antics at the piano and complete willingness to fill any and all requests. He marked his 20th year as a bandleader in 1964, can undoubtedly continue for many more, what with popularity built up over the years. Band has never really varied. Melody is always present, Reichman is usually playing it.

BERNIE RICHARDS

Record Company: None
Booking Office: MCA

Affable maestro Richards both stage and plays accordion with this band that for several years has been playing the leading hotels in the Los Angeles area (the Roosevelt, Hilton, Ambassador, etc.). Group offers a varied musical program, though most of it is designed strictly for the dinner dancers.

DICK RICHARDS

Record Company: None
Booking Office: Independent

This band dubbed The Ohioans, is a territory unit styled along "middle-of-the-road" lines, and playing in the Dick Jurgens manner. Ten-piece unit, organized in 1955, plays ballrooms, resorts, and private dates within a 200-mile radius of Canton, Ohio. Book was written chiefly by Lew Quadling, an alumnus of the Jurgens, Lawrence Welk and Eddy Howard units.

ERNIE RUDY

Record Company: MGM
Booking Office: GAO

One time Sammy Kaye sideman, who took to the baton a few years ago with a nucleus of erstwhile Kaye-men, fronts a danceable unit that is also strong in the show department, featuring son Rudy Jr., drums, and such vocalizing, solo and unison. Entertainment value is high, each sideman also doubling in the showbusiness department, and dance rhythms are bouncy and uncomplicated. Appeal is varied, bookings ranging from hotel rooms to college dates, to ballrooms, with an occasional date thrown in.

CARL SANDS

Record Company: None
Booking Office: Associated Talent

Originally a college band in the Chicago area, where leader was a Northwestern university music student, this unit has hefty experience in hotel and theater work, features a widely-varied book ranging from rhythm tunes for the kids to Viennese waltzes for just about everybody. Show-backing is a specialty, and on dance dates, leader, a personable crowd feeler-caterer, solicits request numbers. The bands piano is heard extensively during each set and a goodly portion of vocal work is offered by Phyllis Powell and George Cool and the Sandmen.

FREDDIE SATERIALE

Record Company: MGM
Booking Office: New England Orchestra Service

Reputation of the Freddie Sateriale unit is growing in the New England states, where the band has concentrated since it was organized in 1947. The 12-man orchestra, with Joe Sateriale on the vocal, has laid down its sophisticated and unimitative dance beat in nearly every major ballroom in its territory and is in high demand at college dances. Its five saxes and four brasses blend admirably, and the steady two-beat rhythm makes dancing. Leader's name rhymes with "sateriale."

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SAUTER-FINEGAN

Record Company: Victor
Booking Office: Willard Alexander

Unusual sounds and effects through unusual instrumentation and arrangements, plus steady record sales, makes this group a good draw in certain locations. Best on concert promotions or colleges, where percentage of listening audience is high. Visual appeal is very strong due to two-man, non-instrumental leadership and odd-appearing instruments seldom seen with dance bands. Has scored exceptionally well on locations.

SONNY SAYLOR

Record Company: None
Booking Office: Independent

Saylor orchestra features shuffle rhythm, a la the late Jan Savitt. Arrangements are intended strictly for dancing, and orchestra maintains a large library of tunes, into which leader regularly delves for memory melodies to lace into current faves. Beat is bouncy and uncomplicated, appeal is broad and along decidedly commercial lines.

CARL SCHREIBER

Record Company: Master
Booking Office: Personalized Orch. & Ent. Service (4010 W. Madison, Chicago 24, Ill.)

Schreiber, a longtime stalwart in the dance band business, is heading a band for ballroom, convention, sales promotion, and college dates within a 400-mile radius of Chicago. He performs on celeste, piano, and several reed instruments and has made frequent radio-TV appearances recently. His band is slanted for dancers, with the emphasis on smooth, danceable music in the sweet tradition.

JIMMY SEDLAR

Record Company: None
Booking Office: MCA

A band from the east that has worked spots like the Hotel Syracuse, numerous colleges, and military installations. Sedlar, who for the two years previous to going out on own was featured trumpeter and vocalist with Johnny Long, has a 15-piece group that also breaks down into two small bands-within-a-band, the Dixie Footwarmers and the Rib-Rockers.

SIX FAT DUTCHMEN

Record Company: Victor
Booking Office: Independent

Practically unheard of outside of the midwest, this group does a powerful job in areas where polkas, schottisches, etc., are popular. A booming tuba and a precise, insistent beat mark the music; colorful apparel and happy looks distinguish the band.

CARL SMITH

Record Company: Columbia
Booking Agency: WSM, Nashville

Carl Smith, country & western singer, has formed his own western style dance orchestra. A seven piece outfit, with Carl playing guitar, it features two guitars in addition, plus a steel guitar; drums, bass, and a violin.

LARRY SONN

Record Company: Osmel
Booking Office: GAO

Trumpeter Sonn comes from Mexico, where he led one of the country's top bands until 1955, when he decided to become a part of the American musical scene. With his keen knowledge of Latin tempos and sounds, and with an eye out, too, for the jazz audience, he has eluded a modern, exciting crew. Arrangements are done by himself and jazzmen Al Cohn and Manny Albam. The band is relaxed, adaptable, and one which easily could go all the way on this side of the Rio Grande, also.

CHARLIE SPIVAK

Record Company: None
Booking Office: MCA

The clear, controlled, and melodic horn of "The Man Who Plays the Sweetest Trumpet in the World" forms the core-on for the "crowd on Spivak dance dates. But the orchestra, backing Charlie's innumerable solos or pacing the dancers, has proven its enduring qualities. Instrumentation consists of five saxes, four trombones, four trumpets (plus Spivak), drums, bass, guitar, and piano. Book is varied, with a listing of spotmops and plenty of ballads heard in the course of an evening, and the pure, unmitigated Spivak horn is almost always in evidence.

RAY STOLZENBERG

Record Company: NOMA
Booking Office: Independent (704 Euclid St., Austin, Minn.)

The reputation of the 24-year-old "old time band" of Ray Stolzenberg and the Northern Playboys is growing as the band continues to play ballrooms and clubs within a 115 mile radius of Austin. Five to 10 musicians are used to meet any occasion. The band is bawdy and popular in the midwest, and has been heard on television, radio and records. Band has two libraries of special arrangements, one old time with plenty of fine Bohemian, German and Scandinavian waltzes, polkas, and schottisches, and the other filled with standards and popular.

TED STRAEGER

Record Company: Decca
Booking Office: MCA

Pianist Straeger, once a child wonder, fronts a tasteful band that has been playing some of the finer hotels in the country. Its manner is mellow, its library sparked with a number of international tunes, and always the "stardust" piano of Straeger is featured. Once in the employ of Paul Whiteman, Straeger has also been arranger, vocal coach, and accompanist for a number of important singers. Among them was Kate Smith, for whom he wrote the famous arrangement to "God Bless America." Straeger's sweet piano is rated high in its idiom.

DAN TERRY

Record Company: Columbia
Booking Office: MCA

Young, trumpet-playing leader has a swing dance band that plays modern, boogie arrangements, seasoned liberally with Latin and ballad tempos. Geared to the teenage and college set, crew plays the slow stuff with variations in color and moods.

PIERSON THAL

Record Company: None
Booking Office: MCA

The blending of sweet swing and the classics is the forte of Pierson Thal, an engaging young bandleader who began his career as a student of serious music. During his army tour during World War II, he was featured soloist on many radio programs including Tommy Dorsey's "Khaki Serenade." His recently reorganized band has been featured in key hotels, supper clubs and country clubs throughout the country. Baring intermissions, Thal pleases the customers with renditions of piano classics.

HANK THOMPSON

Record Company: Capitol
Booking Office: Independent

Hank's had a money-making (for both him and promoters) band for a good while now, and the sales records hung up by some of his recent Capitol records haven't hurt at all. It's an authentic western band that gets a good swing, puts on a happy show, and is equipped to handle almost any sort of job. Leader's voice and personality the big selling point.

CLAUDE THORNHILL

Record Company: Kapp
Booking Office: Willard Alexander

Back on a rigorous schedule this year, after confining his efforts chiefly to the west for some time, is Thornhill, whose distinctive piano and lush orchestral sounds were by national favorites for years. Band still is essentially "pretty," and its swing fare is done with a subdued pulse. Full, lovely sounds and personally-styled arrangements make this one of the most listenable of groups. A good buy for locations as well as dances.

