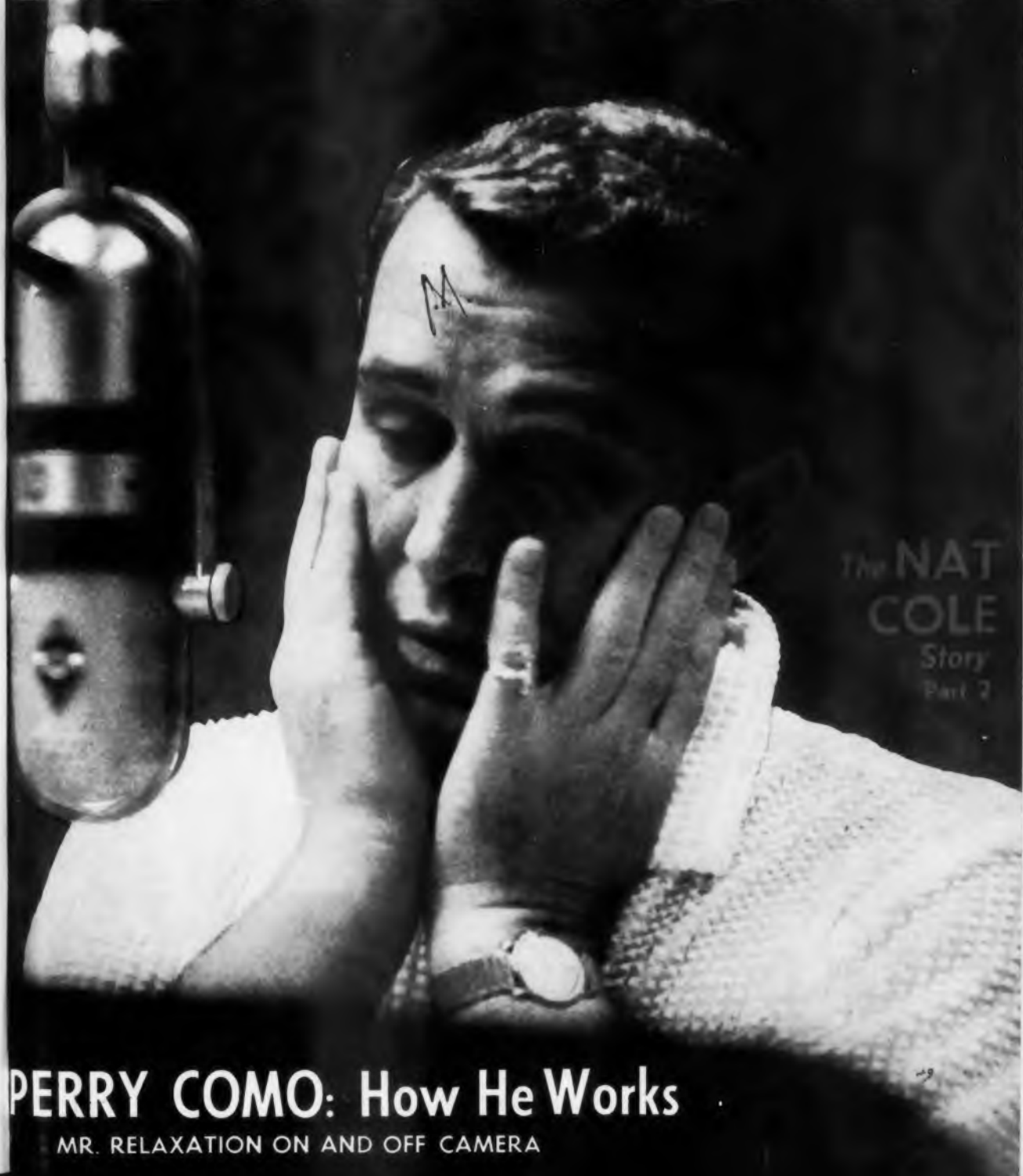


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chords and discords

Birks Works . . .

To the Editor:

Manny Albam had a letter and an article published in the April 18 *Down Beat*. Both are provocative, but the article carries more authority because it is factually more accurate.

Manny is capable of making some pretty decisive conclusions and whether one agrees with his conclusions or not, there can never be any doubt that he is worth listening to. When Manny, however, is wrong on his facts, and from these errors tries to draw conclusions, Manny does himself an injustice as well as the subject of his articles.

Manny indicates in his letter that he learned that *Night in Tunisia* was "one of 17 recorded in the short space of a few hours." From this factual error he also concludes that Norman Granz was guilty of a "marathon session."

At no time in the years that I have been recording with Norman Granz, and all other artists have had the same experience as I have, were we ever re-

New York

stricted in rehearsal time, performance time and recording time. At no time had Norman Granz insisted that a record must be released if the artist indicated that the performance was one which he disapproved. Manny is, therefore, completely inaccurate in stating that time saving was the important consideration and therefore faithful reproduction or integrity had to be sacrificed.

What is proper balance, dynamics and projection often reduces itself to the question of personal taste. Manny as a discerning musician may not particularly approve of the band leader's concept. The band leader at the time of recording may feel that his own concept best expresses what he sees and feels in the music. The ultimate listener may agree with either point of view or form his own conclusion as to the merits or demerits of a particular recording.

But, appreciating as I do Manny's right to disagree with me or to agree with me, in certain respects he is absolutely in error in attributing to

Norman Granz any of the purported falsity he finds in the recording. It should be emphasized in all fairness to Norman Granz and his staff that they have never created the marathon speed sessions of recordings nor have they ever foisted upon any artist or leader recording conditions repugnant to the artist's concepts.

I am sure that Manny will modify this criticism on the basis of this very accurate information. Matter of fact—Norman was not even in New York at the time of the record date and *didn't* know whether I had made two (2) sides or twenty (20) sides.

John B. (Dizzy) Gillespie

A Pleasure . . .

Huntsville, Ala.

To the Editor:

I thought I would write you at this time to tell you and the *Down Beat* staff of my good fortune and how your magazine gave me my great opportunity in musical composition.

As you may recall my song *Summer Love* was a third place winner in the *Down Beat* composition contest a couple of years back. It was turned over to Dick Shelton of the Lakefront Publishing Co. in Chicago by *Down Beat* after the contest. Shelton gave the tune to Johnny Hamlin. Johnny did a real nice instrumental of the song for his quintet.

Summer Love was recently released on RCA Victor's album of the month (March) in jazz. The title of the album is *Polka Dots and Moonbeams*. The Hamlin quintet did a wonderful job with the album and it really appears to be a big success.

Charlie Lyle

Confused . . .

Los Angeles, Calif.

To the Editor:

There is something very confusing to me about the jazz situation on the West coast. This month Joe Maini, one of Los Angeles' best jazz musicians, and in my opinion the best white saxophonist on the coast, is leaving town for good.

In five years Joe hasn't worked one steady jazz engagement, and found only part time employment in the burlesque houses and jitterbug joints.

Joe's music has always been a great inspiration to myself and many others.

It's a disturbing thought that club owners, agents, and leaders can show complete disregard to a man as gifted as Joe Maini.

Thanks to Maynard Ferguson, Joe at last has an opportunity to be heard.

I hope New York offers the success he deserves.

Don Payne

Needs Help . . .

Fresno, Calif.

To the Editor:

I would like to know if someone can give me information on where to obtain music arrangements that were used in pictures called *Hot-Rod Girl* and *Girls in Prison*. The musicians who appeared in the pictures were as follows: Bob Cooper, Shelly Manne, Bud Shank, and Barney Keasel. Or can anyone give me the producer of the pictures?

If at all possible, I sure would appreciate this information being sent to me.

Alvin Hicks

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the first chorus

By Jack Tracy

THOSE OF YOU who have a picture in mind of a newspaperman being a bustling guy with a hat on the back of his head, a press card tucked in the band, and a cigaret dangling from his lips, probably would have taken Charlie Emge for a bank clerk. He was gentle, unobtrusive, and mildly loquacious.

He was also a tenacious reporter who, in his quiet way, would get his story despite any barriers placed in his path.

His continued refusal to get caught up in the part of that Hollywood world which deals in cocktail parties and "let's have lunch sometime" was amazing considering the number of years he spent covering that beat. He simply did his job methodically and well.

He was also a man of dry humor and particularly enjoyed the letters that occasionally would be addressed to him saying how much the sender liked the writings of Emge, but couldn't he do something about getting rid of Hal Holly, because Hal was such a bad writer.

CHARLIE WOULD always send those letters to us with a chuckle, for he was Hal Holly, too, and used it as a pseudonym for years.

Henceforth there will be another Hal Holly writing the *Film and Up Beat* column for *Down Beat*, because Charlie Emge decided to take his own life a couple of weeks ago.

His action was a shock not only to those of us who worked with him for many years, but also to the many persons in music who had immense respect for his fairness, his abilities, and his judgment.

His helpful counsel and his patience in the face of impatience made sitting in this chair a lot easier on many occasions, as I am sure it did for the editors who preceded me. Always sparing with praise, a short note from him saying the last issue looked pretty good was like getting a letter filled with accolades from anyone else.

TYPICAL OF CHARLIE, I think, was his annual vote in the Jazz Critics poll. Only grudgingly would he place a man's name on the ballot, and a musician would have had to be on the scene a long time and have proved himself in many ways before Charlie would even rate him as New Star material. Impetuosity was not for him.

Never, to my knowledge, did Emge ever violate a confidence. Neither did he ever bury a story because it might adversely reflect upon a friend of his. If it made news, and he heard about it, it was written. If he had an assignment he filled it capably and with dispatch and with no groans.

That *Down Beat* will miss him as a reporter and sage with a multitude of contacts in Hollywood goes without saying. That many of us will miss him as a friend and counsel also must seem quite obvious.

And whenever we see a Hal Holly byline affixed to a story, we will remember the original Holly. Because I think he was fully as good a writer as Charlie Emge.

down beat.

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May 16, 1957

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MUSIC NEWS

A roundup of worldwide music news, including an account of Count Basie's British triumph, an unusual set of concert presentations, and an item about a jazz documentary to be made in Hollywood starts on page 9.

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On The Cover

Perry Como is known variously as Mr. Relaxation and Mr. Nice Guy. They may not show outwardly, but the tensions are always there, he tells Dom Cerulli in the first of a two-part series that starts on page 13.

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perspectives

By Ralph J. Gleason

ONE OF THE MOST twisted arguments in the record business today is the current ASCAP propaganda that BMI controls the radio stations and hence makes the hits, freezing out poor old ASCAP.

Now aside from all the hullabaloo about whether or not a writer of a tune is better off in BMI or ASCAP, there are a couple of other things about this set up which should be pointed out.

To begin with, while it is perfectly true that the radio networks own or control a majority of the stock of BMI, it does not follow that BMI can control the radio stations. In the first place, it is not and never has been network-owned radio stations which made hits except in rare instances. It is independent stations. These independent stations may or may not have network affiliation, but if they do, the network can only suggest to them and never make them do anything they don't want to. And there is little or no threat there ever since the FCC revised network radio rules some years back.

NOW, SINCE EVERYONE agrees that sheet music sales are practically a drop in the bucket, the main income from a tune is from record royalties and from performances on the air. ASCAP does not log the independent

stations, hence it does not pay for the thousands of plugs on the coffee pot stations all around the country, many of which are more important to the record business than the flagship stations of the networks. (The networks, by the way, own less than a dozen stations each—all the rest are affiliates.)

In addition, as far as record sales go, the tune on the dog side, no matter if it's an ASCAP or a BMI tune, gets just as much as the other one, and many BMI hits are backed by ASCAP losers.

If you want a practical illustration of how all this works, consider two recent TV programs: (1) the *U. S. Steel Hour* with Geoffry Holder and (2) CBS' *Climax*. Geoffry Holder sang *The Bottle Imp* several thousand times on the hour-long show. It was recorded in advance by Vik, an affiliate of RCA Victor, itself an affiliate of NBC. The discs were in the store waiting for the rush of business the day after the show. The trades were deluged with ads, the jocks were sent tons of promotional material. Phone calls were made. All the combined efforts of radio, TV, and record apparatus worked on this one record. Nothing happened. But nothing. You can't give it away.

CONSIDER the *Climax* show about payola. Jill Corey sang *Let It Be Me*.

Columbia (a CBS affiliate) plugged the blazes out of it. The discs were in the stores waiting for the customers. The trades had the ads, the jockeys got the promotional material. The result? Nothing.

So if the two leading networks, each with a record company to cash in on it, couldn't make a hit via the medium of TV with an uncountable network audience watching while the song was drilled into their heads, it might just could be that the old adage that you can pay plenty payola but you can't buy a hit is really true.

It doesn't make any difference whether these tunes were published by ASCAP or BMI. The record companies stood to make a lot of loot if either were hits, and the record companies were affiliated with the networks which plugged the whole thing, and if they were as powerful in shaping tastes as ASCAP says in its lo the poor songwriter propaganda, they would have made hits of these two records. And they couldn't.

THERE ARE PLENTY of other examples along the way, not the least of which is the success of Fats Domino, who wasn't played on network stations (still isn't on many of them) until long after he became a star.

The whole ASCAP-BMI hassle is a quarrel over loot. ASCAP used to be top dog and they blew it by neglecting the new writer, the country and western writer, and the rhythm and blues writer. Now they want back. There's a simple formula they can follow. Write tunes that the public wants to buy. That'll do it every time.



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NEW YORK

Jazz: Mort Fega presents the new Johnny Richards orchestra at Town Hall May 11 at 11:30 p.m. Richards won enthusiastic response at his debut at the Red Hill Inn in Camden . . . Louis Armstrong opened at the Roxy April 19 for four weeks with option . . . Herb Pomeroy band at



Richards

will start recording live session as well as release reissues. He has a big band date already cut. Due soon on Jazztone is an LP of the old Ivie Anderson and Lena Horne masters on the Black and White label . . . The new Duke Ellington *Such Sweet Thunder*, a concert suite based on Shakespearean characters and events, was requested by the Stratford Shakespearean Festival of Stratford, Ont. . . . Lucky Thompson flew to Germany for some six weeks of concerts. He may also play Switzerland, and he'll record extensively in Paris . . . The 10th annual Seminars on American Culture held by the New York state historical association at Cooperstown, New York, June 30-July 13, will include a jazz seminar headed by Marshall Stearns . . . Ruby Braff cut a tribute to Bunny Berigan for Victor with Pee Wee Russell, Benny Morton, Dick Hafer, Nat Pierce, Walter Page, Steve Jordan, and Buzzy Drootin . . . Roy Eldridge breaking it up at the weekend Central Plaza cotillions . . . Bassist Teddy Kotick is now a regular with Horace Silver's quintet . . . Tony Scott's successes continue in Finland, Holland, and Germany . . . A recent early morning session at Cafe Bohemia had Dizzy Gillespie, Chet Baker, Cannonball, and Ronnell Bright sitting in with Art Blakey's Jazz Messengers. Chicago tenor Johnny Griffin has joined the Messengers . . . George Shearing will play an Athletics for the Blind concert at the Stratford, Conn., Memorial theater May 20.