LEE VINCENT

Record Company: Collectors Club
Booking Office: William Honney Agency

A favorite among the Eastern colleges, this territory band is also heard on Collectors Club records and has been featured at the Steel Pier, Atlantic City, for the last few years. Leader, in addition, does two disc jockey shows over Wilkes-Barre's WWHL. Band is strictly a dance outfit, pacing rhythms to the young crowd.

FREDDIE WACKER

Record Company: None
Booking Office: ABC

Freddie Wacker and the Windy City Seven work out of Chicago essentially on single engagements, having been featured at clubs, jazz concerts, schools, society and convention parties. They have appeared on TV and radio, and at the Blue Note. They are scheduled to record in July. The group spotlights Chicago's top jazz men, playing dance music with a strong accent, although a large percentage of their work is of a more commercial flavor, including specially arranged ballads, show tunes, and Latin numbers. They make a sharp appearance, with Freddie Wacker as drummer and master of ceremonies.

BUDDY WAPLES

Record Company: None
Booking Office: Independent

Danceable tempos and a strong spicing of Latin rhythms are part and parcel of the Waples output. Leader's piano is featured, along with songs by Charco, the ork's former vocalist. Hotels and clubs are the Waples' mainstay.

LAWRENCE WELK

Recording Company: Coral
Booking Office: MCA

Bubbly, bouncy dance stylings are uncorked by the "Champagne Music" maestro, who specializes in medium-tempo, utilizing much clarinet, considerable organ, a touch of accordion, and a soft background of saxes. Strings are called forth on slow, sentimental ballads, and overall effect is one of decidedly melodic overtones calculated to draw both kids and older crowd onto the floor, without baffling either. A tremendous draw on TV, and with the ballroom set, as well.

"WHOOPEE JOHN" WILFAHRT

Record Company: Decca
Booking Office: Independent
(374 Wabasha St., St. Paul, Minn.)

One of the best-known and most well-established oldtime bands in the country. Has been working for many years out of the Twin Cities and never lacks for dates. Was second artist ever to sign with Decca, and continues to wax regularly for them. A big favorite who knows all the tricks and tempos.

BILLY WILLIAMS

Record Company: Coral
Booking Office: MCA

A former Sammy Kaye vocalist, Williams fronts a band that features danceable, popular music. The Williams aggregation concentrates on the south and southwest having appeared at the Hipe Hotel in Houston, the Jefferson in St. Louis, the Jung and Montezuma in New Orleans, and the Southern Mansion and Edities in Kansas City.

STAN WOLOVIC

Record Company: ABC Paramount
Booking Office: WKBK, Chicago, Ill.

Wolovic's Polka (Chips band is one of the most of its kind. With an excellent LP and two singles to its credit, to date, the band should prove a success wherever it appears. Wolovic and the band are regulars on the ABC-TV network show, It's Polka Time, and have had wide national exposure. This is an ideal group for polka sessions.

FRANK YANKOVIC

Record Company: Columbia
Booking Office: MCA

Just five pieces strong, but one of the most sought-after bands anywhere. Band makes it a habit of filling ballrooms, usually draws a tremendous response. It's a polka band, of course, and the most popular around. They often outdraw top name bands, and have set attendance records at some big ballrooms. Started a TV show in Chicago this spring.

FRANK YORK

Record Company: Coral
Booking Office: Independent

Violinist Frank York, who started in the classical field, has proved himself in others as well. From jazz he went as a single into a New York restaurant where patrons thrilled to his execution of exciting gypsy music, and from there to the leadership of a dance band (since 1950, has been tops in the Chicago area.

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By Nat Hentoff

The Organization Girl: Teddi King's most recent RCA Victor single is a meretricious piece of quasi-rock-and-roll material, *Should I Ever Love Again*, and Teddi strives mightily to hide her sensitivity in the "interpretation." She succeeds. This record dishearteningly underlines what strikes me as one of the most misguided careers in recent years.

Teddi could have become—still could become—one of the most creative non-classical singers of our time. I don't



use the word "jazz," because I don't want this particular discussion to be hung up on the semantic hassle of what constitutes a "jazz singer." I'm talking about taste, imagination, musical integrity — popular singing as a valid, searching way of self-expression.

Teddi has technical resources superior to any one now in the field. That she is also capable of deeply moving artistry was proved a few years ago in her badly recorded, badly accompanied LP, *'Round Midnight* (Storyville 10" 302) that is nonetheless one of the major vocal experiences in the last decade.

AFTER THAT LP, Teddi gradually has slid into organization-thinking on her recordings. Her most recent album was a boneless Victor collection, *To You*, for which Fred Reynolds chose a set of alarmingly insipid backgrounds.

Teddi's manager is George Wein. George is intelligent and knows more about the music business in its multiple demanding aspects than anyone else I know. There's no doubt that George is directing Teddi's career in what he considers the best road to wider public acceptance. (I find, however, his explanation of the rock-'n'-roll fiasco to be uniquely remarkable: "I wanted her to learn to sing on the beat.")

I disagree thoroughly with George that the way to durability as a singer is the way he has chosen for Teddi. The ones who last—if they have the initial ammunition — are the ones who have been truest to the best and most challenging parts of themselves. There are scores of organization girls who can knock out *Should I Ever Love Again*, because that's the best they can do. But why should Teddi waste her time—and reputation—on one-day slot machines?

THE BASIC culpability is with Teddi. Wein and Victor are advising her according to what they honestly feel will better her career. They happen, in my opinion, to be quite wrong. But of what of Teddi? She apparently has been malleable all the way. I'm told that the rock-'n'-roll insult would not have been recorded if she had objected. But she didn't.

Teddi still has time—time to be Teddi. The reason I spend this amount of

space on the subject is because I have so much faith in what she's capable of becoming. The answer is in herself.

If she wants to be—and remain—herself badly enough, she'll fight for herself. And if necessary, she may have to scuffle a while. But I don't think she'd have to. That's the sharp irony of the situation. If Teddi had enough faith of her own in Teddi, she could become, I feel, much more commercial, a much more important vocal personality than she is now.

THE STARS WHO aren't falling stars have remained because they're instantly identifiable as not being conformist (at least not for long), as not being so malleable that they have become faceless and bodiless.

A lot of persons still remember Lee Wiley. Lee's technical equipment never has been extraordinary; her singing is, in a way, small-scaled in its emotional and imaginative range. But she's always been Lee Wiley. Once in a while, she has tried to conform but quickly recoiled. It didn't work, for one thing. It wasn't worth it, for another.

If you wear too many masks too long, you eventually can find it impossible to recognize yourself.

perspectives

By Ralph J. Gleason

THE CREATIVE ARTS auditorium of San Francisco State college is located among the softly rolling hills adjacent to the ocean and swept by the cool breeze from the Pacific. It is one of the most beautiful auditoriums I have ever been in, an esthetically pleasing, functional, and thoroughly comfortable hall. In addition, it has perfect acoustics.

To hear the Modern Jazz Quartet at any time is a pleasure, but to hear it under such circumstances as these is just about all one can ask. It is only to be hoped that eventually there will exist a network of such halls where jazz groups can play at least a major part of the year as concert groups now do, and earn enough to make it worth while.

The audience at the MJQ's concert there was exceptional. The students came in plaid shirts and khakis, and they listened. You could have heard a pin drop. Even John Noga and Guido Caccianti, the owners of the Black Hawk where the MJQ was appearing, were startled by the sound of a door opening in the back of the hall.

BUT THERE IS more to say about the MJQ than the quality of its music. These four men are among the very few jazz artists who know how to walk out onto a stage, how to take a bow, and how to lend dignity and stature to their art by their appearance.

This has been evident in the past but it was underscored for me by the way in which they looked at this concert.

It would do most jazz musicians good to study on-stage behavior from the



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MJQ for a while. They control the lighting, the setup, and their own presentation like the professionals they are—and so many groups are not.

IN DIRECT, and somewhat pathetic, contrast to this was the Dixieland jamboree staged at the San Francisco Civic auditorium early in March for the benefit of the symphony pension fund. It raised money (it was a good cause), but it is too bad that the introduction to jazz for many symphonic musicians and for many symphony patrons was on such a level.

With the exception of a few moments—such as Earl Hines' solo with the symphony string section, Vince Cattolica's blues clarinet, and Burt Bales' dignified piano solos—the concert was less jazz than a vaudeville or a Gay Nineties show.

If symphony members and patrons thought jazz was blatant before the jamboree, they were convinced of it afterwards. And on the basis of what they witnessed, they were right. In addition, there was a comic disc jockey emcee, who seems to have learned his trade at Kiwanis club meetings, and a girl singer who sounded like a bush league Beatrice Kaye.

Many of the groups rambled on to the stage—though in their defense it must be said that the event was staged with magnificent stupidity—played sloppily, and goofed all over the place.

I love good Dixieland (and Bob Scobey's band played very well that night, it should be added), but most of this was not even that. Most of it sounded a good deal like a travesty on the music they claim they admire.

feather's nest

By Leonard Feather

BELOW IS A recent tape-recorded interview with Teo Macero, which took place immediately after his recent *Blindfold Test*. It is a postscript to my previous answer in this column concerning what I feel is the increasing rapprochement between jazz and classical music.

Macero stated, "I think jazz and classical music are moving closer together." He was then asked to cite some examples, and the dialog ran as follows:

MACERO: Some of the things Teddy Charles has done and Charlie Mingus, and maybe a few of Jimmy Giuffre's and J. R. Monterose's show this. The Shelly Manne thing—I think Volume 2.

There are some excellent things there that convince me that jazz and classical music are coming together and just a couple more years would do the trick. But suddenly they seem to have stopped that on the West Coast. Giuffre now has a different approach and isn't doing the things he used to . . . Mingus' *Minor Intrusion* has everything well thought out, is clear cut, and has a real development of ideas. It has a classical approach, yet it's basically very jazz.

A recent thing for percussion by Teddy, which was done at Cooper Union a few weeks ago, was a gigantic piece. It had everything—feeling, warmth,

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jazz Teddy blew, and he also had things written; it was a well-thought-out piece. I have the title at home, but can't remember it now.

FEATHER: Do you think any of the Kenton arrangers—Russo, Graettinger, etc., have done anything to bring jazz and classical music together?

MACERO: Russo has, in his *Music for Saxophone and String Orchestra*. It was a quartet of instruments—piano, guitar, and double bass, I think. This was the kind of thing that proves to me jazz and classical music are coming closer together, because again the ideas are developed. He has room for improvisation by the soloists, too.

It's never been performed that I know of. I think it was written for Lee Konitz or someone. I have the parts at home and I hoped it would be done this year.

FEATHER: Don't you think it's becoming more difficult to tell by listening to a record of something written whether it's being played by jazz and/or classical musicians?

MACERO: I don't know.

FEATHER: Would you say that you could always tell?

MACERO: No, because I've found that I'm sometimes mistaken, but there are some things that are quite obvious. I think all the things you played for the *Blindfold Test* are by jazz musicians with the exception of one—there might have been some studio men involved in that big piece and another one that has a definite kind of sonority—that thin quality in the first one you played. (Right. It was *The Queen's Fancy*, by the Modern Jazz society.) And the one that I thought at first might be Kenton and then decided it wasn't. (Wrong. Johnny Richards used almost all jazzmen.) Jazz should move closer to classical music and vice versa. It has to move—there's no way of getting around it if it's going to survive.

FEATHER: If it blends into something else, doesn't that mean it loses its identity?

MACERO: It's losing its identity but gaining something, too. I think when a person gets married, it's the same thing. You're associated with a certain kind of thing, and as soon as you get married, you fall into something else, but at the same time another part of your personality develops. You're still an individual, but you evolve to a new kind of person.

FEATHER: Do you think the kind of jazz as represented by small groups playing simple arrangements will also survive?

MACERO: Yes, I do. There's always a place for that, for Dixieland and for all kinds of music. We need all kinds. In fact, I myself want to make some records like Miles and Charlie Parker, but today I talked to one guy, and he said, "You've got to bring me some tapes. I've got to hear what you're doing." He had heard the *What's New* album and said, "You're too far out for me." There were some pretty conservative things in that—*T. C.'s Grooves* and the ballad, but they want me to bring tapes and show how commercial I can get. Ha! Ha!

Don't Knock The Stock, Says Arranger Albam

(Ed. Note: Manny Albam has written for Count Basie, Woody Herman, Stan Kenton, Charlie Spivak, Charlie Barnet, Georgie Auld, Charlie Ventura, and other bands. In recent years, he has been especially active in writing for recording dates for many labels. He has his own album in Victor's Jazz Workshop series, LPM 1211).

By Manny Albam

THIS ARTICLE will deal with the stock arrangement, its place in the scheme of the modern musical organization, and an evaluation of the merits of the present-day stock.

The functions of the stock arrangement are:

To provide an inexpensive library to those bands which are not of high-powered budget capacity; to provide playable forms of arrangements for the youngsters in the dance band so that they may, early in their experience, learn of the form and usefulness of arrangements in general, and, as in the case of the "recorded by this and that band" stocks, to give musicians an insight into the workings of the name bands.

Stock arrangements can be categorized in the following manner:

- The pop tune, all-purpose arrangement which provides for many instrumental combinations, plus allowances for male and female vocal choruses.

- The aforementioned big-band, as-recorded-by arrangements, which closely approximate the scores of the name bands, even on some occasions having the individual jazz solos cued in the parts.

- The combo orchestras which are specifically tailored to small group requirements. In this category are to be found Dixieland groups and/or combo books and the recording arrangements of small modern groups of all styles.

- A potpourri of dance stocks, which are based on dance styles such as waltz medleys, tangos, mambos.

In the jazz field, I can recommend the many small-group arrangements which are issued by a host of publishers. These generally are charts which are transcribed from recordings of the tunes described.

The Gerry Mulligan series, the Jazz Messenger series, Al Cohn's Natural Seven series, Shorty Rogers' stocks, Dave Pell's, Dizzy Gillespie's, and many others can be found on the racks.

The young jazz performer can depend upon these to be pretty faithful transcriptions and can find them invaluable in learning the tunes and chord progressions.

THESE MANY arrangements are malleable enough to be played by other than the instruments originally used in the recordings and can be made into more individually tailored arrangements.

There are also available in book form many of the original solos by a host of artists for the study and, if desired, the emulation of the jazz



Manny Albam

soloist on a favorite record. *Down Beat*, off and on, has printed this type of educational material for years.

For the dance band, there are to be found stocks with great merit, such as the extremely valuable Basie series, the Woody Herman, Benny Goodman, Stan Kenton, Les Brown, Artie Shaw series. The Basie stocks, incidentally, can be found in the libraries of many of the name bands. These, in the main, are not voiced precisely as the original, but the restrictions of stock scoring dictate these alterations.

These are the cream of the stocks principally because they were not originally meant as such. They all sound best with a large band, and the disheartening fact is that most of them are many years old and do not represent the present libraries of the bands.

EVERY NAME dance band has in its library any number of Latin stocks which are particularly effective in getting the essence of the various dance forms in easily playable arrangements.

These are generally considered a must for the dance band, and the majority of name leaders are of the opinion that these stocks save them money, leaving them more funds to develop their pop and jazz book. Unless the arranger can come up with an original mambo or cha cha from time to time, these stocks serve their purpose adequately.

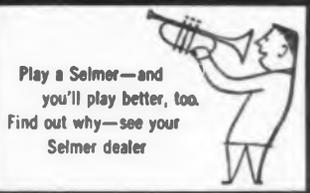
It is in the ordinary pop or standard group of ready-mades that I feel there is a need for vast improvement. The accepted form has been beaten into the ground for years and, with the advent of the triple-threat stocks, has been laid to rest.

The form of intro to the sax and/or brass or male vocal into the trombone solo and/or female vocal into the sock chorus is next to unbearable when consideration is given to originality. Very rarely is the pop stock freed of this formula. The inevitable alto solo introduction is yet with us. The demands of

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up-to-datedness have not been felt by the pop publisher. The chord changes are generally very banal and without imagination, and it is only when the songwriter has had an insight into more interesting changes that the stock becomes more pleasing to hear and play.

THE STOCK arrangement is first and last to be considered as not the answer to an arranging problem for any group but as an inexpensive medium through which a group can adequately perform the duties of their particular bent. The stock never can replace the original for freshness in seriously approaching the problem of musical expression.

A stock band can work, but it cannot hope to achieve the original stamp of the name band. All that can be hoped for is that where the stock portrays the originality of an already established arrangement, the young musician can gain invaluable experience of a name-band type with musicians of his own caliber without undergoing the anxieties experienced in too early entrance into the big time.