Cannonball will play Newport this year . . . Atlantic planning a Ray Charles-Milt Jackson date . . . NBC broadcasting from Birdland every Wednesday night from 10:30-11 p.m., EDT . . . Norman Granz plans a big Hollywood Bowl 1956 fall record package, as well as a large Charlie Parker set . . . Jack Lesberg and George Barnes visited London to arrange distribution for their new Pleasure label . . . British modern jazz pianist Derek Smith has emigrated here . . . The Continental on Nostrand Ave. in Brooklyn has been holding Tuesday and Thursday sessions with regular jazz nights Friday to Sunday. Guests have been Max Roach, Kenny Dorham, Randy Weston, Charlie Mingus, Cecil Payne, and others . . . Clark Terry's Riverside LP will include Johnny Griffin. Griffin has stirred considerable comment in town . . . Teddy Charles and Mal Waldron have formed a quintet for Prestige recording sessions . . . Don Elliott has temporarily given up club work, devoting himself to single concert engagements and concentrating on colleges. He's also been busy on record dates behind Peter Lawford, Lillian Roth, Bill Lawrence, and Julie Wilson, among others. He may also do a summer replacement TV show under the auspices of the Jackie Gleason Enterprises . . . Bud Powell trio has drummer Elvin Jones and bassist John Ore . . . Brother John Sellers recorded for English Decca while in England . . . Next British modern jazz combo to hit the States is led by tenor Tommy Whittle in an exchange for Gerry Mulligan. British booker Harold Davison claims Tommy will not be lost in a rock 'n' roll show . . . Sunday afternoon Dixieland sessions at The Stardust room, Boston Road, Bronx, with the Sol Yaged and Red Allen combos alternating. Also guests . . . Dizzy Gillespie band and Sal Salvador quartet at Birdland May 23 to June 5 . . . Randy Weston trio at the Five Spot.

Entertainment-in-the-Round: Claude Thornhill is now music director and accompanist for Tony Bennett. He'll also record with Tony. Billy Exiner remains on drums . . . Les Brown band heads for Europe June 22 on a four-week tour of air force bases in France, England, Germany, and North Africa. Drummer will be 17-year-old Les Brown Jr. . . . Guy Lombardo will again present Show Boat at the Jones

(Continued on Page 36)

music news

Vol. 24, No. 10

Down Beat May 16, 1957

U. S. A. EAST

New World A'Coming

For the first time in music history, a concert series is presenting major jazz and classical artists in integrated programs. The four-part *Music for Moderns* project at Town hall is the creation of a concert violinist, Anahid Ajemian, and her husband, George Avakian, head of the popular and jazz album division at Columbia Records.

The opening concert, scheduled April 28, was to feature the Duke Ellington orchestra in a new Ellington work, *Such Sweet Thunder*, based on characters and events in Shakespeare.

The 40-minute piece also was recorded by Ellington for Columbia. On the same program, Dmitri Mitropoulos was to direct an orchestra in Kurt Weill's *Concerto for Violin and Wind Orchestra* with Miss Ajemian as soloist.

The final three Sunday concerts, all at 5:30 p.m., will take place May 12, 19, and 26. On May 12, the Modern Jazz Quartet will perform John Lewis' score for the new French film, *Sait-on Jamais?*; the Debussy *Sonata for Flute, Viola, and Harp* will be interpreted by John Wummer, Walter Trampler, and Edward Vito and pianist William Masselos will play Satie's *Sports et Diversissements* with narration by Virgil Thomson.

Mahalia Jackson will sing on May 19, and on the same program, Martial Singher will be heard in art songs of folk origin.

The final concert will include the Chico Hamilton quintet in a program of first New York performances, including a work for Miss Ajemian and the quintet written by cellist Fred Katz. There also will be a first performance of Alan Hovhaness' *October Mountain*. Carlos Surinach will conduct his own *Ritmo Jondo* and Carlos Chavez' *Toccata for Percussion*.

William The Conqueror

Count Basie's opening British concert at Royal Festival hall on April 3 was preceded, cabled *Down Beat* London correspondent Brian Harvey "by a thunderous ovation lasting three minutes."

The *New York Times* reported that the Count took the hall "by storm" and that the inevitable *April in Paris* had to be repeated three times. The *Manchester Guardian* lauded "the impeccable Count," and the veteran *Melody Maker* critic, Max Jones, ended his emphatic review of this first concert ever by Basie in England, with the appraisal:

"Solo strength is not overwhelming, but the band's sound and swing are things to dream about."

Keith Goodwin of *The New Musical Express* shrilled:

"This was a moment, an hour, an evening, to be remembered when many others are forgotten. There's no doubt

about it—the Basie band is the greatest in the world."

An American onlooker, Bobby Shad of Mercury-EmArcy, added, "They flipped. Sonny Payne broke it up; they'd never heard a drummer catch brass breaks the way he did. But the band really wasn't at its best. They'd gone three days without sleep, and the plane had been over four hours late leaving Chicago."

The promoters, meanwhile, impressed another way, quickly added three extra dates to the band's already squeezed 21-day schedule—with usually two shows a day.

Moonlight Polonaise

The night before William conquered, a Polish audience in Warsaw heard its first live American band since the war—Ray McKinley and the Glenn Miller-styled orchestra. The crowd was loudly enthusiastic, cheering after each number.

The site of the concert was the Soviet-constructed Palace of Culture and Science. The six Warsaw performances had been sold out for a long time.

McKinley, who had been touring American military bases in Britain, Europe, and North Africa, was set for 16 Polish one-nighters and two weeks in Yugoslavia.

On opening night, a crowd estimated at 40,000 jammed the streets outside the palace—more than assembled for the touring *Porgy and Bess*. Ten thousand had bought tickets for the

event in a house with 3,500 seating capacity. Some of the overflow heard the concert while standing in the lobbies. Loudspeakers fed the music to those standing outside.

The McKinley bandmen endeared themselves to hip Polish youngsters by playing jam sessions after the concert with Polish jazzmen.

More Export-Import

Gerry Mulligan's quartet was set for its British debut April 27 at Royal Festival hall. During his 16 days in Britain, Mulligan has been booked for 28 concerts at 14 different sites. With Gerry are Bob Brookmeyer, Joe Benjamin, and Dave Bailey. Mulligan plays the second half of each concert with an all-star British unit opening the program.

Traffic from England to the States includes mood music specialist, Ray Martin, who is emigrating here with his family. He will record for the new Capitol subsidiary, Prep, under his own name and also will accompany other artists.

Satch On Stage

The surge in music presentations in midtown New York theaters in recent months was given a tremendous boost with the announcement that the Roxy theater had booked the Louis Armstrong all-stars for a minimum of four weeks, starting April 19.

The rest of the stage presentation had not been booked at presstime. But the



DUKE ELLINGTON'S appearance on Edward R. Murrow's *Person to Person* was a recent Friday night television highlight. Here, at rehearsal, Duke stands in front of some of the numerous awards he has won, including six *Down Beat* plaques and six *Esquire* magazine trophies. The portrait at the right is of Duke's mother.

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Down Beat

May 16, 1957

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picture, the highly touted *Boy on a Dolphin*, coupled with the drawing power of Armstrong, augured well for the future of this offering.

The Paramount, the Palace, Loew's State, and several theaters in Brooklyn continued to book record stars and calypso shows sporadically.

International Ella

Within the next three months, Ella Fitzgerald will play several of the most important dates of her career. Currently on a Jazz at the Philharmonic tour of Europe, which concludes June 3 after a week in Italy, Ella is booked for a week at Monte Carlo, starting June 5.

Then she makes her debut at New York's most important night club, the Copacabana, June 13 for three weeks. She will star at the Castle Hill Jazz festival at Ipswich, Mass., move on to the Newport festival the first week in July, and on July 19 headlines *Ella Fitzgerald Night* at the Hollywood Bowl with the backing by a 105-piece orchestra.

Steel Pier Schedule

The Steel Pier at Atlantic City, N. J., began its season April 20 with a two-day Julius LaRosa-Woody Herman double bill. Coming up are George Hamilton IV, May 30, for four days; Terri Stevens, June 8-9; Carmel Quinn and Danny Crystal, June 14-16, and Lanny Ross, June 23-28.

Full-week bookings begin with Jean Carroll and Lillian Briggs July 7, followed by Tony Bennett; Julius LaRosa and Artie Dann; Four Lads; Gil Lamb; Guy Mitchell and Allen & DeWood; Mills Brothers; Frankie Laine and Gary Morton, and Hamilton again Sept. 2 to end the season.

Collegiate Jazz Competition

The National Jazz fraternity announces a *National Collegiate Jazz Contest* "designed to find the nation's top instrumental college jazz group." The winning combo gets a record contract with Modernage Records and free membership in NAJAFRA. Second and third-place groups will receive recording auditions.

College jazz groups of seven or fewer instrumentalists may enter the contest. There is no limit to entries from any college. All entries should be mailed to National Jazz fraternity, 40 E. 40th St., New York City. A tape recording of two or three jazz selections by each entrant must be submitted before May 17. All such tapes should be recorded at 7½-inch speed.

Dorsey Band Continues

The Jimmy Dorsey orchestra, now under the direction of Lee Castle until Jimmy recovers from neuritis, was scheduled at presstime to open at the Hotel Statler on April 22 for a minimum of six weeks. There has been a "slight adjustment" in the band's price until Dorsey returns, according to a spokesman for the orchestra.

A proposed Dorsey engagement at Chicago's Blue Note was in question at presstime, although owner Frank Holzfeind says he is still planning on the June 19 date.

The Dorsey band has made its contract with Fraternity Records an exclusive one and will cut a *Tribute to*

Tommy Dorsey album as soon as Jimmy's health permits. Dottie Reid, who recently toured the Far East with Benny Goodman, is the band's new vocalist. Singer Tommy Mercer remains. The band will not accept any European offers until Jimmy is well enough to make the trip.

Jumping Red Hill

With a successful engagement by the Johnny Richards band and Gerry Mulligan-Oscar Peterson under his belt, Harvey Husten of the Red Hill Inn, Camden, N. J., announced a series of major jazz attractions at his spot.

Upcoming were weekend appearances by Charlie Ventura and Cannonball Adderley, April 19; Ventura, Beverly Kenny, and Phil Woods and Gene Quill, April 26; then the full-week summer policy, with Horace Silver and Cal Tjader, April 30; Eddie Heywood and Lou Stein, April 7; the Maynard Ferguson band, May 14; George Shearing, May 28; Carmen McRae and Billy Taylor, June 4, and Erroll Garner, June 11.

RECORDS

Maggy On Dotted Line

A fixture on Capitol Records since the founding of the west coast firm 15 years ago, Margaret Whiting has notified the company that she will not re-sign when her contract expires in June. Instead, she announced, she will sign for three years with the aggressive Dot Records.

The agreement assures her a healthy guarantee covering the three years and three albums of tunes written by her father, Richard Whiting. The albums will tie in with the upcoming Whiting biography film at Paramount.

Shorty And Dick

During a flurry of spring recording activity, RCA Victor jazz a&r man Fred Reynolds noted that one of the modern jazz albums cut on the west coast would be titled *Shorty Rogers Plays Richard Rodgers*. The set will have sides by the Giants and the big band.

The label continues to prepare re-issue packages in the *Down Beat* series. Now in the works are albums by Tommy Dorsey with Frank Sinatra vocals and Artie Shaw with his band and the string section.

Reynolds wrapped up a package by Henry (Red) Allen and a group in mid-April. With trumpeter Allen were Coleman Hawkins, J. C. Higginbotham, Buster Bailey, Cozy Cole, Marty Napoleon, Cliff Barksdale, and Lloyd Trotman. Allen sang some of the tunes.

New Labels For Old

Early in April, RCA Victor called a hush-hush press conclave to introduce a new mystery star. It turned out to be Georgia Gibbs, who signed with the label after her Mercury contract expired.

In a reverse move, Billy Eckstine left Victor and signed with Mercury, where he will be featured as a pop star on that label and as a jazz artist on

EmArcy. Among his earliest projects, a record reunion with Sarah Vaughan.

Rumsey At Liberty

The first three jazz albums recorded by Liberty Records utilizing Howard Rumsey as a&r chief are set for release in the *Lighthouse Series*. They are *Double or Nothing*, *Tenor Exchange*, and *Skin Deep in Blues*.

The Lighthouse all-stars and members of Dizzy Gillespie's band are joined in such pairings as the trumpets of Conte Candoli and Lee Morgan.

More Messages

Art Blakey and the Jazz Messengers cut two LPs for Vik Records. In the group were Bill Hardiman, trumpet; Jimmy DeBreat, bass; Bill Dockery, piano; John Griffin, tenor, and Blakey.

Griffin, on his own, recorded an LP for Blue Note with Hank Mobley, John Coltrane, Lee Morgan, Paul Chambers, Wynton Kelly, and Blakey.

Three New Verve Packages

Three newly completed albums now being readied for release by Verve Records include the latest Ella Fitzgerald collection, *Ella Sings Duke*. The others are *Midnight Jazz at Carnegie Hall*, concert performances by Charlie Parker, Oscar Peterson, Coleman Hawkins, Buddy Rich, and others, and a disc jockey sampler including tracks by Count Basie, Miss Fitzgerald, Parker, Ray Brown and Charlie Barnet.

U. S. A. MIDWEST

Kenton On Ravinia Roster

The Stan Kenton orchestra has been added to the roster of concert appearances for the Ravinia Festival in Highland Park, Ill., a suburb of Chicago, this summer. The Kenton band will be in concert July 29 and 31. Duke Ellington concerts previously were announced for July 1 and 3.

The festival, devoted primarily to classical music, has included performances by the Louis Armstrong and Dave Brubeck groups in the past and is expanding its format to include other aspects of the arts.

Club Leader Backs Concert

Frank Broude, enterprising young president of the University of Chicago Jazz club, is sponsoring a May 17 jazz concert at the Opera House in Chicago. The concert, a two-performance-in-one-evening event, will feature the Dizzy Gillespie band, the George Shearing quintet, the Erroll Garner trio, Carmen McRae, and Don Elliott.

Jazz In A Ballroom

Joe Segal and associate members of the Roosevelt University Jazz club have initiated concert-sessions at Chicago's Casino Terrace ballroom, at 63rd St. and Drexel Blvd. The first session, on April 13, featured the Bud Powell trio and Ira Sullivan's quintet.

Regular Monday night sessions, which began April 29, have featured Sullivan and the Sun Ra octet to date. Segal continues his sessions at the university on Tuesday nights.

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Down Beat

Dixie In Chicago

Dixieland continues to flourish in Chicago. Bob Scobey's group attracted Dixie fans during his recent Blue Note appearance. The Dixieland All-Stars draw well on weekends at the Red Arrow in Berwyn.

Georg Brunis and crew (Hey-Hey Humphrey, Floyd Bean, Nappy Trotter, and Charley Clark) rule at the 1111 club. The Dixie group at Jazz, Ltd., continues to pack the premises. Danny Alvin and his Kings of Dixieland are at the Club Basin Street. The Preview lounge has booked the Dukes of Dixieland for a 14-week, June 5-Sept. 8, engagement.

Karlin Octet In Initial Job

The Chicago jazz octet headed by composer - arranger - trumpeter Fred Karlin has been booked into the Flamingo lounge, at Montrose and Sheridan, for four weeks. The Saturday-night-only booking, which began April 20, is the first of its kind for the club.