This type of learning is invaluable to those who feel that they can go from the high school or neighborhood band into professional status. The pop arrangements should challenge the young arranging mind into producing a more original product even if at the outset he does no more than doctor the stock in its existing form.

The crop of today's arranging talent is an outgrowth of the young eagerness to play something better than the stocks upon which they were weaned. Tomorrow's arranger undeniably will follow this same road. Most of the arrangers of today grew up playing stocks, and the library of their era dictated their desire to write.

Basically, the stock is necessary in the growth of the future professional musician because of its economic function. I for one will not knock the stock.

**Selmer Distributing 'Saints'
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Chicago—H. & A. Selmer, Inc., the music instrument manufacturer, is distributing a Billy Maxted Dixieland band recording of *When the Saints Go Marching In*, with commercial lyrics, for dealer and radio use.

The 78-rpm record, featuring vocal by Julie Conway, contains a series of one-minute spot announcements on the reverse side. Dealers may obtain copies, at \$1 for the first copy and \$1.95 for additional copies, from Selmer at Elkhart, Ind.

Rudy Viola Opens Office

New York—Rudy Viola, formerly head of the jazz department at the Willard Alexander agency, is now in charge of his own office, Superior Artists Corp., located at the Shelton hotel. Working with him is Celia Mingus, also formerly with Alexander. Among the units being booked by Superior is the String Jazz quartet, a creation of bassist Vinnie Burke.

strictly ad lib 

(Continued from Page 10)

Art Taylor, and Tommy Potter will play a concert at Long Island University's Brooklyn extension April 12 at 8:30. Tickets are \$1 . . . Jake Hanna, former drummer with Toshiko, has joined Buddy Morrow . . . Bernard Peiffer to the Composer again in July and November.

Entertainment - in - the - Round: Ted Heath expects to return in April, 1958, and may start in Canada and work down the west coast . . . Rosemary Clooney plays Britain in April . . . Guy Mitchell and Stan Kenton co-lead an Australian tour April 13-27 . . . Faith Winthrop at the Village Vanguard . . . Joe Saye doing five weeks of piano soloing at the Drake hotel in the Bahamas . . . Bobby Short continues to be held over at the Red Carpet . . . Sonny Dunham has been working weekends at the Meadowbrook . . . Felicia Sanders at the Bon Soir.

RECORDS: ABC-Paramount reports sales for January and February this year 400 percent higher than for the same period in 1956.

Chicago

JAZZ, CHICAGO-STYLE: The George Shearing quintet is in residence at the Blue Note. Bob Scobey and Dixieland crew, including Clancy Hayes, invade on April 17. The battle of the big bands begins May 1, when Maynard Ferguson brings his edition to the Note for two weeks. Woody Herman leads his herd in May 15, with Count Basie returning for one week May 29 . . . The Chico Hamilton quintet, with Paul Horn on horns, is at the London House. Dorothy Donegan's trio takes over May 1. The month of June at the London House means the arrival of an all-star quartet, comprising Buck Clayton, Milt Hinton, Jo Jones, and Hank Jones. Future London House bookings include Paul Smith (July 3) and Hazel Scott (Sept. 4) . . . Sarah Vaughan assumes command of Mister Kelly's for four weeks on April 9. Dinah Washington follows on May 6, with a Buddy Greco-Teddi King bill set for June 4.

Steve Gibson and his Red Caps, plus Damita Jo, open at the Preview April 17. The upstairs Modern Jazz Room will be dark until May 1, when Stan Getz returns. Other MJR bookings set Modern Jazz Quartet (June 19), and include Kai Winding (May 29), the Gerry Mulligan (July 10) . . . The Chubby Jackson quintet, with Cy Touff and Sandy Moses, continues at the Cloister Friday through Tuesday. Dick and Kiz Harp are on the Cloister bill on the same schedule . . . Jimmy Gourley's trio, with Don Newey, piano, and Jerry Friedman, bass, is at the French Poodle, Clark and Oak . . . Franz Jackson and the Dixieland all-stars continue weekends at the Red Arrow in Berwyn.

The Gus Allen-sponsored firehouse concert series, in the Glenbard firehouse in Lombard, featured Bob Scobey and Clancy Hayes recently . . . A Paul Severson septet LP, featuring Severn, trombone; Kenny Soderbloom, tenor; Warren Kimo, trumpet, and Ed Higgins, piano, has been released by



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Replica Records here. Higgins recently joined the band at Jazz Ltd. . . . Fred Karlin, arranger-composer-director, announced changes in the personnel of his octet, including the addition of Bill Porter, trombone; Jack Noren, drums, and Jim Atlas, bass. The octet has another concert session planned for the Key of C . . . Andy Anderson's new band is set for dates at the Marine ballroom April 12 and the Lions ballroom April 23 . . . Harlan Abbey, press rep for the Preview-Modern Jazz Room here, has joined the staff of station WKZO, Kalamazoo, Mich.

Hollywood

JAZZ SCENE: What's been brewing for a year has finally come to pass: the bottom's fallen out of the jazz club business here. With Jazz City closed and Zardi's panicked into forsaking jazz, only fulltime jazz spot downtown Hollywood is Peacock Lane. Pete Vesicio, operator of the Lane, gives the club three months maximum to weather the storm. Cause of the trouble? Prices of name jazz attractions are sky high; clubs have to slap on covers, minimums, and admissions to make the nut — and the public shies away. Basie, Ellington, and Kenton, all slated to go into Zardi's, will not be booked. The Tiffany's going calypso. That leases The Haig the only jazz spot in L.A. Where are local jazzmen going to work now?

NITERY NOTES: Erroll Garner is still the king of Hollywood & Western. He's drawing strong at the Peacock Lane . . . Art Pepper quartet closed jazz policy at the Tiffany for two exciting weeks. Pepper's new album, Modern Art, has just been released on Intro . . . Howard Rumsey may have to hold his annual Easter inter-collegiate jazz festival out on the beach: he's gotten so many out-of-town applications from groups, the Lighthouse is going to look like the inside of a sardine can . . . Next door at the Hermosa Inn, T. Riley's Saints have resumed Sunday afternoon bashes. They made Stars of Jazz teleshow (ABC-TV) March 18 . . . Homer Hopkins, new owner of the Topper club in Rosemead, says he'll take "a rest from jazz for awhile."

In his first visit to the coast in 10 years, Earl Coleman is currently headlining the show at The Oasis . . . Pianist Ken Clarke has a jumping trio at the Flamingo down in Orange, with Joe Nutter, tenor and Jack Candelori, drums . . . Red Mitchell quartet, with J. Clay on tenor and flute, still swinging at The Haig . . . Drummer Ronnie Boyd took a combo into South Gate's Blue Note with Bill Trujillo, tenor; Porky Britto, bass; Sy Johnson, piano . . . The Paul Togawa combo is working weekends at the El Sereno. Group played recent Embassy concert with Max Roach, Art Pepper, Chico Hamilton, Hampton Hawes, et al . . . The wierd Wiere Brothers brought their zany act into the Statler's Terrace room, March 14.

ADDED NOTES: Mel Torme recorded his California Suite for Bethlehem; it was originally released on Capitol years ago. Marty Paich Dek-Tette did the backing . . . Claude Williamson has signed with Associated Booking. If present talk jells, he and Art Pepper will make a road tour under A.B.C. aegis . . . Corky Hale is now proprietress of a women's sportswear store on

the Sunset Strip . . . Howard Lucraft and ex-English drummer Low Jacobson have formed the Hollywood Songwriters Bureau with purpose of furnishing aid to aspiring cleffers . . . Trombonist Dick Kenney has joined the Les Brown band in the second chair.

DOTTED NOTES: More and more jazzmen are using George Fields' Audio Arts studios for record dates. George seems to have a way with him of making everybody comfortable . . . Andy Mansfield, deejay on KFI's America's Popular Music Saturday night show, devoted the entire program March 9 to Bix Beiderbecke's birthday.

—Gyan

San Francisco

The Modern Jazz Quartet did excellent business during March at the Black Hawk. Dinah Washington opened there March 22, followed by Erroll Garner April 9 . . . Eddie Duran, guitarist who has recorded with Cal Tjader and Vince Guaraldi, has recorded his own LP for Fantasy . . . Earl Hines is rehearsing a big band . . . Muggsy Spanier flew in from Chicago to open with the Hines All-Stars at the Hangover, replacing Jackie Coons. This is Spanier's first date as a sideman in almost 15 years.

George Lewis' trip to England to play with the Ken Colyer band has been postponed, and Lewis returned from New York to rejoin his own group at the Tin Angel . . . Lizzie Miles left Bob Scobey's group and remained in New Orleans when Scobey departed for Milwaukee, where he opened March 22 at the Brass Rail. Scobey is now using two trombones, Jack Buck and Doug Skinner; Dave Black, ex-Duke Ellington drummer; Pete Dividio, tenor and clarinet, plus the veterans Ralph Sutton, piano; Clancy Hayes, banjo, and Jim Lenhart, bass . . . Cal Tjader, currently at the Interlude in Los Angeles, is working out an eastern tour for this spring.

—ralph j. gleason

Boston

The Modern Jazz Quartet is slated for a concert at Jordan hall April 27 . . . The Herb Pomeroy band will leave Boston for an engagement at Birdland during May . . . Bob Friedman was granted a leave of absence from teaching duties at the Berklee music school to spend two weeks playing baritone with the Woody Herman band . . . The Storyville story: Sarah Vaughan, now through April 7 . . . Gene Krupa opens on the 8th. Dizzy Gillespie and his merrie band commence a diplomatic mission on the 18th.

—eal kolbe

Washington, D. C.

Weekend Dixieland sessions at the Four Corners inn at nearby Jackson-ville, Md., feature Wild Bill Welton, cornet; Country Thomas, clarinet; Pete Hart, trombone; John Eaton, piano; Bill Goodall, bass, and Walt Gifford, drums. Thomas, Eaton, Gifford, and Doug Goss, bass, make up the new quartet at the Quonset supper club . . . The Vineyard is packing them in for Wednesday-through-Sunday sessions featuring Dick Williams' group (Bill Potts, John Beal, Al Seibert), plus guests . . . Duke Ellington returned home for a concert-dance last month at the Masonic temple . . . Johnny Long's band

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—paul sampson

St. Louis

Stan Gets moves into the town's No. 1 jazz spot, Peacock Alley, for eight nights beginning April 19. This is Stan's first local club appearance since early '52 . . . Bobby Graf, former Woody Herman tenor man, was home briefly and before heading back to the west coast blew at the Turf lounge. He recently cut an LP with Chet Baker . . . Pianist, vocalist, composer, Tommy Wolf is back after a four-month stint at Gatsby's in New York . . . Strippers and modern jazz share the spotlight at the Tic Toc. Harry Stone's swinging quartet has been installed as the house band.

—ken meier

Detroit

Big-band music is available to Detroiters at the Roosevelt lounge. Buddy Hiles leads the band and Sonny Carter is featured on vocals . . . At the Flame Show bar, Louis Jordan and his Tympany Five are jumping . . . Marian and Jimmy McPartland did a two-weeker at Baker's Keyboard lounge . . . Baritone saxist Beans Bowles has the gig at the Frolic Show bar. He features trumpeter Albert Aarons.

—donald r. stone

Cleveland

The Mirror Show bar is featuring the Four Jacks: Lambert Ellis, organ; Willie Parker, tenor; Don Banks, guitar, and Ray Banks, drums . . . The Dave Brubeck quartet is at the Modern Jazz Room, with Helen Merrill to follow April 7 . . . Bud Powell was at the Loop Lounge last week; the Woody Herman band holds forth this week, with Calypso Eddie and his Islanders coming in next week . . . Local pianist Jimmy Saunders is fronting the band at Lake Glenn on Route 8 between here and Akron . . . Organist Orville Johnson continues at the Corner Tavern.

—jan frost

Pittsburgh

James Moody, in town with a sextet at the Midway, announced plans to compose a symphony, combining classical and jazz concepts. The Miles Davis quintet is at the Midway currently, with Kai Winding's group set to follow April 8 for one week . . . Two of this city's best trumpet men, Danny Conn and Tommy Turantino, are set as part of a new group reported slated for the Crawford Grille No. 2 sometime in June . . . George Zinsser's band, which appeared at the Pittsburgh Press Club show early in March, may be featured at the Spring Jazz festival here . . . Al Morell's group, with singer Helen Curtis, is at the Park Casino . . . Chuck LeRoy and quartet are at the Cove.

—bill arnold

Montreal

CBM's Jazz at Its Best will celebrate its seventh birthday in June, and plans call for several local musicians to be represented on the anniversary program . . . Gordie Fleming's quartet has replaced the Bill Moodie trio at the Normandie room of the Sheraton-Mount Royal hotel . . . Florian Zabach returned to Montreal in March for a week at the El Morocco.



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By Hal Holly

Johnny Desmond's arrival in Hollywood to make his film debut, starring in a little film musical tagged *Calypso Heat Wave*, gave us a chance to renew an acquaintance with the singer that dates back to the early World War II years when Johnny visited Hollywood with Gene Krupa.

Visiting celebrities rarely have anything to say in interviews. But Johnny, as we recalled, is more articulate and wide awake than the general run of music personalities. So we stopped off at Columbia for a few questions, first of which was: Did he want to make a serious try at acting?

"Very definitely," Desmond replied. "I've had experience now on the stage in New York and on television, in which I've done several shows on which I appeared essentially as an actor rather than a singer. The reactions were very encouraging. I guess that's why I'm here on this picture, because, along with a lot of other established singers, I haven't had a real hit record in a long time. The record business is very perplexing these days, to say the least. Especially for singers with reputations.

"This role I'm doing here is rather promising—a chance to show what I can do. I'm a singer who is under contract to a record company which is taken over by gangsters associated with the jukebox business. More action than in the usual musical."

As of this writing, other musical attractions set for *Calypso Heat Wave* included the Hi-Lo's, the Treniers, and Meg Myles. More are expected to be added. Johnny isn't fooling himself that *Calypso Heat Wave* is likely to win any awards for him or anyone else.

But nobody is laughing off producer Sam (Swinging Sam) Katzman, whose *Rock Around the Clock* and *Don't Knock the Rock* bid fair to outgross many of Hollywood's more costly and pretentious movies.

Is it true that Desmond now owns the rights to filming the story of Russ Columbo?

"Absolutely," said Johnny. "I've cleared all rights with members of Columbo's family. The court actions are all settled, and the property is definitely mine.

"I've already been offered \$50,000 for the rights by one singer, but I want to do it myself. I may conclude a deal with Columbia while I'm here on this picture. A well-known producer wants to make it with Tony Curtis as star, using my voice. But I refused. I figure it's my best chance to do something really big, and I want to do it all on my own."

ON AND OFF THE BEAT: Verve Records advertises its new rock 'n' roll star, Rock Murphy, as the "guitarist heard throughout Universal-International's *Rock, Pretty Baby*." Down Beat readers know Rock Murphy as jazz poll winner Barney Kessel . . . High Society producer Sol Siegel has registered the title *True Love*, from the film's top song, as title for a tentative Bing Crosby starrer . . . Carmen Jones, reissued on the strength of Harry Belafonte's smashing success with calypso, bills the star as "Famous Calypso Singer," but Harry doesn't sing a note in *Carmen Jones*. His vocals were dubbed by an operatic tenor . . . Of course, Hollywood is rapidly getting on the calypso merry-go-round. Bel Air Productions' *Bop Girl* (another rock 'n' roll opus) has been retitled *Bop Girl Goes Calypso*. But Allied Artists has something more promising coming up in *Calypso Joe*, which will star Herb Jeffries . . . Jack Costanza signed to play bongos for dancer Tybee Afra in a bacchanal scene in Warners' *The Story of Mankind* . . . Have enough troubles and you might make the movies. Independent producer Albert J. Cohen is preparing a biofilm on Hal Grayson, a leading west coast bandleader of the '30s whose career ended in a neurological crackup.

Nelson Riddle is set to handle arranging on music numbers in *Pal Joey*, the Rita Hayworth-Frank Sinatra-Kim Novak co-starrer starting soon at Columbia . . . Tommy (Singing Idol) Sands, boosted by Capitol as hoped-for successor to Elvis Presley, signed a five-year pact with 20th-Fox . . . Songwriter Jimmy McHugh, his shiny pate decked in store hair, will play himself in *The Helen Morgan Story* (Ann Blyth, with Gogi Grant's voice). Jimmy was the late singer's accompanist in her early night club appearances . . . Mitzi Gaynor has snagged the prize role of her career, nurse Nellie Forbush, in the screen version of *South Pacific*.