Prior to this booking, the group had been in steady rehearsal for several months and had given concert-auditions at the Key of C, on the north side. The group has Bill Porter, trombone; Ira Shulman, tenor; Dave Mulholland, trumpet; Benny Baileys, alto; Dave Reid, baritone; Jim Atlas, bass, and Jack Noren, drums. A pianist wasn't set at presstime.

Karlin is slated to join the group on solo trumpet, as well as fulfilling the director's tasks.

New Studs Terkel Show

Studs Terkel, Chicago radio-television personality and jazz scholar, has initiated a new jazz show on radio station WIBC, from 11 p.m. to midnight. He will continue his jazz show on station WFMT, from 9-10 p.m. Terkel has completed work on his *Giants of Jazz* book for young persons; the book will be published in the fall.

Tiger Names Favorite Cats

Tiger magazine, published in Chicago, announced the winners of its jazz poll in the May issue. The *Tiger All-Stars* are Louis Armstrong, trumpet; Tommy Dorsey, trombone; Coleman Hawkins, tenor; Charlie Parker, alto; Benny Goodman, clarinet; Lionel Hampton, vibes; Art Tatum, piano; Dave Barbour, guitar; Ed Safranski, bass, and Gene Krupa, drums.

The eight most popular write-ins, for men not listed on the ballot, were Stan Getz, Barney Kessel, Dave Brubeck, Milt Jackson, Paul Desmond, Erroll Garner, Max Roach, and Miles Davis.

U. S. A. West

Charles Emge Dies

Charles Emge, 56, west coast editor of *Down Beat* since 1940, was found dead April 4 in his hotel room, apparently of an overdose of sleeping pills. Detectives, summoned when a hotel employee discovered the body, said there was an empty bottle nearby which had contained the pills.

In a long note of farewell to his wife, Mary, Emge reflected on recurring illness during the last eight years



Charles Emge
Final Bar

and added, "Please try to remember me as I was in those wonderful happy times we had before I became sick . . . All things must end and I had some wonderful years . . ."

He suffered a brain lesion in 1949 and been in ill health since.

A native of Pittsburgh, Pa., where his father was managing editor of the *Pittsburgh Leader*, Emge attended Langley high school there, being graduated in 1923.

When the family moved to Los Angeles, he attended the University of California at Los Angeles for a year and then joined AFM Local 47. For many years, he was a professional musician, playing alto and tenor in the Los Angeles area and on coastal ships on the San Francisco-San Diego run.

In partnership with trombonist Ward Humphrey, Emge began *Tempo* magazine in June, 1933. Until May, 1940, when it merged with *Down Beat*, *Tempo* unswervingly pleaded the cause of the west coast dance musician.

Always the fall guy to his sharp sense of humor, Emge wrote of himself in the first combination *Down Beat-Tempo* issue, dated May 15, 1940:

"I'm still a musician to the extent that I have a small, very lousy band at a small neighborhood ballroom. At present I am masquerading as a sax

At Presstime

The following stories were breaking as *Down Beat* went to press. See the next issue for more complete details.

New York—Duke Ellington may paly England in the fall for the first time since 1933. "It's up to him," says Joe Glaser, president of the Associated Booking Corp., "We can make the exchange with Johnny Dankworth's big band if Duke is willing to go."

New York—Another note on tours abroad: Jimmy Rushing, blues singer best-known for his work with Count Basie through the '30s and '40s, will tour England as a single for three weeks in September. He will be accompanied by Britisher Humphrey Lyttelton and his combo.

player, but it's pretty general knowledge around Los Angeles that I'm a reformed banjo player who had to become a leader in order to work as a musician."

As the final gesture in a life characterized by unbending individualism, Emge willed his eyes to an eye bank and his body to medical research.

(Ed. Note: See *The First Chorus*, Page 5.)

They All Played The Blues

A jazz documentary, with the musicians sitting in informal discussion and illustrating their remarks by playing different versions of the blues, has been recorded in Hollywood under sponsorship of *Escopade* magazine.

Born of an idea by the publication's executive editor, Joe Knefer, a long-time jazz fan, the documentary will be released as a 12" LP through the distribution facilities of Dig Records, a Los Angeles label owned by Johnny Otis, and on a mail-order basis by the magazine.

Participating in the project were Jack Teagarden, Ziggy Elman, Bob Enevoldsen, Jack Costanzo, Howard Rumsey, and Otis, under the nominal leadership and moderation of pianist-songwriter Bobby Troup. With Troup leading the discussion on the different eras in jazz, the group illustrated musically by playing variations on a blues theme sketched out by Enevoldsen.

The session was supervised by Pete Robinson, executive producer of KABC-TV's *Stars of Jazz* television show.

Buddy Rich New TV Actor

Buddy Rich's many-faceted show business career has taken yet another turn away from jazz with his new role as a regular on the *Marge & Gower Champion Show*, seen every other Sunday on the CBS-TV network.

Cast as a pal of Gower, the drummer is seen as a "character" and does a straight acting bit with an occasional song thrown in.

Irv Granz Sets Concerts

Concert promoter Irving Granz had set at presstime four west coast concerts.

Playing Portland, Ore., on May 9 at a charity benefit will be a package comprising Nat Cole, June Christy, the Nelson Riddle orchestra and the Dave Brubeck quartet. The next evening, the same lineup will perform in Seattle, Wash.

Set to play San Francisco on May 26 are Louis Armstrong, the Four Freshmen, Anita O'Day, and the Brubeck quartet.

Granz said Cole and Armstrong will do a Hollywood Bowl concert under his banner in early July.

Jazzpickers Picked

Harry Babasin's Jazzpickers are set to record an album for EmArcy under the supervision of Pete Rugolo. The unit is a quartet with the unusual instrumentation of Babasin, cello; Don Overberg, guitar; Don Payne, bass, and Bob Harrington, vibes. The album will be divided into half octet and half quartet, with the Jazzpickers in the front line throughout.

Petrillo Talks!

(Ed. Note: The following is an exclusive interview with James C. Petrillo, president of the American Federation of Musicians. These are his answers to the 11 questions submitted to him by Down Beat.)

1—What are the practical prospects for the removal or the diminution of the 20 percent tax?

Answer—No labor organization has done more campaigning in connection with a law than the American Federation of Musicians has in attempting to have the 20 percent tax repealed. We have spent more money on this than on anything ever attempted. At times it looks as though we might be getting somewhere, then again it looks hopeless because of the word "cabaret" in the title of this excise tax. The word "cabaret" or "night club" misleads the Congress because most of the establishments suffering from this tax are not cabarets or night clubs.

As the result of our intensive campaign, 340 congressmen out of a total of 435, and 70 senators out of a total of 96, are pledged to either repeal or substantial reduction of the 20 percent tax. All we need to do now is to get one of the 19 bills already introduced, out of committee and on to the floor of Congress. When and if that task is accomplished, we will be assured of relief.

2—What do you feel the future for live music is in this country? You were once quoted as saying before a congressional committee that you would not advise a youngster to take up music as a profession in view of the current economic status of the music business. Do you still feel that way?

Answer—I did advise the parents of this country not to let their children study music if they had in mind following it as a profession, as it is a dying business. I still feel the same way about it. The future does not look good—it looks bad.

3—What would you advise the musicians and the laymen who are interested in the growth of live music to do? How can they help?

Answer—The musicians and the laymen are working hard for the cause of live music and are doing everything they can, but they do not seem to be getting anywhere any faster than we are as officials.

4—There has been some comment to the effect that the constitution of the national AFM reposes too much power in the president, no matter who he may be. The contention has been in some quarters that the emergency powers granted the president under Article I, Section 1 (and supplemented by the decisions of the June, 1956, convention) make him subject to no authority but his own.

The contention, in summary, has been that theoretically a member could be expelled, a local suspended, or other actions taken without there being provisions for an appeal. Would you care to comment on the charge that this present structure of the AFM could lead to authoritarianism?

Answer—I believe in giving the president of any labor organization power. They must have it in order to function properly, especially when the board is not in constant session and its members are scattered throughout the United States and Canada. In most cases, the president, on controversial issues, will get the backing of the board before a decision is rendered by sending a telegram to each board member.

When the employers know the president of the organization speaks with authority, he has a better chance to get over the points for the people he represents than he would otherwise. Of course, we know that with or without the laws mentioned in the question, if a president wants to be arbitrary, he can do the things mentioned. If he is that type, he is not fit to hold office. No man has a right to be arbitrary in a position of that kind.

5—It has been charged by some that the vast majority of delegates to the convention each year consists of men who are not full-time musicians, who are, in fact, very occasional musicians. As a result, the charge continues the working musicians do not have voting strength in proportion to their contributions to the union and to their realistic status.

It is also said that while it may be true that these part-time musicians have been displaced by mechanical devices, the situation nonetheless is that their full-time professions are now in other fields and they should not have their current overpowering weight in a union that is ostensibly composed of and working for active musicians. Would you care to comment on this subject?

6—In connection with the above question, some full-time musicians object to proceeds from the music performance trust fund being used in part to provide work for men whose regular professions are not in music. Would you care to comment?

Answer to 5, 6—Our position is clear and we stand behind it 100 percent. Organized labor was built and prospered on the premise that what is good for the majority is right. Who is to be the judge as to who is an active musician, or a full-time musician, and who is a part-time musician?

The public at large decides who is a professional musician and whether they desire his services enough to provide him with a full-time profession, or whether he must seek other means of providing for his family. The fact that a musician is a part-time musician, does not mean that he has not the ability to be a full-time musician or the ability to be an official of his organization with the executive knowledge to help formulate laws and policies for the good of the vast majority. This is not a union that is composed of and working for active musicians. Are we to have one union for working musicians and another for nonactive musicians?

The employed musician of today is the unemployed musician of tomorrow, and the unemployed musician of today is the employed musician of tomorrow. The public is the judge of the music



it wants to hear, and the full-time musician is often not as fine a musician as the part-time musician, forced into that position through no fault of his own.

The president of one of our locals made \$54,000 a year in music before he became president. Since he is president, he cannot work as a musician any more. Is he a nonprofessional? Most of our larger and some smaller locals do not allow their president to work as a musician after he takes office. Are these officers nonprofessional musicians?

As far as the music performance trust funds are concerned, the object of the projects is to promote the culture of music by providing concerts free to the public. In order to present good performances, capable musicians are employed.

of the musicians, whether it be jazz, rock and roll, symphonic, or anything else. There is room for all of it. The public is the judge.

Throughout the entire country, these capable musicians may be men who, through no fault of their own and only through lack of job opportunities, work in other fields to provide security for their families. Why should they be excluded from working at their profession when a job opportunity is offered by the music performance trust funds? The full-time musicians do not contribute one penny to the music performance trust funds. Why should they try to prevent their less fortunate brother musicians from working at their profession?

7—It has been suggested by many who are worried about those musicians (admittedly a small minority) who have been convicted on narcotics charges, that the AFM try to institute a program of medical and psychiatric treatment for those of their members who need help in rehabilitating themselves. It is felt that while these men often do not have the funds to seek private medical and psychiatric care, they could benefit from such care to a considerable degree.

Do you think such a program could be carried out by the AFM?

If not, what can be done for musicians who want to break themselves of the habit?

Answer—People convicted on narcotics charges are not limited to musicians, they come from all walks of life. The number of musicians so convicted is admittedly a small minority, according to your own statement. Therefore, this is not a problem for the American Federation of Musicians. There are institutions where medical and psychiatric treatment are available.

Victims of the narcotics habit should (Continued on Page 41)

A Como-tion

I May Look Relaxed, But The Tension Is Always There, Reports Perry

By Dom Cerulli

SOME 1,100 MEMBERS of who's who in show business turned out March 26 at the Friars' tribute to Perry Como.

There were plenty of laughs all night as comedians, singers, and actors poked good-natured fun at the guest of honor.

But one of the loudest and longest laughs went to Joey Bishop. All he did was ask, "Mr. Como, how would you like a rap in the mouth?"

Obviously no one there, or in the world for that matter, would be with Bishop were he offering for real.

Joe Carlton, pop recording director for RCA Victor Records, summed up Perry Como pretty well when he said, "Perry is an American institution."

But unlike many American institutions, Como is neither stuffy nor is there an air of hoopla about him. The entourage so familiar with figures of even lesser stature in the recording and television fields is absent where Como is concerned.

On any midweek day on New York's Sixth Ave. near the Ziegfeld theater, Perry may be seen strolling along with his music director, Mitch Ayers, and his brother-in-law, Dee Belline. If the guest star on the show that week happens to be hungry or in need of a breath of air, he'll be sauntering along, too.

ON SUCH A DAY last February, Perry and Mitch and Dee were ambling toward the theater during a break in the camera-blocking rehearsal for the show coming up the next night. A knot of teen age girls broke for Como, poking slips of paper and autograph books at him. One girl walked along sideways, focusing her camera.

As Perry started for the stage door after signing scores of papers, books, and even what appeared to be a textbook, the girl with the camera asked him to pose with her friend for a picture.

Como put his arms around the other girl's shoulder and smiled at the camera. But the young photographer had troubles. Her bulb failed to work. Dee took the camera and the girl got to the other side of the singer. Belline had no luck. Como took the balky camera and focused on the girls. Still no luck.

Finally Dee said he had solved it, and Como and the two girls struck a pose. Belline clicked the shutter, and the flashbulb popped out of the camera and landed at Como's feet.

Perry broke up. He told the kids to come back again when the camera was working and they'd give it another try. He went into the theater doubled up with laughter.

"I've never seen anything so funny," he gasped. "It's a good thing those

TV cameras are complicated. They don't break so easy."

During the semifinal run-through of his TV show on Fridays, Como was as relaxed as he appears on camera the following night.

Wearing a brown camel hair sweater over a sport shirt buttoned at the neck and gray flannel trousers, Como lounged onstage, chatting with cameramen, members of the Ray Charles singers, guest star Jackie Cooper, and Ayers.

WHILE STANDING around by himself, waiting for cameras to come into position, he invariably locked his left index finger to his right little finger and took a few practice golf swings.

He and Cooper went through a routine involving a talking dog which Jackie was showing off to Perry.

At one point in the script, the dog was supposed to run and fetch a stick and return with it in its mouth. When the dog failed to do that, Cooper acted it out to show the dog what was expected, and completely fractured Como. Cooper ran through the bit four times while cameras and lighting were set. Each time, Como was reduced to waves of laughter.

"What a menagerie this is getting to be," he said later. "We've had a talking mule on the show and now this dog." He thought about the scene with Cooper, and snook his head, laughing. "Did you ever see anything like the expression on that dog's face?" he asked.

"Well, we may not make much of a bang between 42nd and 48th Sts.," he mused, "but we have a wonderful time."

"It's a little corny, but we're not trying to prove anything." He pointed to the stage, which was a tangle of cameras, milling workers, props, and a chorus of tiny kids dancing and high-kicking. "They tell me it costs about \$140,000 to get this thing working . . . Right now it looks like 80 cents."

"YOU KNOW, we get letters and I even meet people who think we put the thing together in a couple of hours, or even as we go along.

"We like it that way because that's what we want. You know, an easy show."

Perry thought a bit before commenting on his constantly casual appearance.