By Will Jones

ED SULLIVAN is a music lover. Everybody knows that.

He has big opera singers on his program.

He's had Benny Goodman on his program.

He has whole shows that are tributes to composers.

And he isn't ever going to have Elvis Presley on his program again.

All right, so he has canceled his contract with the Metropolitan Opera, too. What does that prove?

Ed Sullivan, I tell you, is a music lover.

He has guilt feelings about it, sure. Who doesn't have guilt feelings about something? Sullivan's just happen to be about music.



I don't want to come on like an amateur psychoanalyst, but Ed Sullivan has been having a rough time of it lately.

First Steve Allen went and got Elvis Presley on his program. All the critics tuned to Steve Allen and wrote about Elvis Presley and ignored the opera singers on the Ed Sullivan show.

So Sullivan got Elvis Presley.

All the critics tuned to Sullivan. The public came back, too. Sullivan got viewers. He also got complaints about his taste.

What true music lover can stand to have millions of people complaining about his taste?

It shook him.

If Ed Sullivan didn't seem to be doing right by the Met, let's all just remember he's feeling a little insecure right now.

But his heart is in the right place. You could tell that by the way he handled Benny Goodman.

WHEN GOODMAN BROUGHT HIS BAND on the show, it was a problem for Sullivan. Sullivan is a music lover. He thinks Benny Goodman is great. But who else does?

Who else is just going to sit there and listen to Goodman and watch his guys blow and be content with that?

The movies used to approach this problem—timidly—when they put bands on the screen. Fancy lighting, trick shots, weird angles—everything but turn the band upside down.

Ed Sullivan isn't so timid.

He turned Goodman's band upside down, right there on the screen.

When Ed Sullivan likes something—music, even!—there isn't anything he won't do to help put it across.

A FEW WEEKS LATER, he had composer Frederick Loewe on his program. Sullivan called him Fritz and devoted the whole program to a tribute to him and his word-writing partner, Alan Jay Lerner.

Some of the original cast came on to do numbers from Loewe's and Lerner's *My Fair Lady*.

Loewe and Lerner chatted about how hard it is to write a show without love songs—yet with songs that become love songs outside the show.

They talked about how they approached the problem of writing songs that could be talked by nonsinger Rex Harrison.

Much as Sullivan the music lover may have enjoyed this fascinating shop talk, his guilt feelings came to the surface again. He hurried along to other things.

Among the things he hurried along to was one clearly designed to sell Lerner and Loewe. To whom? To his fickle public? To his shaken, insecure self?

LEARNER ONCE WROTE the words for a movie, *An American in Paris*. So what more fitting Hollywood-style tribute to Lerner and Loewe than a clip from the movie? A Gene Kelly-Leslie Caron dance number, with absolutely no words by Lerner and with music by Gershwin. Greatness by association.

Ed Sullivan is a music lover at a time when it's not easy to be a music lover.

But you mark my words on one thing:

He's going to have us all liking music one of these days.

(Will Jones' column, *After Last Night*, appears daily in the *Minneapolis Tribune*.)

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the devil's advocate

By Mason Sargent

Contemporaries: Fortunately most companies do not share RCA Victor's irresponsibility with regard to recording contemporary composers. Columbia has done important work in this respect, and its subsidiary, Epic, also has been increasingly active.

I would recommend Epic's first two releases in the Fromm Music Foundation Twentieth Century Composers Series: Leon Kirchner's *Trio for Violin, Cello, and Piano* and his *Sonata Concertante for Violin and Piano* (LC 3306); and indicative of how viable religious music can be in contemporary, individual musical languages are Wilhelm Killmayer's *Missa Brevis* and Lou Harrison's *Mass* (LC 3307).

Ed Cole of M-G-M remains the a&r man who has done more in this country for living composers than any one else in the record field. Of his recent releases, I list in order of my own preference:

Carlos Chavez' *Sinfonia No. 5 for String Orchestra* and Paul Ben-Haim's *Concerto Grosso for String Orchestra* with Izler Solomon conducting (E3423); a triptych of a sort composed of Alan Hovhaness' *Talin* (a concerto for viola and orchestra), Paul Hindemith's *Music of Mourning* for viola and string orchestra, and Odeon Partos' *Yiskor (In Memoriam)* for viola and string orchestra with the soloist on all three the superb Emanuel Vardi (E3432), and, finally, Henry Cowell's *Set of Five* for violin, piano, and percussion, Hovhaness' *Kirgiz Suite* for violin and piano, and Charles Ives' *Sonata No. 4* for violin and piano, *Children's Day at the Camp Meeting* (E3454). The expert soloists on the last set are Anahid (violin) and Maro Ajemian. Cole and M-G-M merit the support of everyone concerned with the living composer's fight for a hearing.

Capitol's recently revitalized classical department also has several contemporary sets of superior value: Ernest Bloch's *Suite for Viola* and his *Suite Hebraique* with William Primrose and pianist David Stimer (P 8355); Darius Milhaud conducting the Concert Arts orchestra in the best recording yet of his *Suite Provençal* and *Saudades Do Brasil* (P 8356), and a combination of Hindemith's *Mathis der Maler* with a first recording of Ernst Toch's unusually orchestrated *Third Symphony* in characteristically powerful and clearly shaped performances by William Steinberg and the Pittsburgh Symphony orchestra (P 8364). Capitol's classical packaging has improved noticeably.

An approbation, too, for Angel, which also has recorded several works of this century in excellent performances. The latest is a definitive version of Carl Orff's *Carmina Burana (Cantiones Profanae)* in an interpretation

supervised by the composer. Not for children (Angel 35415)...

Vocal Roots: There are four new exemplary sets of vocal music from the 12th century to the 17th that are both of considerable historic interest and of consistent, fresh enjoyment. In *Notre Dame Organa: Leoninus and Perotinus Magister*, counter-tenor Russell Oberlin, tenors Charles Bressler and Donald Perry, with Seymour Barab, viola, perform works by these 12th century composers that were designed for performance in Notre Dame (*Experiences Anonymes* EA-0021). From the 16th and 17th centuries, the Sistine Chapel

In Retrospect

(Continued from Page 16)

performances by concert orchestras, dance bands, organized combos, spontaneous blowers, and intimate singers. The decor of each room—drapes, lighting, etc.—was convertible to fit the performer. It was a glorious year and a half for many of us, and for many musicians.

Unfortunately, while the musicians union showed signs of recognizing the difference between playing-for-a-living and playing-for-joy-and-learning, too many musicians wanted it to be a bell while they blew, but a gig at paytime.

In an effort to meet rising expenses with dwindling income, the management cut back to a single large room, a V-shaped dance floor with the V's blunted point touching the bandstand, tables to the left for night club patrons, and rows of seats to the right for concert audiences, with additional seats in the rear balcony. But by now it was too late. Idealistic, artistic, unrealistically before (or behind) its time, Music City yet may be reborn.

FIRST THE jazz record broadcasts went, then the jazz clubs. Then, with the minor record labels' selling their masters into the majors' catalogs, with the foundering of the mail-order houses, and finally with Norman Grand's wholesale disposal of his Clef-Norgran-Verve-Down Home holdings, the entire jazz recording industry slowed to an imperceptible crawl.

But although the more obvious jazz interest of the middle and late 1950s subsided, the Five Quiet Years now have passed, not so grievously as 10 years before. And already 1967 has offered bright portents.

The precise future is, of course, unpredictable. Who would have foretold the events of the last decade?

(This is the last of three articles.)

Combo Arrangement

Beginning on the next page is the second in a series of arrangements designed to be played by rhythm section and any combination of Bb and Eb instruments, including the trombone. The rhythm section must include drums and bass; either piano or guitar or both may be used in addition. Best results will be obtained from these pieces if dynamics and markings are carefully observed and if a serious attempt is made to blend the wind instruments.

Trombone

'Topsy Returns,' By Jerry Mulvihill

Musical score for Trombone, showing five systems of notation. The first system includes a key signature change to one flat and a time signature of 8/4. The score is marked with sections A, B, C, and D. Dynamics include *mp*.

CHORDS FOR SOLOS

Chord charts for solos, showing four systems of notation. The first system includes a key signature change to one flat and a time signature of 8/4. The charts are marked with sections A, B, C, and D. Dynamics include *mp*.

Double Bass

'Topsy Returns,' By Jerry Mulvihill

Musical score for Double Bass, showing five systems of notation. The first system includes a key signature change to one flat and a time signature of 8/4. The score is marked with sections A, B, C, and D. Dynamics include *mp* and *rit.*. A section is marked 'SOLOS USE CHORDS OF PIANO PART'. The score ends with a double bar line and a repeat sign.

Piano - Guitar 'Topsy Returns,' By Jerry Mulvihill

OPTIONAL

2 STR BASSO

2 STR BASSO

CHORDS FOR PIANO

Gm6 Eb9 D7 Gm6 Cm6 Ab9 G7(b9)

Cm6 Ab9 G7 Cm6 Fm7 Bb9 Eb6

Ebm6 F7(b9) Bb6 Am7(b9) D7(b9) Gm6

Eb9 D7(b9) Gm6 Eb9 D7 Gm6

D.S. al

(2 STR BASSO)

Drums 'Topsy Returns,' By Jerry Mulvihill

HI-HAT - FOOT ONLY

BRUSH ON SN.D.

(NO B.D.)

B.D.

SOLOS - USE BRUSHES ON SN.D. - B.D. VERY LIGHTLY

D.S. al

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In Concert

band routes

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club; NYC—New York City; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Ave., NYC; AP—Allbrook-Pumphrey, Richmond, Va.; AT—Associated Talent, 185 N. Wabash Ave., Chicago; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtz Talent Agency, 185 N. Wabash Ave., Chicago; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtz Talent Agency, 214 N. Canon Dr., Beverly Hills, Calif.; MCC—McConkey Artists, 1780 Broadway, NYC; MCA—Orchestras, Inc., c/o Bill Black, 332 S. Michigan Ave., Chicago 4, Ill.; RMA—Reg Marshall Agency, 647 Sunset Blvd., Hollywood, Calif.; SAC—Shaw Artists Corp., 565 Fifth Ave., NYC; UA—Universal Attractions, 2 Park Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC; NOS—National Orchestra Service, 1611 City National Bank Building, Omaha, Neb.

Allan, Tommy (On Tour—Chicago Territory) AT
Anthony, Ray (Palladium) Hollywood, Calif., b
Bair, Buddy (On Tour—Texas, Southwest)
Barnet, Charlie (On Tour—West Coast) MCA
Barron, Blue (On Tour—Chicago Territory) MCA
Belloc, Dan (On Tour—Midwest) GAC
Beneke, Tex (On Tour—East Coast) MCA
Borr, Mischa (Waldorf-Astoria) NYC, h
Bostic, Earl (On Tour—West Coast) UA
Bradshaw, Tiny (On Tour—Midwest) UA
Brandwine, Nat (Waldorf-Astoria) NYC, h
Brown, Les (On Tour—West Coast) ABC
Brown, Ray (On Tour—Southwest) UA
Butterfield, Billy (On Tour—East Coast) MCA
Cabot, Chuck (On Tour—Southwest) GAC
Carle, Frankie (On Tour—Midwest) GAC
Cavallo, Jimmy (On Tour—Midwest) Al Dvorin Agency
Clarke, Billy (On Tour—South)
Cross, Bob (Statler Hilton) Dallas, Texas, h
Cummings, Bernie (On Tour—South) GAC
Day, Richard (On Tour—East) GAC
Donahue, Al (Statler) Boston, Mass., h
Donahue, Sam (On Tour—Midwest) GAC
Doresey, Jimmy (On Tour—East Coast) MCA
Eberle, Ray (On Tour—East Coast) MCA
Elgart, Les (On Tour—Chicago Territory) MCA
Ellington, Duke (On Tour—East, Midwest) ABC
Ennis, Skinnay (On Tour—West Coast) MCA
Ferguson, Danny (Statler) Detroit, Mich., out 6/1, h
Fields, Shep (On Tour—Southwest) GAC
Fifer, Jerry (Ray) Chicago, b
Fisk, Charles (Palmer House) Chicago, h
Flitzpatrick, Eddie (Majors) Reno, Nev., h
Flanagan, Ralph (On Tour—Florida) MCA
Galante, Al (oh Henry) Chicago, out 4/7, b
Garber, Jan (On Tour—Midwest) GAC
George, Chuck (Zutz) Vanouver, Wash., out 4/20, r
Grady, Eddie (On Tour—East) GAC
Hawkins, Erskine (Savoy) NYC, b
Herman, Lenny (New Yorker) NYC, h
Herman, Woody (On Tour—East Coast) ABC
Holday, Joe (On Tour—East) GG
Holland, Carl (On Tour—North) GG
Howard, Eddie (On Tour—Midwest) MCA
Jackson, Willis (Hurricane) Pittsburgh, Pa., nc
Jaquet, Illinois (On Tour—North) GG
James, Henry (On Tour—West Coast) MCA
Johnson, Buddy (On Tour—South) GG
Kaye, Sammy (On Tour—Chicago)
Kenton, Stan (On Tour—West Coast) GAC
Kink, Henry (On Tour—Dallas Territory) MCA
Kisley, Steve (Statler) Washington, D. C., h
Laine, Buddy (Chevy Chase) Wheeling, Ill., cc
Lane, Eddie (Roosevelt) NYC, h
LaSalle, Dick (Backstage) Phoenix, Ariz., out 5/4, nc
Lewis, Ted (El Morocco) Montreal, Canada, 5/13-19, nc
Lombardo, Guy (Syria Mosque) Pittsburgh, Pa., 5/6-8, t
Long, Johnny (Roseland) NYC, 5/1-12, b
Maltby, Richard (On Tour—East Coast) ABC
Mango, Dick (On Tour—Midwest) AT
Marler, Ralph (On Tour—East) GAC
Martin, Freddy (Cocanut Grove) Los Angeles, nc
Masters, Frankie (Conrad Hilton) Chicago, h
Mayo, Frankie (On Tour—Midwest) Al Dvorin Agency
McGrath, Don (Radisson) Minneapolis, Minn., h
McIntyre, Hal (On Tour—South) GAC
Morgan, Russ (On Tour—Midwest) GAC
Mooney, Art (Shoreham) Washington, D. C., 5/27-6/25, h
Morrow, Buddy (On Tour—South, Southwest) GAC
Munro, Hal (Milford) Chicago, b
Neighbors, Paul (Ellitch's Gardens) Denver, Colo., 5/8-29, b
Palmer, Jimmy (On Tour—Midwest) GAC
Pastor, Tony (On Tour—Midwest) GAC
Peeper, Leo (On Tour—Texas) GAC
Prado, Perez (On Tour—West Coast) MCA
Ranch, Harry (Wagon Wheel) Edgewood, Nev., 5/8-5/4, nc

Rank, George (On Tour—South, Southwest) GAC
Rayburn, Boyd (On Tour—East) GAC
Reed, Tommy (Muehlbach) Kansas City, Mo., h
Reichman, Joe (On Tour—Louisiana) GAC
Rico, George (Hayes) Jackson, Mich., h
Rudy, Ernie (On Tour—Texas) GAC
Rush, Otis (On Tour—Midwest) GG
Sands, Carl (Aragon) Chicago, out 4/21, b
Sedlar, Jimmy (On Tour—East Coast) MCA
Singer, Hal (On Tour—East) UA
Sonn, Larry (On Tour—East) GAC
Spivak, Charlie (On Tour—East Coast) MCA
Straeter, Ted (Plaza) NYC, h
Sudy, Joseph (Pierre) NYC, h
Thomson, Sonny & Lulu Reed (On Tour—West Coast) UA
Watkins, Sammy (Statler) Cleveland, Ohio, h
Williams, Cootie (Savoy) NYC, b
Williams, George (On Tour—East) GAC