"There are a lot of tensions," he said. "Maybe they don't show, but they're there. I always get asked about the relaxed bit.

"We've got to work at this thing seven days a week. If it's not successful, I can always go back to the barber shop.

"Actually, by Saturday, the tension eases off. The kids know where they



go. We've been through the show a few times. We all know pretty well what we're doing. Some shows seem to come unglued. I don't think that can happen here because from about this point on everything begins to really take hold.

"We're thinking of cutting it down a bit next year, although we can't tell yet.

"We're concerned with next year. We've had a lot of luck so far.

"I hope we're not overdoing the hour bit. But, if we finish up as we're going along now, we'll probably stay the same. Everyone seems happy with the show as it is."

PERRY POINTED to Cooper, who was settling some details with the director. "That Cooper is terrific," Como said. "He sings with a beat, too. He's been in this thing since he was 6 years old"

Perry has "been in this thing" since he was 21 years old, back in 1933. That was when he first auditioned for Freddy Carlone's band in Cleveland, Ohio. He left a lucrative barber shop to become a band singer at \$28 a week. In 1936, his salary jumped to \$50 a week, and he went with Ted Weems.

In 1942, he returned to his home town of Canonsburg, Pa., and was about to reopen his barber shop when CBS offered him a sustaining radio show at \$100 a week. At that time, RCA Victor offered him a recording contract. The rest is history.

From the start, his relaxed manner and his tasteful singing marked his air

shots and early television shows with a distinction all their own.

But, as he said, the tensions are there. And so is the work.

A typical Como week begins on Monday, with a story conference for the coming Saturday show.

TUESDAY IS AN open day, and quite often one in which Perry catches up on his recording work. Wednesday and Thursdays are taken up with script readings, while the dancers and singers rehearse separately.

On Friday, the music rehearsal is held in the second-floor lounge of the Ziegfeld theater in the morning. In the afternoon, the full cast assembles for a dry run of the show, followed by camera blocking, which occasionally runs until 11 p.m. or midnight.

On Saturday, final camera blocking is set, and then the show is run through with the full orchestra. There is a production meeting to settle final details, and then a break for lunch about 5:30 p.m., followed by showtime.

Sunday is Perry's home day. He rarely leaves his Sands Point home, where he lives with his wife, Roselle, their son, Ronnie, and their adopted children, David and Terri.

He spends a lot of time watching TV and listening to all kinds of music. His private life and his public life are two entities, and he prefers to spend as much time with his family as possible.

THIS IS AMONG the main reasons why he has steadily turned down motion picture commitments and personal appearance tours. He does make one or two personal appearances, when he can find the time, and always for a charitable cause, with Como generally paying expenses for himself and the band.

Perry is at all times pretty much as he appears on the TV screen Saturday nights. Despite what may be on his mind, he always looks relaxed. He has a broad sense of humor and the kind of make-up which reduces him to helpless laughter at a joke or a funny situation. He will break down again when he thinks of the joke or the happening.

"I enjoy this," he says, pointing to the clutter and activity onstage at the Ziegfeld theater. "When I stop enjoying it, it's time for me to go back to the shop."

At the same time, he is aware of everything going on about him and receptive to suggestions and direction.

On Screen-Small

During the first year of the *Perry Como Show* on NBC-TV (1955-56), the program won an Emmy, the Peabody award, the Christopher award, the Golden Mike award, and scores of newspaper and magazine polls.

Last year, Perry won an Emmy as the best male singer on television and was voted tops in that category in polls made by *Radio-TV Daily*, *TV Today*, and *Motion Picture Daily*.

He was selected as one of the 10 all-time best record sellers for an Apollo award made by the disc jockeys at the salute to the record industry on its diamond jubilee.



Perry Como
In the *Weems* Days

He asks questions and initiates ideas for the show. Mostly they are simple, easy-to-execute suggestions because he prefers things done in an uncluttered manner.

Perry, it's well known, is a Roman Catholic. It's not well known that Perry and Roselle have received one of the highest honors bestowed by the Catholic church. They were made knight commander and lady commander of the Equestrian Order of the Holy Sepulchre of Jerusalem in ceremonies at which Francis Cardinal Spellman presided.

PERRY'S HOME PARISH is Our Lady of Fatima in Manor Haven, near Port Washington, N. Y. The Rev. Leonard Pavone, pastor and a talented composer, is an old friend and a rather severe critic. He once noted that he had cautioned Perry against "wasting" his voice on rhythm tunes.

"When you sing a ballad, your voice is lustrous," the priest said. "I tell Perry to sing ballads and not the cowboy songs." Reminded of these admonitions, Como lowered his head and chuckled.

"Father Pavone is a wonderful guy," he said. "And he's a fine musician. Some times when he's at the organ playing his own compositions, I find myself listening during the mass. Some times he'll tell me he's got a new piece and ask me what I think."

Perry was appointed chairman of the parish school fund because, parishioners were told, "Everything Mr. Como has done so far has been successful."

He is a great favorite in Boston, where he has made several of his rare in-person appearances in recent years for Archbishop Richard Cushing's charity fund. In Boston's teeming north end, there is the Perry Como gymnasium, named for him as a thank-you for his efforts in fund-raising.

Perry's air of relaxation can be contagious.

RAY CHARLES said Perry's serenity "makes things a little difficult for us. We have to keep reminding ourselves that we can't do what he does."

At a musical rehearsal for one of his February TV shows, Como wandered in while the orchestra and the chorus were in the midst of *My Heart Stood Still*. He remained quietly at the back of the lobby, head cocked and lips pursed. He wore a camel hair overcoat and a brown pork pie hat.

He worked his way around the side of the jammed lobby, nodding in time to the music. He waved hello at Mitch, smiled at the Ray Charles singers, and placed his hat on the head of the young woman who was timing the number and checking huge data sheets. He took a sip of her coffee and chatted with director Gray Lockwood.

Someone handed him a column clipped from a trade paper. He fished out his tiny reading glasses and read through it, shaking his head and laughing.

STILL WEARING his overcoat, he chatted with the Four Lads and Tab Hunter. Then he and singer Polly Bergen were ready to rehearse their duet. Ayres called for quiet from the orchestra.

"Don't be so nasty, Mitch," Como grimaced. They went into the number. One of the trumpets hit a wrong note and Como recoiled. "Whoa!" he shouted.

"That one's on me, Perry," the trumpeter called out. They started again, and Miss Bergen kept breaking into laughter during the song.

For the mailbag medley, Como sang at half-voice directly to Mitch. At one point, Ayres beamed and said, "Good." One number modulated with a trumpet fanfare, after which drummer Terry Snyder shouted, "Charge!" Como laughed broadly.

Perry decided to rehearse *More Than You Know*, another tune he was to do on the show. Holding his coffee cup and still wearing his overcoat and blue muffler, he walked around the lobby, alternately singing and sipping from his cup.

He and Lockwood discussed presentation of *Round and Round*.

"NOW, THE FIRST time you hear this," Perry said, "it sounds jumbled . . . even on the record. The thing is to give the kids," he motioned to the Ray Charles singers, "a clean shot. Maybe I can use a hand mike."

Lockwood suggested a boom. Como thought a moment, then agreed.

They talked about the staging, and Perry walked through what he would do. They followed it through to the end of the piece, which fades out on the record.

"Why don't I just come down to where Terry is," Perry suggested, "and stop his hands like this." He demonstrated. Lockwood said that could be worked out. They walked through it once.

Como turned and asked, "Any problems?" Nobody answered.

The music rehearsal ended at 12:55 p.m. Perry had come in at 11:57 a.m.

(This is the first of two articles.)

On Screen-Large

Perry Como was starred in three 20th Century-Fox films: *Something for the Boys*, with Vivian Blaine, Phil Silvers and Carmen Miranda (1944); *Doll Face*, with Dennis O'Keefe and Miss Miranda (1946), and *If I'm Lucky*, with Miss Blaine, Harry James, Miss Miranda, and Silvers (1946).

He also was featured in the all-star M-G-M musical *Words and Music* (1948).

Nat Cole

'I Knew He Was A Great Pianist, But Never Thought He'd Be Famous As A Singer,' Says Ex-Employee Oscar Moore

By John Tynan

IT IS SAID in the trade that in the early days of the King Cole trio a certain Los Angeles record company executive considered Oscar Moore the Atlas of the group. Convinced that Moore was the one destined to make it, he rushed to record him, ignoring the piano player/leader who went his own way—straight to the top. Incidentally, the firm masterminded by that executive is now out of business.

There can be little doubt that for 10 years Oscar Moore was a predominant instrumental voice in the King Cole trio; so much so that today Nat regards him as "still the outstanding all-around guitarist in my book." Other guitarists succeeded Oscar — Irving Ashby and Johnny Collins, for example — but they were hired for a different purpose. Whereas Moore's work was a vital, indeed indispensable, element in the trio's work, his successors became accompanists rather than individualists. For the cards became irrevocably stacked in 1947 for Nat (King) Cole to emphasize the vocals.

Oscar Moore today is occupied mainly with studio work. Reminiscing about the early days, he reports that he first met Nat around 1936 at the Paradise cafe on Main St. in Los Angeles where Lionel Hampton was playing. Wesley Prince, Nat's first bass man, was working with Hamp at the time, Oscar recalls.

"First time I laid eyes on Nat," chuckled Oscar, "he looked like a real mean guy — his eyes almost closed, glintin' out at you, diggin' what was goin' on. After I met him I found out how wrong I was."

OSCAR CONFESSES that when the trio started out, "... I didn't even think of Nat as a singer. We just thought that the trio was going to be a good thing. We had faith in it. Then, after I left, I noticed that Nat was featurin' himself more—standin' up and singin'. We always did the vocal things, of course, but I never thought Nat would become really important as a

singer. To me the cat was always a crazy piano player."

As to why he left, Oscar is very emphatic. "The fact is," he reveals, "I got tired of the road, so I left. Through the years there's a lot of people want to make it that Nat and I were shootin' at each other. That's a lot of nonsense. It's simply not so. The real reason," he reiterated, "is that I just got tired of the road."

With the new course set, Nat's future as a pop recording artist was assured. To popular vocalizing he brought a fresh approach, a style tender yet subtly jazz oriented. As Leonard Feather notes in *The Encyclopedia of Jazz*, "... his was the first great jazz-grounded male voice since Louis Armstrong's to earn worldwide popular acceptance."

Today Nat Cole is one of Capitol Records' hottest properties, both in singles and albums. Fortunately he has reached the point where once in awhile he can record an album not completely given over to Tin Pan Alley, like *After Midnight* (W 782) in which Willie Smith, Harry Edison, Stuff Smith, and Juan Tizol are guest artists, abetting Nat's playing and singing.

"This one is going very well," Nat says of *After Midnight*, "probably because of my commercial associations. It may have bridged the commercial gap." So, though *After Midnight* may be counted a "kicks" album, Nat as always is conscious of the music world of commerce and his place in it.

AT A RECORD DATE Cole challenges Perry Como's mastery of the art of relaxation. During a take Nat practically lounges in front of the mike, head slightly inclined, hands folded loosely before him. Like all great recording artists, he treats the mike as if it were a live audience. He caresses the delicate instrument with his voice.

Listening to a playback, Nat slowly paces the studio floor, hands thrust into the pockets of his slacks, his face expressionless. If something is awry with the accompaniment, or if the difficulty lies with him, he'll stroll to the podium for a few words with conductor-arranger Nelson Riddle and, score in hand, hum through the measures that may be giving trouble till the problem is straightened out.

At one recent record date, two hours were spent in getting a perfect take on a calypso tune. After Jack Costanzo had packed his bongos and congas, sprinting from the studio to make a Vegas plane, the five-minute break was over and the Riddle orchestra was again set to go. This time the tune to be cut was the theme from the film, *China Gate*, in which Nat has a starring role.

The song was a wistful, dreamy melody loaded with rather overt Oriental



orchestral effects. Prominent in the instrumentation was the presence of a two-string Chinese violin, a strange device resembling a long stick about as high as a cello with a barrel stuck in the middle. It was played with a cello bow by Irving Lipschultz who, despite the two-string limitation and his professed ignorance of Chinese, appeared to have the situation well in hand.

THEY RAN a test take and an immediate playback. Then, while engineer Val Valentin adjusted the mike balance on the Chinese fiddle, Nat stood by the studio door listening. "Pretty weird," he nodded with a grin, looking quizzically toward the fiddle.

When Valentin had adjusted the balance to his liking, he returned to the booth and they went for another take. This time they got it. Perfect take . . . date over.

Nat is a great believer in cycles of public taste. "Y'know," he said, "back-room talk in the trade dwells very much on the question: Who could have made it at a given time? Take Presley, for example. At another time he wouldn't have got a hearing. 'Just another hillbilly singer,' people would have said and switched to another station. Youngsters create the demand for a certain style of music and singer. They dictate the music that's to be played, and the record companies are constantly aiming at that particular element. It's Presley . . . Domino . . . Boone, and so on. Right now it's Belafonte. Now he's the man in the house."

Pursuing the cycle theory, Nat pondered, "Suppose Frank Sinatra, Perry Como, and myself were coming up today . . . How many contemporary kids would give us the kind of hearing that first was responsible for our rise? But what makes kids wonderful is that they're so unpredictable: Only the other day my daughter Cookie and I were driving along with the car radio on. One of the tunes from my new album was playing and she suddenly said to me, 'Daddy, y'know, that new album of yours is very big in school.' (She's in junior high.) I told her that made me feel good . . . But I couldn't help wondering what had happened to Presley."

(This is the second of two articles.)

Back To School

New York—John Levy, George Shearing's manager, recently received a phone call from an indignant Shearing fan. The caller had bought all the Shearing piano folios and dutifully had practiced the tunes.

"Something," he complained bitterly, "must be wrong with my copies of the arrangements. I've been playing them for two years, and I still don't sound like Shearing."

I'm No Granddaddy: Gil Evans

By Nat Hentoff

(Ed. Note: An innovator in jazz arranging is Gil Evans, whose scores for Boplicity and Moondreams on Miles Davis' 1949 sessions were significant writings. For years he worked with Claude Thornhill. Following is the second part of Nat Hentoff's story on him.)

AFTER THORNHILL, Evans continued his own way, the way that made it impossible for him to be part of a movement for any length of time, or for that matter, to be fulltime in jazz. He had to follow his curiosity into other phases of music.

"My interest in jazz, pop, and sound in various combinations has dictated what I would do at various times," he explains. "At different times, one of the three has been the stronger.

"SINCE 1948, I've been having a lot of additional experiences in music—act music, vaudeville, night clubs. I learned to cross voices so that an arrangement that was good in Erie, Penn., for five voices could be used for 20 musicians on TV. I learned about the pacing of singer's songs. My pacing up until then had been orchestral, not vocal.

"I also did some radio work and some TV orchestrating. As for jazz dates, one reason I didn't do much was that nobody asked me. About seven or eight years ago, I did some writing for Billy Butterfield on London. And then Helen Merrill called me recently and asked me to write her EmArcy album (EmArcy 12" LP MG 36078). I was glad she did.

"I also did some writing for Lucy

Reed on Fantasy and Marcy Lutes on Decca, and I did one arrangement for the Teddy Charles tentet album on Atlantic. I have a couple coming out on a Hal McKusick Victor album.

"I've also been trying to fill in gaps in my musical development in the past year. I've been reading music history, biographies of composers, articles on criticism, and listening to records from the library. And I'm working as much as I can.

"There are other reasons for my not having done too much jazz writing in the last few years. As I said, I have a kind of direction of my own that seems to cross three things—pop, jazz, and sound. Now I feel ready to do more jazz.

"AN ADDITIONAL REASON is that I won't write underscale. There's a lot of underscale writing in the business, package deals whereby an arranger does a certain amount of scores for so much money. A lot of a&r men work that way, and there are enough good craftsmen and some creative writers who go along. I'm enough of a union member to refuse. It makes me too mad.

"I feel a lot of victories were won in the union movement by men who had to sacrifice a lot, and it's a shame to have it thrown down the drain by the next generation.

"A friend of mine, a young writer just getting started, was told by an a&r man at a relatively new major label that if he insisted on charging scale, he'd never be used there again.

"You have to decide what kind of a writer you're going to be. You've got

to have enough confidence in your own ability to stick up for scale."

Gil was asked about a reputation he has among part of the trade of being a slow writer, and he said:

"I have more craft and speed than I sometimes want to admit. I want to avoid getting into a rut. I can't keep doing the same thing over and over. I'm not a craftsman in the same sense as a lot of writers I hear who do commercial and jazz work, too. They have a wonderful ability with the details of their craft. The details are all authentic, but when it's over, you realize that the whole is less than the sum of the parts."

ANOTHER FACET of the way Evans works is that he has to rehearse his arrangements personally. "They're very personal, and they're not so highly stylized that it's easy to catch on to what I have in mind right away. My arrangements don't sound right unless they're played by a certain group of players, and unless I've rehearsed them."

"(Gil," says Mulligan, "is the one arranger I've ever played who can really notate a thing the way the soloist would blow it. He can notate things the way they really sound. For example, the down beats don't always fall on the down beats in a solo, and he makes note of that. It makes for a complicated notation, but because what he writes is melodic and makes sense, it's not hard to play. The notation makes the parts look harder than they are, but Gil can work with a band, can sing to them what he wants, and he gets it out of them.")

"Up to now," Evans summarizes his present attitude, "there were some sections on records I'd done that I liked, but I didn't like any as entities. I'm still developing my own personal sense of form, which comes out of all this background I've told you about. Until recently I hadn't done much composing of originals because the path I follow hadn't led toward it.

"Now my interests and need for further self-expression are developed to a point where I am concerned with original composition. I've been more of a sentence composer up to now. I was interested in the language. I did good bits of work. Maybe 16 bars in a pop song. I'd take my own chorus, so to speak. And I would always stay pretty close to the melodic line.

"ECONOMICS HAS also convinced me not to give all my attention to arranging any more. I used to do my composition inside standards, other people's songs. But that's been a dead end for me. Once I'm paid for the arrangement, I'm done. With originals, it's different.

"I've never really been too concerned with the importance of what I was doing. I was more interested in learning and in the practical way. I didn't look back until recently when I started to be mentioned in books and articles.

"This being mentioned is a disadvantage as well as an advantage. It kind of establishes one as an elder statesman before one feels like one. I don't enjoy being called a granddaddy when I'm still active, still learning, still writing, and will always be writing.

"Being an elder statesman may be all right for someone who doesn't want to establish new landmarks. But it's not my groove."



Here is a portion of the 1947 Claude Thornhill band for which Gil Evans wrote. Back row—Mario Rullo, Danny Polo, Lee Konitz, and Bill Bushing; front row—Sandy Siegelstein, Willie Wechsler, Mickey Golus, Joe Shulman (bass), and Billy Exiner (drums).

Marxism

By Don Gold

DICK MARX is a working freelance musician.

The 33-year-old Chicago pianist maintains a steady stream of activity, as Monday-Tuesday pianist (with bassist John Frigo) at Chicago's Mister Kelly's, as piano teacher and vocal coach, and as arranger for a variety of singers and television shows.

In addition, Marx finds time for record dates, club and concert appearances, and radio-television performance. He is one of the busiest musicians in Chicago today.

Marx, who was born and educated in Chicago, began his piano training at the age of 5 with a "come-to-the-house, \$2 teacher." He continued these studies for five years. He played his first job at the age of 13, as accompanist at a dancing class.

HIS ONLY full-fledged road work came during his high school years, when he spent a summer on tour with Eddie Stanton's band. He arranged the band's entire initial book.

After high school, he spent a year at Northwestern university before a service hitch interrupted his college education. After the war, he returned to Chicago and spent three years completing his formal musical training at DePaul university, being graduated with a bachelor of music degree.

With the exception of a brief, two-piano concert tour with his wife, Ella, in 1948, Marx has worked in Chicago ever since his DePaul days. His career has been a full, varied one.

He's worked at such places as the Streamliner, Pump room, Lei Aloha, Cloister inn, and Mister Kelly's. For the last five years he's been allied with bassist Frigo. Most of these Marx-Frigo appearances have been Monday-Tuesday affairs, because of the time consumed by Marx's arranging, teaching, recording, and freelance activities (and Frigo's comparably hectic schedule).

HE HAS WRITTEN arrangements for Eartha Kitt, Lurlean Hunter, Lucy Reed, Helen O'Connell, Dorothy Collins, Joni James, and Edyie Gorme, to name a few. He has done arrangements for TV's late *Colgate Comedy Hour* and for the Chicago *Dave Garroway-at-Large* show.

For 11 years he has taught piano and served as vocal coach. His piano students range from Garroway to Chicago CBS staff pianist Larry Taylor. He has coached a select group of capable singers, including Johnny Desmond.

Marx has worked, again on a freelance basis, at every local television station. Some of his more recent appearances include NBC's *Club 60*, *Music from the London House* and *Mister Kelly's*, and *Tonight* shows, and CBS's local *In Town Tonight* show. His past radio-TV credits read like a roll call of decent music shows on Chicago stations.

He has been equally active in the recording field and has more than 100

Dick's Philosophy Covers

The Art Of Singing As

Well As Playing Piano

sides, with bands and vocalists, to his credit. He's part of a quartet backing Desmond on a soon-to-be-released Coral LP. He was on a recent Jeri Southern date for Decca. His most recent LP is titled *Dick Marx-Johnny Frigo* (Coral CRL 57088).

WITH THIS WEALTH of diversified experience to utilize, Marx proves an able commentator on the problems and status of the contemporary pop and/or jazz singer. As vocal coach, he plays a definite role in career guidance.

"I try to get aspiring singers to sing naturally, despite all the records they've heard," he says.

"Often young singers imitate other singers, without thinking for themselves. In order to evoke an audience reaction I feel you have to interpret lyrics. An audience shouldn't have to try to understand a singer.

"Most people speak rhythmically, with accents and emphasis. This applies to singing, too. Dynamics is similar in singing and speaking."

As a coach, Marx must face certain inevitable technical matters.

Range: "In modern singing, range should allow one to sing a variety of tunes successfully."

Phrasing: "One should have the ability to sing long phrases on one breath. This is a pretty exciting thing and one aspect of the astute use of phrasing."

Vibrato: "A complete lack of vibrato, or an excessive amount of same, is a definite problem."

Diction: "Diction should be natural but not sloppy. Singers who begin careers with somewhat poor diction should attempt to be precise in order to reach the natural approach."

Self-satisfaction: "Any successful singer must enjoy singing. You can't hide this when you're on stand. Joe Williams, for example, isn't a gymnast but has a ball, and the audience shares his enjoyment."

Intonation: "Intonation is always quite a problem. Correcting faulty intonation is somewhat mental. It helps to hear yourself on tape, with a coach's assistance. Hours spent listening to intervals helps, too."

Projection: "Projecting personality honestly is primarily a matter of devoting energy to doing the best possible job. As far as vocal projection is concerned, in today's era of amplification, it is not a problem. A small voice is not necessarily a handicap today."

The criteria Marx employs in determining the potential any given singer possesses do not necessarily reflect earning power. As he puts it, "There are plenty of people making money singing who I don't regard as professionals." He is willing to express frank, definitive opinions on many contemporary singers:

"Sinatra is excellent, but I never feel that one singer does everything well, in a technical sense. Joe Williams



(Don Bronstein Photo)

is fine on tunes with something to say. He always gives me the right picture.

"ONLY TWO OUT of the first 10 female singers in the last *Down Beat* Readers poll appeal to my taste: Peggy Lee and Carmen McRae. They sing more from that word-context angle I dig.

"One of my favorites is Edyie Gorme. Her sound, what she says, and her constant, controlled range impress me. She's always in command of a tune.

"I've never liked Billie Holiday's singing," Marx says, "although she has been made a kind of idol. I don't feel she puts the words together. For example, she makes disturbing stops. Her sound, to me, is very uncontrolled, with limited range. Often the sound she makes doesn't seem to go with what she's saying. She has a limited dynamic range, whether she's singing about love or steel construction.

"Lurlean Hunter could find success and satisfaction if she can maintain an enjoyment of her work and forget about success as such. . . . I dig the Hi-Lo's, unquestionably my favorite vocal group in every sense. . . . Another singer with fine potential, if he gets an opportunity to sing his own way, is Tommy Leonetti. He'll never sing badly. . . . I've heard Ann Gilbert sing well, too. Frank D'Rone, currently in Chicago, sings wonderfully. When he sings well, he's better than many 'stars' at their best."

WITH MORE potential work than time, Marx could easily become completely satisfied. Currently, he teaches some of the time, works the Monday-Tuesday shift at Mister Kelly's, and makes personal appearances and records. He wouldn't want to do any of these full time; he prefers his balanced program.

But he isn't quite satisfied with his career. He wants to continue his development as a jazz pianist, because he is aware of flaws in his approach and weaknesses in the Marx-Frigo book.

He'd like to be a part of a jazz concert tour in the states and in Europe. Above all, and despite his success, he wants to return to formal study, saying, "You have to do that in order to create."

As soon as he finds time, he'll begin.

barry ulanov

HAVE JAZZ CRITICS and jazz musicians continually missed "the boat with their sense of values and proportion" in recent years?

Have we, all of us, committed "folies" which "will surely go down in the history of jazz criticism" by hailing Lennie Tristano as "the new messiah" during Charlie Parker's "most productive years" and proclaiming Joe Mooney as "the article of value on the musical stock market" at the time that "the great band built by genius Tiny Kahn (Chubby Jackson's '49 band) was making real musical history?"

And worst of all, are we responsible for the great bobble of this era—did we neglect to call attention to the talents of Clifford Brown, "one of the greatest musicians of all time?"

THESE ARE THE questions asked and answered by Don Manning, a young musician from Portland, Ore., in the most interesting of several provocative letters elicited by my recent column on tradition in jazz.

Don is particularly appalled by what he considers a staggering failure to appreciate the skills of Brownie. He points to the Critics Poll of 1956 as "a terrifying example": "the giant of the generation following Diz, Bird, Fats, and Miles didn't even raise a single vote . . ."

The result of such errors in judgment, such failures of appreciation, according to Manning, is the loss of a sense of tradition. "I truly believe," he writes, "that the jazz writers can again help strengthen this sense of tradition because the tradition is very much there and it should be emphasized as such. It just takes time for the truth to out, as in the case of William Shakespeare, John Keats, Herman Melville, and others. The Titans are the Titans."

HOW CAN WE strengthen the sense of tradition? By listening more carefully, I would guess, and by paying more attention "to the opinions of the masters themselves."

After all, Don points out, "Note that Dizzy said Brown's death was a 'lethal blow' to our music and he meant exactly what he said." And he adds that in a column of mine I once quoted Parker's enthusiastic words to me about Brownie.

The young musician's points are well taken. Agree or disagree with them, they deserve every sort of consideration. For me, at least, they have acted as a splendid occasion for a careful examination of conscience—jazz critic's conscience. I should like to share that particular examination with Don and you.

TO BEGIN WITH, I must plead not guilty on the Mooney item. He was not ever more than a very pleasant enter-

tainer for me, who brought into his playing and singing a certain small jazz atmosphere. Nor did I altogether miss Tiny or Chubby's band in '49. I had limited enthusiasm for the group but real respect for its potential, and I believe I allotted them a sizable amount of space in *Metronome* to back up my respect.

I did not feel then that Tiny was a "genius"; I still do not—at least on the basis of what I have heard of his writing. He had a personality, a set of individual perceptions, to communicate through the jazz medium. It is enough to have said that much about him—at least enough for me.

My enthusiasm for Tristano—very large a decade ago and not diminished by the passing of the years—never interfered with the most intense admiration for a *bona fide* jazz genius, Parker.

The number of words—the number of superlatives—that I devoted to Bird between 1941, when I began to write about him, and last week, when I finished writing a book on the nature of jazz, must surely exceed those I gave to Lennie and any 10 other enthusiasms of mine in the same period.

AT FIRST I FELT rather lonely in my support of the musicians who came to be called the boppers; only one or two other writers (mostly Leonard Feather) had anything good to say about them. But certainly in Bird's "most productive years" both critics and musicians gave him heartfelt, sensitive, sympathetic support. Any close examination of the public and private prints will reveal that.

That leaves Brown. And there, I am quite convinced, I, we, almost everybody goofed. It is not one of the stupendous muffs of jazz history. It should not go down with the prize boners, the overwhelming oversights.

I and others who were reviewing records when Brownie was making them had high ratings for his music and words of enthusiasm consonant with the enthusiastic ratings. It was pointed out, by all of us, on many occasions, that he was a superbly conditioned trumpeter with remarkable facility of finger and ease of lip and flow of phrase.

AS I LISTEN AGAIN to Brown's records, I am convinced that we did not do justice to his melodic imagination, to the balance of sound and idea that makes him so compelling, even in ordinary two-man flagwavers (trumpet cum drums—Brown & Roach, Inc.).

His skill, in fact, was so thorough, his fluency such, that we came to take for granted the apparently effortless ease with which he moved through ensemble and solo passage alike. And, as a result, we underestimated his achievement. Understand me. We didn't miss it. We called it. But by the wrong name. We made a two-base hit of a home run. We turned a mountain into a molehill.

Manning's reminder is in this case accurate enough, and humbling enough, and to be respected. It helps restore some proportion. It makes one mindful again of the value of the whole jazz community: of a Brownie, of a Bird, of a thoughtful young musician, and maybe even of a few critics.

counterpoint

By Nat Hentoff

Notes Between Sets: I doubt if any songwriter this year will be able to cut the opening lyrics of Lou Carter's

I Got a Rose between My Toes (from walking barefoot through the hot-house to you, baby). Lou, once of the Soft Winds, has 11 other oddly gentle parodies in *Louie's Love Songs* (Golden Crest CR 3010) "I felt a draught from the way that you laughed; then I caught a cold in my heart."



I enjoyed Dick Hadlock's review of the Alec Wilder Riverside album in the February *Record Changer*. "Maybe," Dick concluded, "someone will get out a 'battle of music' between Raymond Scott and Alec Wilder. The winner could challenge George Handy to a playoff album" . . . If you share my pleasure in unamplified guitar, try a new Norman Granz album, *Maestro of the Guitar: Rudy Vanelli* (Verve 2038). One side is composed of standard, the other mostly of classical pieces. Herb Ellis was responsible for getting the Boston guitarist in the date.