combos

Austin, Bill (Crown Propeller) Chicago, 5/1-12, nc
Baker, Chet (Modern Jazz Room) Chicago, 5/13-26, nc
Cavallero, Carmen (On Tour—South America, West Indies) MCA
Chamber Music Society of Upper Clinch St (Band Box) Baltimore, Md., nc
Chavalle, Los (Montmartra) Havana, Cuba, out 5/6, nc
Colton, Sammy (Floyd's) Colorado Springs, Colo., nc
Columbo, Chris (On Tour—St. Louis) UA
Dixieland All-Stars (Red Arrow) Herwyn, Ill., nc
Donegan, Dorothy (London House) Chicago, 5/1-28, r
Eddie & Back (Riverside) Reno, Nev., h
Ferguson, Maynard (Blue Note) Chicago, 5/1-12, nc
Five Royals (On Tour—Miami Territory) UA
Four Bits (Royal Nevada) Las Vegas, Nev., h
Four Kings (Hacienda) Las Vegas, Nev., h
Gibbs, Terry (Hirland Tour) ABC
Giovanni (Campbell's Tavern) London, Canada, 5/8-13
Goofers (Twin Coaches) Pittsburgh, Pa., 5/10-22, nc
Gourley, Jimmy (French Poodle) Chicago, 5/1-19, nc
Greco, Buddy (Tropics) Dayton, Ohio, 5/1-19, nc
Hamilton, Chico (London House) Chicago, out 4/28, r; (Modern Jazz Room) Cleveland, Ohio, out 5/6, nc; (Crawford's) Pittsburgh, Pa., 5/6-18, nc
Hays, Debra (Bal Tabarin) Quebec City, Canada, out 5/12, nc
Henry, Clarence (On Tour—South) GG
Hunt, Pee Wee (On Tour—Midwest) GAC
Jackson, Bullwinkle (On Tour—South) GG
John, Little Willie (On Tour—East) UA
Jordan, Louis (Flame) Detroit, Mich., nc
Kaye, Mary (Ko-Ko) Phoenix, Ariz., 5/3-11, nc
Krackerjacks (Comber's) Brentwood, Md., out 5/12, rh
Krupa, Gene (Storyville) Boston, Mass., out 4/14, nc
Lane, Dick (Yeaman's) Detroit, Mich., 5/13-26, nc
Mann, Mickey (Nowak's) Kalamazoo, Mich., out 5/31, r
Manne, Shelly (Back Hawk) San Francisco, Calif., out 5/13, nc
Mason, Hob (Milla Villa) Slouz Falls, R. D., nc
McCormick, Johnny (Highland) Manassas, N. Y., 5/7-19, h
McLaurier, Sara (Flamingo) Pittsburgh, Pa., out 5/25, nc
McPartland, Marlon (Ottawa House) Hull, Canada, 5/6-10, nc
Midnighters (On Tour—East) UA
Muscats (Martha's) Memphis, Tenn., out 7/3, nc

(Continued on Next Page)

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Band Routes

(Continued from Page 72)

- Nite Owls (Brown Jug) Syracuse, N. Y., 5/6-
 12, nc
 Novelitas (Riviera) Las Vegas, Nev., out 5/21,
 h
 Prysock, Red (Rustic Cabin) Colmar Manor,
 Md., out 5/5, nc (Celebrity) Providence,
 R. I., 5/6-12, nc
 Puchinellos (Harmon AFB) Newfoundland
 out 5/10, MCA
 Quintetto, Allegro (Fazio's) Milwaukee, Wis.,
 out 6/6, nc
 Ravens (On Tour—Hawaiian Islands) UA
 Roach, Max (Show Boat) Philadelphia, Pa.,
 5/6-12, nc
 Salt (City Five (Dunes) Las Vegas, Nev., out
 4/17, h
 Shearins, George (Baker's Keyboard) Detroit,
 Mich., out 5/4, ac
 Shirley, Don (Embers) NYC, out 5/26, nc
 Shirley & Lee (Comedy Club) Baltimore, Md.,
 out 5/6, nc
 Slims, Zoot (Birdland Tour) ABC
 Somethin' Smith & Redheads (Safari) New
 Orleans, La., out 5/8, nc
 Stearns-Dudley Trio (Spot) Baltimore, Md., cl
 Taylor, Billy (Composer) NYC, out 5/29, nc
 Three Jacks (Wheel) Colmar Manor, Md., nc
 Thunderbirds (Comber's) Brentwood, Md.,
 5/14-26, rh
 Troup, Bobby (Keynote) Los Angeles, nc
 Tyrone's (Copa) Pittsburgh, Pa., out 5/4, nc
 Ventura, Charles (On Tour—South) UA
 Whinding, Kai (Continental) Norfolk, Va., BC;
 (Hiddecrest) Rochester, N. Y., 4/30-5/5, nc

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Caught In The Act

(Continued from Page 15)

of a basically attractive theme. This brevity handicaps the members of the group in terms of solo space.

The matter of solos is one of the basic flaws in the group. When the arrangements provide solo room, there is a persisting inconsistency of quality in the solos taken. The rhythm section is a driving force behind the front line, but at times the front line refuses to be driven, creatively speaking.

In ensemble passages, the group moves precisely; in solo context it falls below the creative level established by Karlin. When Karlin plays trumpet, as he did on only two tunes, his exciting, full tone and conception do much to inspire the other soloists. Karlin could do well to become a member of the group.

Audience Reaction: The audience, composed primarily of musicians and friends of members of the group, was enthusiastic in its response to the group's efforts.

Attitude of the Performers: The members of the group obviously enjoy what they're doing. They display a good deal of respect for Karlin's ability as a composer-arranger-leader.

Karlin says working with an octet is a refreshing experience. He states, quite honestly, that he is not satisfied with results to date but hopes to continue building. He feels that this debut, which he had taped for purposes of self-analysis, will contribute to the growth of the group in musically creative terms.

Commercial Potential: Although the group is a constantly growing one, as Karlin seeks growth, it can successfully compete with many contemporary groups of comparable size and sound. It is a group of inspired musicians headed by a genuinely talented young figure in jazz. It could succeed in many small clubs interested in a big sound. In addition, this is a virile unit, worthy of being recorded, particularly in the era of the trio sound.

Summary: Despite certain flaws indicated, this is a professional, well-rehearsed unit. Fortunately, director Karlin, who shares Charlie Mingus' concern for detail, is at work, modifying, altering, creating. At 20, he shows signs of becoming a significant figure in jazz.

As the group reflects his thought, it will continue to be a provocative unit, free from Bachisms and Salt Peanuts. The desire for growth, on the part of Karlin and the members of the octet, is, in itself, an indication of accomplishment.

Wholesome

New York—Singer Sylvia Syms roamed into Birdland after a television appearance. "I hear," said an acquaintance, "that being on TV is rough, like being in jail."
"No," Sylvia said. "TV isn't like being in jail. It's like—it's like not living in sin."

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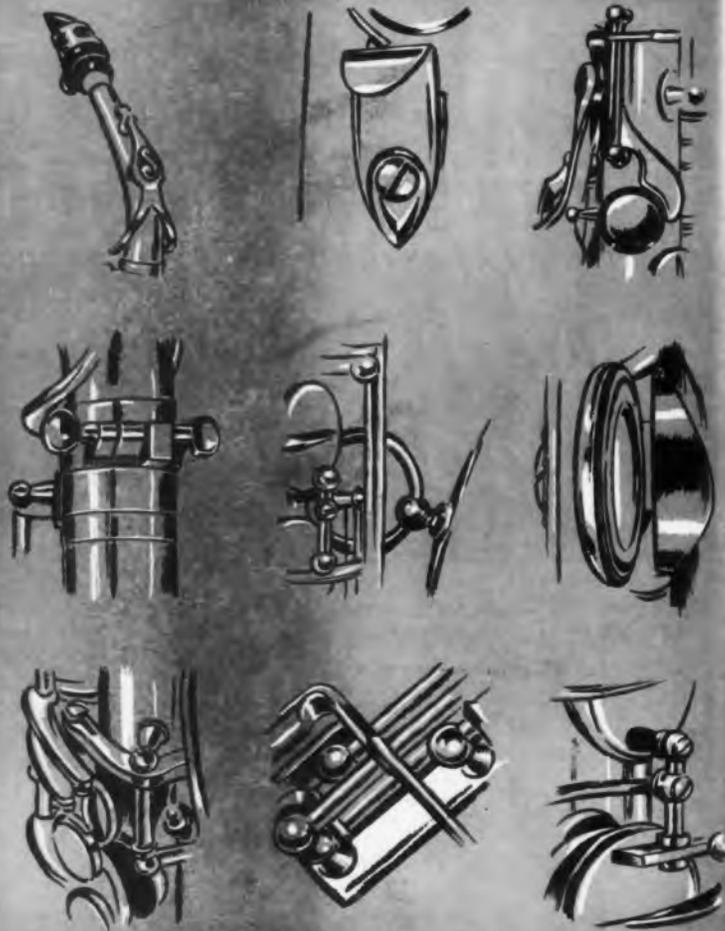
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