John Hope Franklin has revised and enlarged his *From Slavery to Freedom: a History of American Negroes* (Knopf, 639 pp., bibliography, index, \$7.50). The new second edition is the most substantial survey work of its kind I know . . . *America's Tenth Man* (Twayne, 351 8x11 pp., index, \$7.50) is a pictorial representation of "the Negro contribution to American life today," compiled and edited by Lucille Arcola Chambers. Many of the chapters, such as those on law and medicine are quite informative, but the jazz section is a disappointment with skimpy text and, things in a picture book, of all two pages of static publicity stills. But there's a lot in the volume as a whole that you can't find anywhere else in book form . . . If you write anything from analyses of James Joyce to pop songs, I would recommend Philip Wittenberg's *The Law of Literary Property* (World, 284 pp., index, \$5). The writing is admirably clear and, in fact, will probably be of sustained interest even to

Phil The Bill

New York—Altoist Phil Woods and Gene Quill have been fronting a combo under the name of *Phil and Quill*, but they may have to change the title.

While preparing to go on stand at the White Canon in Far Rockaway, the co-leaders heard the assured master of ceremonies announce loudly, "And here he comes now—Phil Anquill!"

nonwriting readers who like to be on the inside of curve balls.

KURT WEILL'S work reaches me emotionally in much the same way as Billie Holiday and George Simenon do, and I'm glad more of his writing is being recorded. Try, for example, his *The Seven Deadly Sins*, a ballet with song to text by Bertolt Brecht and sung by Lotte Lenya (Columbia KL 5175). Also worth many hearings is *Johnny Johnson* with text by Paul Green and a fine cast including Lenya, Burgess Meredith, Hiram Sherman with conducting by Samuel Matlowky, who interprets Weill so rightly. Goddard Lieberston at Columbia and Ed Cole at M-G-M deserve much credit for what they have already accomplished and are planning with regard to Weill on record.

Of all the calypso LPs I've heard in the current rampage, I most enjoyed Lord Flea and his Calypsonians in the accurately titled *Swingin' Calypso* (Capital T842). Dig *Calypso Be-Bop* therein with its references to Bird, Dizzy, and Miles . . . Leonard Rosenman is an unusually arresting composer for the films who sometimes utilizes 12-tone techniques, involved counterpoint and other challenging devices not generally found in most Hollywood scores. Part of his music for *Edge of the City* and *The Cobweb* can be heard on M-G-M E3501. He might surprise you.

If you'd like to hear something of what goes in a studio during a classical date, one side of *Hi-Fi in the Making* (Westminster XWN18372) contains part of a rehearsal conclave with Sir Adrian Boult, Westminster's Kurt List, and the Philharmonic Promenade orchestra. The other side is the best performance yet of Benjamin Britten's witty and dramatic *Young Persons Guide to the Orchestra*, which I find holds up for me over the years and is a wonderful way to proselytize entertainingly youngsters, especially if you also can take them to see the New York City Center Ballet company's version of it, *Fanfare*, as choreographed by Jerome Robbins . . . I am impressed with the multilingual professionalism of Eve Boswell, the Hungarian-born British singer, in her *Eve* album (Capitol T10077). This is very attractive straight pop singing by a girl who doesn't try to be hip, and as a result, is quite hip in her fashion.

ONE OF THOSE times when performance and engineering are both optimum is Igor Markevich's interpretation of Brahms' *Symphony No. 1* with the Symphony of the Air, the orchestra NBC abandoned when Toscanini retired (Decca DL 9907). It's a gasser . . . And one of the indispensable Miles Davis collections is now *Miles Davis All-Stars* (Prestige LP 7076) which contains the *Walkin'* and *Blus 'n' Boogie* sessions with J. J. Johnson, Lucky Thompson, Horace Silver, Percy Heath, and Kenny Clarke, previously on 10" LP, plus three other valuable tracks, one of them a previously unreleased *Love Me or Leave Me*. We don't always have the space to review recoupings into 12" sets, but many of them are worth investigating if you don't have the original issues.

feather's nest

By Leonard Feather

TWO LETTERS that reached this department recently inadvertently served to point up the sharp contrast that exists today among jazz musicians in their attitude toward the profession and the public they serve.

The first comes from Robert F. Carroll Jr., president of the Beta Nu chapter of the Alpha Phi Alpha fraternity at Florida A&M university in Tallahassee, Fla.

"Too often," he writes, "people fail to give credit where it is due . . . it is a joyous moment when a successful artist comes along who hasn't forgotten the 'common touch' and the people who once helped him along.

"Recently Julian (Cannonball) Adderley and his quintet rendered a jazz concert at our school, sponsored by Alpha Phi Alpha, of which he is a member, having been initiated at Beta Nu chapter here on our campus. The



Cannonball Adderley
'In Every Respect'

concert was a tremendous success in every respect. Cannonball proved so effectively his astuteness with the alto that the ghost of Bird must have been stimulated. He received ovation after ovation.

"BUT THE REAL CLUE to Cannonball's greatest achievement came after the concert, when he was meeting old friends, being interviewed and hounded for autographs. Here was this man who had flirted with greatness all during the concert, but who maintained his humility . . . Certainly he has tasted the nectar of success, but as he stood there smiling, answering questions, and exchanging greetings, you believed that he was completely devoid of selfishness. He heaped praise on everyone but himself for his success."

The second letter comes from a fan who asks to be unnamed. His subject is a young musician who suddenly gained national prominence four or five years ago and has since won several jazz polls. Recently he was arrested, not for the first time, on narcotics charges.

"I happened to be in Italy when — was there," runs this letter. "Nobody saw much of him; he was too busy running around looking for dope. But I saw plenty of him recently, when he played a week at a local night club with his quintet.

"One evening I got there early and was chatting with the manager when we gradually became aware of some disturbing noises on the bandstand. Finally we realize what it was. There were already a number of customers in the room, but — was rehearsing a number on the stand, and it was quite obviously a rehearsal, not a performance, with all the stops and false starts that become so repetitious and jarring to the ears. They left the stand.

"TWENTY MINUTES later it was time for the first set. The emcee announced the group with a big buildup, ending with 'and here he is now, —'. The audience applauded; then complete silence. — was nowhere in sight! He finally showed up at least 15 minutes later, walked on the stand without a word, beat off the first number without even facing the audience, and went through half the set slouched on a chair with his legs stretched out, his horn pointed at the floor.

"A bunch of fans wanted to talk to him later, but he brushed them off and disappeared.

"He was on a disc jockey show during the week. The deejay cheerfully said: 'Well, I hear you just got back from a wonderful European tour!' Naturally he thought this would give — a perfect lead into an account of his adventures.

"But — just said nothing for a moment and then, bored and sarcastic, replied: 'Man, that was three months ago!' Then he relapsed into silence.

"Can't the union do something about people like this?"

WELL, MY FRIEND, there is one law on the books that might cover the situation, but it would deprive the man of his right to work and might be justifiably contested.

My suggestion is a complete boycott of people like —, including their records and any concerts in which they appear, and complete support of all Cannonballs wherever they may fall.

If you happen to be a fan of — and feel this treatment might be unduly rough on him, there is one thought with which you may console yourself. He only needs about three more arrests before he can write his autobiography and sell it to the movies.

Can It Transpose?

Washington — The New York Times reports that Vice President Richard Nixon's new electric range has a "gadget in the oven that reports 'doneness' of the meat. When it reaches the desired point, a music box plays *Tenderly*."

And presumably, if the gadget goes, the next track is *Hotter Than That*.



WEST OF THE MOON. Already a legend in her own time, the magnificent Lee Wiley achieves new heights with a dozen wonderful standards she's never before recorded. Among them: "East of the Sun," "My Ideal," "Can't Get Out of This Mood," "As Time Goes By."



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PHINEAS' RAINBOW. Fabulous imagination, fantastic technique, and playing from the heart — that's Phineas Newborn, jazzman extraordinary. Thrill to the trio, quartet, and Phineas' exciting solo work!

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popular records

LES BROWN

The gentleman on the cover, surrounded by *Down Beat* and other awards, is Les Brown. The music on the record inside, *Dancer's Choice* (Capitol T 812), is the reason for the awards on the cover. It's bouncy, danceable music, well arranged and well played. There are enough solo spots scattered throughout to vary the texture of the band's sound.

Among the tunes, which sound as though they were pulled from the dance book, are *Sleepy Time Gal*; *In the Mood*; *Stardust*; *Tea for Two*; *Johnson Rag*; *Cecilia*; *I Never Knew*, and *My Blue Heaven*. All that's missing is the sound of people dancing and cash registers ringing. (D.C.)

TEDD BROWNE

Browne mixes folk tunes and calypsos in a collection called simply, *Tedd Browne Sings* (Jubilee JLP 1031). His ballad, *If You Were Mine*, is very lovely. His treatment of *High Noon* is an eyebrow raiser; he gets a lot of mileage out of the tune. The calypsos, featuring backing by Johnny's Virgin Island Calypso Boys, include *Shame and Scandal in the Family*, *Kitch, Donkey City*, and (it had to come to this some day) *Calypso Rock 'n Roll*.

There are some memorable moments here and some fine tunes, notably Alec Wilder's *The Olive Tree* and Browne's own *Oh, the Pretties They Grow Small*. The liner notes may make you gag, but along the way they impart some of Browne's background. (D.C.)

MARIAN BRUCE-OZZIE BAILEY

Miss Bruce and Bailey combine with the Luther Henderson sextet to compile a moody album of fine vocals called, *Last Night When We Were Young* (M-G-M E3408). Miss Bruce, a supper club singer with an intimate, warm voice, does very well with the title tune, *Porgy*, *Lonesome Gal in Town*, and the moving *You Can Have Him*, among others.

Bailey, who also appeared on Duke's *A Drum Is a Woman* and is presently sharing vocal chores with Jimmy Grissom on the band, has a pleasant voice and an easy way with a song.

He duets with Miss Bruce on *Porgy*, singing *I Can't Give You Anything But Love* in counterpoint. They do it again with Bailey singing *Don't Get Around Much Anymore*, and Miss Bruce counterpointing with *I Let a Song Go Out of My Heart*. Bailey also sings Billy Strayhorn's lovely *A Flower Is a Lovesome Thing*. Henderson's group supplies sound, tasteful backing. (D.C.)

NAT COLE

Nat applies his customary vocal polish to a dozen standards in *Love Is the Thing* (Capitol W 824). Gordon Jenkins arranged and conducted, and his two-note leitmotif pops up in some of the tracks (*Love Letters*, for instance). Cole sounds good against strings, although we haven't forgotten the old trio days.

Included in the set are a dazzling *Stardust* (with the verse); *Ain't Misbehavin'*; *Where Can I Go Without You?*; *I Thought About Marie*; *At Last*, and *Love Is the Thing*. (D.C.)

JACKIE DAVIS

Jackie Davis sits in at the Hammond organ, backed by Irving Ashby on guitar and Shelly Manne and Ed Hall on drums in *Chasing Shadows* (Capitol T815). Nothing much is proved, other than Davis makes the instrument a bit more palatable for long stretches and that with a little imagination, good tunes still manage to sound good in the hands of competent musicians. On the set: *Chasing Shadows*; *Irresistible You*; *Lovely Lady Waltz*; *You Keep Coming Back Like a Song*, and *Constantly*. (D.C.)

BLOSSOM DEARIE

The young woman with the wistful voice and tasty piano is *Blossom Dearie* Verve MG V-2037, organizer of the French vocal group, the Blue Stars, and a competent young woman in her own right.

Backed ably by Ray Brown, bass; Herb Ellis, guitar, and Jo Jones, drums, Blossom sets a variety of moods ranging from the sinister *Everything I've Got Belongs to You* to the whimsical *It Might as Well Be Spring*, in French, to the wistful *Lover Man*.

Verve might do well to couple the catchy *Comment Allez Vous* (in French and English, with a vocal group) to either *I Hear Music* or *I Won't Dance* and push it as a single. There's an intriguing five-note figure Blossom plays while singing *Everything I've Got*, but her second vocal chorus would preclude any air playings of the tune.

Although her voice is feathery and frail, Blossom uses it very well, except for a couple of times when she gets out of her range. The effect of the whole package is very happy, though. (D.C.)

THE HI-FI'S

Singer Ray Middleton leads his Hi-Fi's through their recorded debut in *Hi-Fi's* (Verve MG V-2035). The group

comes through with some of the beat of a rock 'n' roll group but with the phrasing and voicing of a modern quintet. Among the tunes done by the group are a stately *Swing Low, Sweet Chariot*, a moody *The Lamp Is Low*, a rousing *Undecided*, and a rollicking *Every Day*. Verve's note writer goofed the titles, leaving one out and placing another on the wrong side of the record. (D.C.)

EDGAR SAMPSON

Swing Softly, Sweet Sampson (Coral 12" LP CRL 57049) is a thoroughly pleasurable collection of 12 songs by the writer of *Lullaby of Rhythm*; *If Dreams Come True*; *Stompin' at the Savoy*; *Blue Lou*, and *Don't Be That Way*. All of them are included here.

The Sampson arrangements are uncluttered from the heart of the swing era idiom and cleanly executed. The instrumentation is that of the Chick Webb and Goodman bands of the '30s, and there are very tasty solos by Jimmy Nottingham, Boomie Richman, Lou Stein, Tyree Glenn, Lou McGarity, and Charlie Shavers.

Charlie shows how valuable a horn man he can be when he's not clowning, and McGarity indicates how important it is to the New York scene that he recover soon from his heart attack. Stein, drummer Terry Snyder, guitarist Allen Hanlon, and Beverly Peer knit into a crisp, firm, pulsating rhythm section. The notes by Leonard Feather are excellent. This is Sampson's first LP under his own name, and it's well deserved. (N.H.)

GUY WARREN-RED SAUNDERS

Africa Speaks: America Answers (Decca 12" LP DL 8446) is an unusually diversified program of transacculturation. Warren, a Ghana percussionist, broadcaster, and journalist now in the States, wrote and arranged the set. Saunders headed the orchestra and also assisted in the percussion. Gene Esposito was apparently the general music director of the project.

The material includes adaptations of African West Coast "high life" music, African chants and religious ceremonies, Warren's feelings about jazz as interpreted in a contemporary Afro-American idiom, and even an impressionistic *Ode to a Stream* with violinist Johnny Frigo.

There are good explanatory notes by Saunders except that full names of personnel are not clear. The cover is terrible. The set is a somewhat uneven adventure in listening but indicates that Warren has something intriguing to say in this newest circling of Afro-American musical influences. (N.H.)

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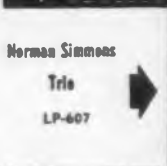
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jazz records

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

Count Basie

BASIE'S BEST—American Recording Society 12" LP ARS G422: *Big Red; I Want a Little Girl; Flute Juice; Low Life; One O'Clock Jump; Lollipop; Slat; Dolphin Dip; From Coast to Coast.*

Personnel: Reunald Jones, Wendell Colley, Joe Newman, Thad Jones, trumpets; Henry Coker, Benny Powell, Bill Hughes, trombones; Marshall Royal, Frank Wess, Frank Foster, Bill Graham, Charlie Fowlkes, reeds; Ed Jones, bass; Sonny Payne, drums; Freddie Green, guitar; Basie, piano. On Track 2: Newman, trumpet; Paul Quintschette, tenor; Royal, clarinet and alto; Fowlkes, baritone; Coker, trombone; Green, guitar; Gene Ramey, bass; Buddy Rich, drums; Basie, piano. Basie doubles on organ on Slat.

Rating: ★★★★★

APRIL IN PARIS—Verve 12" LP MG V-8012: *April in Paris; Corner Pocket; Diffs You; Sweet Cakes; Magic; Shiny Stockings; What Am I Here For?; Midgets; Mambo Inn; Dinner with Friends.*

Personnel: Same as in the full-hand tracks above.

Rating: ★★★★★

It is becoming difficult for me to be sure which Basie tracks have been issued before and on what label. So far as I can determine, the ARS numbers are all new to LP except for *Little Girl*, made several years ago, and available on Clef 12" LP MG C-633. The new Verve LP solves a mystery. This is the same LP as was issued under the title of *This Band of Distinction* (Clef 12" LP MG C-722) but with wholly wrong titles on the liner and on the record. Since the *Band of Distinction* liner was mistakenly the same as that for *Basie* (Clef 12" LP MG C-666), several reviewers, without bothering to listen, said those two were the same LP. Anyway, this Verve compilation contains two, *Sweet Cakes* and *Magic*, that were on ARS G402. So much for the tangled discography, a branch of hopeful science with which Norman Granz is in minimal sympathy.

As happened before, the mail-order ARS collection is better than the one for retail stores, because ARS had Bill Simon arrange the program, and his taste is better, or at least, he is more concerned with balance. And Simon's annotations are incomparably superior to the skimpy and partly inaccurate liner on the Verve.

There is more collective and individual enthusiasm, generally speaking, on the ARS LP, particularly on Tracks 1, 4, 5 (recorded at ARS request to have a clear contrast with the old Basie version of *One O'Clock*), and 7. The last track is a rather long, fairly ambitious piece by Ernie Wilkins that has some effective swinging moments but is more episodic than cohesive and not especially notable as a whole work.

The Verve LP makes clearer the defects as well as the virtues of the present Basie band. There is the earthy impact, the smack of powerful authority, the solid soloists, the drive of the band which, however, swung more loosely when Gus Johnson was on drums. But there are problems. The material is frequently too much of the same mold. Only the Newman-Wess

Midgets is outstanding here, and *Mambo Inn* is a mistake, indicating also that this band is not especially flexible. It's great on blues in varying frameworks but is often characterless on ballads and is somewhat disoriented on something like *Mambo*. And *April in Paris* is a bore.

Writing on the LPs is by Wilkins, Neal Hefti, Newman, Reunald Jones, Foster, and Wess. Solos are by the usual members of the company, with Newman outstanding in the trumpets; he fits this context more fully than does Thad. The trombonists are good. The two tenors are blowing with more authority, and while neither is of major imaginative ability, they can preach. The key men remain Basie and Green—for reasons that often have been detailed.

Contrary to the liner, the solo on *Magic* is by altoist Royal and not tenorist Wess. And Wess does not have a flute solo on *What Am I Here For?* It might pay Granz to hire more accurate annotators. Recorded sound on neither LP is optimum.

There is no gainsaying that this is still a roaring jazz band, the best for the blues now in existence, but it has weaknesses, and it compares quite unfavorably with the Basie band that had Pres, Sweets, Herschel, Wells, Clayton, etc. (N.H.)

Miles Davis

'ROUND ABOUT MIDNIGHT—Columbia 12" LP 949: *'Round About Midnight; Ah-Leu-Cha; All of You; Bye, Bye Blackbird; Todd's Delight; Dear Old Stockholm.*

Personnel: Davis, trumpet; John Coltrane, tenor; Paul Chambers, bass; Red Garland, piano; Philly Joe Jones, drums.

Rating: ★★★★★

First, let me say that you should buy this LP immediately. Perhaps even two copies, since you may wear out one playing it and you will want another. This is the kind of album to which one returns time and time again because it is, in its way, a perfect thing, a slice of modern jazz conceived and executed in the very best style.

To those of you who may have heard this group (the album was made by the unit with which Miles has been touring for some time now) and have been disappointed, I want to point out that this album has captured all the best of the group and that Columbia and George Avakian have managed to make them sound on record as they have sounded only occasionally in person.

There is a mellowness, a lack of hostility and a ripe, romantic groove-ness to the sound and spirit of this album which makes it an utter pleasure to hear.

The cover picture shows Miles with fingers in his ears, a position that some have emulated when Jones has been busy playing with less thought about dynamics than one might wish. On the album, however, he has been restrained either through electronics or

by other devices, to use brushes at least part of the time behind Miles, and the result is an extraordinary example of the Milesian extension of single horn solos over rhythm. It is hard to see what can be done next.

Miles is in exquisite form. His inferential, tentative, haunting, low-pressure direction (reminiscent sometimes of Bunk Johnson—of all persons) is at its best in *Midnight, All of You*, and *Blackbird*, in which his essentially melodic conception seems particularly at home.

Miles plays with a dainty, almost delicate manner as he probes the melodic possibilities in these tunes, setting up a romantic, glowing mood in his first choruses which allows him to improvise endlessly in the second half of his solos. The break at the end of Davis' initial statement in *All of You* is as close to a wail as he produces on this album and yet it is a very moving thing. His solos build beautifully to logical climaxes, and Coltrane, who customarily enters after Miles, seems here to have more of the melding of Pres and Hawkins and less of the bad tone which has been his lot up to now.

In *All of You*, Coltrane and Chambers set up what is almost a duet and although Jones has switched to cymbals, it does not detract but rather adds. Garland, with his occasional excursions into the use of locked chords in his second choruses plays very effectively throughout the entire album. His chorus on *Blackbird* was particularly impressive to me for the manner in which he walked in, dancing along in a most attractive, elfin fashion.

Chambers has a long solo in the pop classic, *Todd's Delight*, which, while it is impressive as all of his solos are, seems to indicate he has yet to master his tone problem.

Avakian's notes are informative despite an almost maidenly reluctance to mention Capitol when discussing Miles' previous important recordings. (R. J. G.)

Dennis-Green-Johnson-Winding

FOUR TROMBONES—Debut 12" LP DEB-126; *New's the Time; Trombosphere; Owl; Chantones.*

Personnel: Willie Dennis, Benny Green, J. J. Johnson, Kai Winding, trombones; John Lewis, piano; Charlie Mingus, bass; Art Taylor, drums.

Rating: ★★★★★

About three years ago, Debut issued two 10" LPs (5, 14) recorded at a Charlie Mingus Jazz Workshop Session in the summer of 1953 at the Putnam Central club in Brooklyn with this personnel. The material on this new 12" LP is from the same context but has not previously been issued.

Like its predecessors, the set is both an instructive comparison-at-length of four quite distinctive approaches to modern trombone and is besides a highly enjoyable blowing date. Kai is more uninhibited and less polished here than he has been frequently in the last couple of years. As a result, the LP contains some of his more moving, searching, and exciting statements.

J. J. is fine, and he, too, takes a few more emotional chances than he sometimes has on recent record dates. Willie is always looking to extend the depth and range of his expression, and his solos accordingly, are challenging ones for the listener as well as himself.

Note, too, the arresting voicing by Spaulding Givens for Track 2. Benny blows in a funky, rocking groove which may not be as fresh in terms of conception as that of his colleagues but which does yield emotional dividends.

The rhythm section is strong individually, with Lewis playing several choruses that show, if there is any doubt, where his roots are. (How some can say Lewis doesn't swing remains inexplicable to me.) Mingus and Taylor are firm and virile. The balance could be better. The drums sometimes are overrecorded and it's a good idea to raise the volume. All solos are identified in the notes. (N.H.)

Dukes of Dixieland

THE DUKES OF DIXIELAND—Audio Fidelity 12" AFLP 1840; *Sweet Georgia Brown; Slide, Frog, Slide; Dill Pickles; Basin Street Blues; My Blue Heaven; Sheik of Araby; Mama Don't Leave; Mocking Bird; Limchouse Blues; That Da Da Strain; Go Back Where You Stayed; Ain't She Sweet.*

Personnel: Frank Assunto, trumpet; Fred Assunto, trombone; Jac Assunto, trombone and banjo; Harold Cooper, clarinet; Stanley Mendelson, piano; Roger Johnson, drums; Bill Porter, tuba and string bass; Betty Owens, vocals on Tracks 5 and 11; Frank Assunto, vocals on Tracks 4 and 7.

Rating: ★★★

The unsigned notes refer to this LP as "a breathtaking, earth-shaking kind of musical spontaneous combustion...ultramodern and supersophisticated." This it isn't. It is 16-25,000 CPS of enthusiasm, which is somewhat of a virtue in itself.

The nucleus of the group is the Assunto clan: father Jac, sons Frank and Fred, and Fred's wife, Betty, on vocals. The latter, you might guess, is known affectionately as "The Duchess." Although it's obviously a happy family, the music fails to indicate much more than that.

Frank Assunto's somewhat forceful horn carries much of the load. Cooper's clarinet sound is often a joy when it isn't drowned by the mass exuberance. The father and/or son trombone solos are not memorable. The rhythm section has little to do, except know what time it is.

The best of the dozen tracks are *Sheik* and *Limchouse*, which indicate a tightly swinging potential. The vocals, by one of the Dukes and the Duchess, are ungimmicked and inoffensive. For the most part, however, this is an LP more suited to the tastes of tweeter-woofers addicts than Dixieland purists. (D.G.)

Hans Koller

HANS ACROSS THE SEA—Vanguard 12" LP VRS 8509; *Iris; Gone with the Wind; For Gerry; Just One of Those Things; They Didn't Believe Me; 3 x 2 (You'd Be So Nice to Come To); Haindelmannchen; April in Paris; Mortouso for Me; Laura; Thou Swell; Hood.*

Personnel: Hans Koller, tenor; Roland Kovac, piano; Will Sanner, baritone; John E. Fischer, bass; Rudi Schring, drums.

Rating: ★★★

Koller is a tenor man who has worked with Chet Baker and Lars Gullin, and was winner of the German *Jazz Echo* poll in 1954 on tenor, as leader, and was named Musician of the Year. He is heard on a series of moving, lyrical choruses on *Gone with the Wind*, displaying a full but soft tone and a wealth of ideas. His crew is not quite up to him, with pianist Kovac (a Ph.D. in musicology) emerging in better light in the group than on his solo tracks.

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Kovac wrote *Hood* and arranged *Iris* and several of the other tracks in a shifting-line, Tristano fashion. On his solo tracks, *Just One of Those Things* and *Marvelous for Me (Too Marvelous for Words* thinly disguised), he is melodically inventive with his right hand but practically absent with the left. His writing, particularly on the first and last tracks, shows the depth of background he has. But the complexity of the writing, again reminiscent of the Tristano-Marsh-Konitz interplays, comes off somewhat stiffly, almost scholastically.

Sanner blows a soft-voiced baritone, lacking authority at times but confident at others. Sehring and Fisher provide workmanlike rhythm, but neither is impressive in solo spots. On the whole, though, an interesting look at what's being done in the modern vein overseas. (D.C.)

Rolf Kuhn

STREAMLINE—Vanguard 12" LP VRN 8510: *Keystone; Laura; Swinging Till the Girls Come Home; Love Is Here to Stay; Bright Pace; On the Street of Dreams; Pow!; Till Remambar You; Rolf's Tune; Streamline.*

Personnel: Rolf Kuhn, clarinet; Joe Benjamin, bass; Bill Clark, drums; Ronnell Bright, piano.

Rating: ★★★½

Kuhn is the young German clarinetist who created a stir when he appeared with singer Caterina Valenti at the Hotel Pierre in New York last year. He has appeared at Birdland and was a member of the 1957 Birdland troupe.

He is, at times, a swinger of the Goodman tradition, exhibiting a rich middle register and building patterns of riffs in solos. At other times, he is reminiscent of Buddy DeFranco, constructing cool-sounding solos in percussive bursts of melody. His tone is shriller than Goodman's and guttier than DeFranco's. There is every indication here that he is working toward a style and tone quite his own.

He has surrounded himself with a fine group. Bright is a pulsating pianist who deserved more space on these tracks, although *I'll Remember You* is all his. Clark is a tasteful drummer, and Benjamin, emerged from the Sarah Vaughan group, is again a rhythmic and melodic bassist.

I found Kuhn most intriguing on the originals (*Keystone, Girls, Pace, etc.*) and outstanding on *Street of Dreams*. (D.C.)

Lighthouse All-Stars, Vol. 8

MUSIC FOR LIGHTHOUSEKEEPING—Contemporary 12" LP C3528: *Love Me or Leave; Taxi War Dance; Octavia; Mambo Las Vegas; Jubilation; I Deal; Latin for Lovers; Topsy.*

Personnel: Bob Cooper, tenor; Frank Rosolino, trombone; Conte Candoli, trumpet; Sonny Clark, piano; Howard Rumsey, bass; Stan Levey, drums.

Rating: ★★★½

This is a studio replica of a typical set at the Lighthouse, one of the more important west coast (Hermosa Beach, Calif.) jazz clubs. It indicates the kind of pleasant, relaxed sounds Rumsey and men have utilized to keep the business flowing.

The tunes include three Bill Holman arrangements (*Love Me, Mambo, and Latin*), two Bob Cooper compositions (*Octavia and Jubilation*), Sonny Clark's blues, *I Deal*, and two tributes to Count Basie, the Basie-Lester Young composition, *Taxi War Dance*, and the Durham-Battle' tune, *Topsy*, recorded by Basie in 1937.

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The solos, for the most part, are satisfying without being profound. Cooper is heard best on his own *Octavina*, based on octave intervals; it's all Cooper, except for a 16-bar Clark solo and is a delicately created ballad mood. Rosolino's staccato approach to phrasing often obstructs any linear ideas he may have in mind. Candoli's brash, relatively uninhibited horn provides the front line with additional drive. Clark, a single-note, right-hand pianist could recognize the value of chords. Levey is a strong support, without being overpowering. Bassist Rumsey maintains a satisfactory beat.

Holman's arrangements are lean frames for the soloists but make sense in themselves. *Love Me* amounts to a 32-bar chorus exchange between Levey and the horns and piano. The other Holman arrangements are rhythmic mammos, utilizing maracas, claves, conga drums, ram's horn, and ye olde cow bell. Both Cooper arrangements are movingly melodic.

While the soloists are not always in best form, there is a better-than-average consistency here. Without breaking any notes-a-second records, the group manages to convey a definite vitality. The four-track-a-side format helps to spotlight the arrangements and soloists. The somewhat informative liner notes are by Rumsey. (D. G.)

John LaPorta

SOUTH AMERICAN BROTHERS—Fantasy 12"
LP 3237: *South American Brothers; Schlackst; Solitaire; Indiana; Gus Is the Boss; Zamba Que Ya Quiero Ver; Jackie's Blues; Triste Verdad; Rose Room; There's a Small Hotel; The Count.*
Personnel: Tracks 1, 3, 5, 7, 11: LaPorta, alto and clarinet with the Orquesta Casablanca. Tracks 2, 10: Walter Albrecht sextet. Tracks 4, 9: Charlie Nagy quartet. Tracks 6, 8: Septet de Orquesta Casablanca.

Rating: ★★★

This is the recorded summation of La Porta's visit to Venezuela last summer, where he spent nine days as the guest of the Caracas Jazz club. During his stay, La Porta played in several concerts as guest soloist with the four groups mentioned in the personnel. This collection is a set of concert performances taped on the spot with success ranging from adequate to very good in sound.

The group feel and enthusiasm for jazz is openly evident on all tracks. There is a sensitive trombonist named Pucho Escalante, who manages to come through well despite some strange recording quirk which makes him sound thin and watery at times. This was particularly true on *Solitaire*, which is credited to Bill Russo but sounds unlike the tune of the same name he wrote for the Kenton *Innovations* band. There's also a fine tenor solo by Tata Palao on *Triste Verdad*. Although most of the blowing is cool and low key, there are flashes of excitement and a high level of musicianship evident. (D.C.)

Ellis Larkins

MANHATTAN AT MIDNIGHT—Decca 12" LP
8103: *Manhattan Serenade; Lullaby of Broadway; Autumn in New York; The Blue Room; Sidewalks of New York; Forty-Five Minutes from Broadway; Forty-Second Street; Panthouse Serenade; You're Blues; Down in the Depths of the 90th Floor; Give My Regards to Broadway; Stompin' at the Savoy; One for My Baby; Manhattan.*
Personnel: Larkins, piano; Beverly Peor, bass; Art Ryerson, guitar.

Rating: ★★★★★

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ries, of which the *New Orleans* (Marvin Ash) and *Hollywood* (André Previn) also can be classified as jazz. It is true about the Larkins recital that many would regard this as superior cocktail music as do the notes, for that matter. But in view of the usual fluidly mechanical connotation the term "cocktail music" has, it's important to make clear that Larkins is much more than a cocktail pianist.

This is jazz of a subtlety, personalized harmonic sensitivity, gentle but deftly imaginative melodic malleability, and pulsating consistency that makes Larkins a rare artist indeed.

Decca insults his able accompanists by not listing them. Peer is almost felt more than he is heard, which is what this context requires, and Ryerson is tasty and dynamics-wise. Recommend-

ed. And dig Larkins' touch. There are no individual track markings, for Larkins segues flowingly from tune to tune. (N.H.)

Alonzo Levister

MANHATTAN MONODRAMA—Debut 12" LP DEB-125: *Conclave; Leap Frog; Black Swan; Sugar Hill Strut; Slow Dance; Manhattan Monodrama.*

Personnel: Levister, piano; John LaPorta, alto and clarinet; Louis Mucci, trumpet; Lavin Bernach, cello; Teddy Charin, vibes and percussion; Morris Lang, tympani; Jackson Willey, conductor.

Rating: ★★★★★

Although quite different in style and intent from Bill Russo's *The World of Alcina*, Levister's compositions, like that ballet score, do not actually belong in the jazz record section, nor is any real purpose served by assigning them "ratings." Yet this LP does deserve the attention of jazz listeners, and

since it contains elements of the jazz language and since several of the performers are jazzmen, it fits better here than elsewhere in the magazine.

Levister, 30, didn't begin academic studies until he was 20. Before that, "the only music I heard was jazz, spirituals, and what I would call the music that Baptist preachers make." Now, he says his music is "a mixture of equal love for blues, Bartok, Bach, and Baptist shouting . . . Jazz musicians call it classical, and classical musicians call it jazz. Personally, I give up on the whole question and just call it music."

It is music that projects a strong, unique, and, I believe, valuable personality who writes with "some humor, a lot of anger—and, even at its happiest, a certain sadness." Levister, however, communicates his emotions in viable form, the kind of form that follows function. What he does is made well and is made to fit the story he wants to tell. The feelings are not forced into a preset mold.

Even on this one LP, he walks through a diversity of emotions from the opening "what it is to be part of New York and to be feeling good"; the microcosm of contrasting forces in *Leap Frog*; the astute sketch of some aspects of the complex Miles Davis, *Black Swan*; the rhythmically invigorating *Strut*, and the entrancing, touching *Slow Dance*. *Swan* and *Dance* allow for some improvisation.

The entire second side, *Monodrama*, is a ballet score, written for the brilliant Donald McKayle, and was originally titled *The Street*. It would be best, of course, to see the ballet while hearing the music, but considering the explicitly programmatic and sometimes *Age of Anxiety*-ish plot, it's an evocative and, for me, meaningful piece. Fine, sensitive, dynamics-conscious musicianship by all. Congratulations to Debut for giving Levister a hearing. (N.H.)

Hal McKusick

HAL McKUSICK: JAZZ WORKSHOP—Victor 12" LP LPM-1366: *Tommy Hawk; Lydian Lullaby; Blues for Pablo; Just Leave It Alone; Miss Clara; Alto Cumulus; The Day John Brown Was Hanged; One Score and Eight Horns Ago; Ain't but a Memory Now; Jambanja; The Blues Train.*

Personnel: Tracks 1, 5, 8: McKusick, alto; Sal Schlinger, baritone; Jimmy Cleveland, trombone; Art Farmer, trumpet; Barry Calbraith, guitar; Milt Hinton, bass; Ozie Johnson, drums; Bill Barber, tuba. Tracks 2 and 7: McKusick, alto; Calbraith, guitar; Hinton, bass; Johnson, drums. George Russell, drums, added on Tracks 2 and 7. Tracks 3, 6, 10: McKusick, alto; Farmer, trumpet; Cleveland, trombone; Gene Allen, baritone; Barber, tuba; Calbraith, guitar; Hinton, bass; Johnson, drums. Jimmy Raney, rhythm guitar, on 10 and possibly 3; Russell, tambourine, on 3. Tracks 4 and 11: McKusick, alto; Farmer, trumpet; Calbraith, guitar; Johnson, drums; Teddy Ketchik, bass. Track 9: McKusick, alto; Calbraith, guitar; Johnson, drums; Hinton, bass.

Rating: ★★★★★

This is the most important of Victor's Jazz workshop series thus far and the one that most fits the "workshop" connotation. It also demonstrates the musical necessity for Fred Reynolds to continue the workshop, particularly if future sets can be planned with the thoughtfulness, thoroughness—and time—that this received.

For this album, McKusick wisely chose six diversified writers who score from their experience within jazz. The writing credits are: Johnny Mandel (Track 1); Russell (2, 5, 7); Jimmy

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in providing jazzmen more challenging
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via the tension-challenge of fresh, idio-
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the blowing more meaningful by mak-
ing it part of a more significant, more
interrelated, more durable whole.

I was most moved by Russell, Evans,
and Giuffre, particularly by Russell's
extraordinarily evocative, functionally
dramatic *John Brown*, the longest work
in the set. And the one apiece by the
other writers were also effective.

The musicianship of all the players
is excellent. For McKusick, this is the
summit of his jazz achievement to this
point as an altoist. Farmer, who can
make almost any scene, proves how
strong a choice he was for this date.
Osie and Milt project the strength and
flexibility required for their assign-
ments, and Galbraith is magnificent
throughout. The others also contribute
importantly.

This program is a reason for pride
on the part of everyone involved, in-
cluding Jack Lewis who set it going
but who gets not one mention in the
notes. John Wilson's liner is not up to
his standard. The personnel is not com-
pletely listed nor clearly given (by
omitting Barber, for one example, oc-
tets turn into septets). More seriously,
Wilson failed to recognize the sig-
nificance of this LP in the context of
contemporary jazz concern for more
original form and, as a corollary, does
not provide enough actual writing de-
tails. Don't miss this one. It'll be a
subject for study—and enjoyment—for
a long time. (N.H.)

Mitchell - Ruff Duo

CAMPUS CONCERT—Epic 12" LP LN3318:
*They Can't Take That Away from Me; Red Sails
in the Sunset; My Heart Stood Still; Little Girl
Blue; I'll Take Romance; Body and Soul; Round
Midnight; But Beautiful; Out of This World.*
Personnel: Dwight Mitchell, piano; Willie
Ruff, bass, French Horn on Tracks 6, 7, 9.

Rating: ★★½

As the title states, this is a sampling
of the duo's presentations at colleges,
where the mixture of the classical and
the modern should provide touchstones
on both sides for the audience. Mitchell
is the sure-fingered pianist and leading
horn throughout. He is capable of
punching out romping choruses in the
Art Tatum and Oscar Peterson vein
(*Heart, Can't Take, and Romance*) or
drawing a sound that is almost orches-
tral, as on the impressionistic *Red
Sails*.

I find Ruff more satisfying on bass
than on the horn. In the jump sections
of the tunes, he is constantly aware
of Mitchell's explorations, and is cer-
tainly more than just a percussive
throb for the pianist to refer to now
and again. Ruff builds complex pat-
terns of his own which bolster Mitch-
ell's flights and give them depth.

This is assuredly not a "blowing"
session, and, indeed, not entirely a jazz
recording. It is, however, a thoughtful
application of both the jazz idiom and
the classical technique to a series of
standards. The results, while neither
wholly jazz or classical, are constantly

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interesting. I feel that if they were completely one or the other, they would be quite wearing. (D.C.)

Bobby Scott

BOBBY SCOTT AND TWO HORNS—ABC-Paramount 12" LP ABC-148: Sally's Pound Cake; Every Woman; Woodville; Myrt; Boxcar Blues; The Good Ship Linda; The Old Man; Theme III.

Personnel: Scott, piano; John Murtaugh, tenor; Marty Flax, baritone; Whitey Mitchell, bass; Howie Mann, drums.

Rating: ★★☆☆

This would have been a five-star special if the high level attained in *Woodville* and *Theme III* were sustained through the other tracks. As it is, it's a meaty record, highlighted by Scott's fine writing and his foraging, often daring piano. All the tunes are his.

The two horns prove to be flexible throughout, largely because the writing never allows the sound to pall. Both Flax and Murtaugh blow well, but it is Scott who is the outstanding soloist. The horns are at their all around solo best in *Good Ship*. Scott glistens on the curiously episodic *Woodville*. Mitchell is again a rhythm section asset, and Mann's drums are tasty.

Scott's device of suspending rhythm on occasion while the piano goes aplundering is very effective, particularly so in *Woodville*. And if you listen closely, you can hear him vocally dueting with his nimble fingers. Recommended. (D.C.)

Horace Silver

SILVER'S BLUES—Epic 12" LP LN 3326: Silver's Blues; To Beat or Not to Beat; How Long Has This Been Going On?; I'll Know; Shoutin' Out; Hank's Tune; The Night Has a Thousand Eyes.

Personnel: Silver, piano; Hank Mobley, tenor; Doug Watkins, bass; Donald Byrd, trumpet; Art Taylor, drums. On Tracks 2 and 5, Kenny Clarke is on drums and Joe Gordon on trumpet.

Rating: ★★☆☆½

Recorded July 2, 18, and 19 in 1956, these sides were made shortly after Silver, Byrd, Mobley, and Watkins split away from Art Blakey, with whom they had been working as the Jazz Messengers. The most individual and strongest soloist is Horace.

Byrd, in the first track, a blues, lacks the body of tone to execute his shouting intentions fully and apparently also had trouble with his lip that day. On the rest, he's in flowing form, especially on the last two tracks.

Gordon's two appearances indicate again that Joe has the power and the ideas to be an important modern voice if he can work out his problems. The rhythm section is pulsatingly at home for this kind of blowing. The arrangements are not noteworthy, lacking freshness of development. The slow *How Long* could have had longer solos. (N.H.)

Jimmy Smith

THE INCREDIBLE JIMMY SMITH—Blue Note 12" LP BLP 1528: Sweet Georgia Brown; Where or When?; The Preacher; Rosetta.

Personnel: Smith, organ; Thorne Schwartz, guitar; Donald Bailey, drums.

Rating: ★★☆☆½

If anyone is ever going to get the electric organ accepted as a working jazz instrument, it will be Smith. On this collection, recorded on the spot at the Club Baby Grand in Wilmington, Del., Smith applies a fleet piano style to the slower-moving organ with results that are swinging, if a bit wearing because of the organ's over-all ton-

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al texture. This is the first time I've heard an organ swung hard, and indeed the first time it hasn't immediately sounded like dizzy fingers at a skating rink or a hockey game.

Jimmy plays scores of choruses of *Georgia Brown* in a staccato, rocketing manner, with solid backing from Schwartz and Bailey. The introduction and the crowd babble between *Georgia* and *Where or When?* could have been snipped off the tape with no great loss, although there's the ever-happy sound of a cash register clanging just before the trio starts *Miss Brown*.

On the ballads, *Where* and *Rosetta*, Jimmy swings although he appears to be less comfortable. *The Preacher* retains some of the Horace Silver funkiness, but is marred by Smith's device of striking a chord and holding it for a whole chorus while romping with the other hand. Perhaps it is the rather abrupt sound of the organ, but the entire passage was muddled by the held chord.

On solo spots, Schwartz' rhythmic guitar work was fine. The sound throughout is good, although at some points there is fuzziness which could well have been the organ. (D.C.)

Cy Touff - Miff Mole

DOORWAY TO DIXIE—Arzo 12" LP 606:
At the Jazz Band Ball; Basin Street Blues; Struttin' with Some Barbecue; Royal Garden Blues; High Society; Light as a Feather; Runnin' Wild; When the Saints Go Marching In; South Rampart Street Parade; Muskrat Ramble.
Personnel: First four sides: Touff, bass trumpet; Muggay Dawson, cornet; Mike Simpson, clarinet; Paul Jordan, piano; Mel Schmidt, bass; Frank Rullo, drums. Second six sides: Mole, trombone; Bill Tinkler, trumpet; Darnell Howard, clarinet; Paul Jordan, piano; Mel Schmidt, bass; Booker T. Washington, drums.

Rating: ★★

This is a curious LP, almost without reason for existence, coupling as it does a quartet of new tracks by a group not entirely at home in two-beat with a half-dozen done some years ago by a veteran trombonist and some fellow researchers into les temps perduto.

The Touff sides are well recorded except that the drums are too loud. Touff himself comes off very well—a swinging easy-styled soloist able to fit into this genre easily. Clarinetist Simpson contributes a good solo in *Basin Street*, perhaps the most successful tune, but the over-all effect of these four sides is barren of any real message.

The Mole sides are for collectors only, badly recorded and containing only occasional bright bits from Howard. They seem to me to be non-descript Dixie. There is an unidentified male vocalist on these sides whose version of *Saints* differs from the label. There are excellent notes, by the way, a considerable improvement for this label. (R.J.G.)

The Wrong Mistake

New York—Thelonious Monk was in the middle of a solo piano date for Riverside. Suddenly he stopped one take. Orrin Keepnews, a Riverside executive, rushed out of the control room.

"What was the matter? That sounded fine to me."

"No," Monk shook his head. "I made a mistake, a mistake that didn't sound right."

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radio and tv

By Will Jones

Dear Jack:

As I told you, I didn't intend to spend a week in London sitting in front of a television set finding out what Englishmen do with music on TV. But I did do some telephoning, and some consulting with friends, and somehow found myself in front of a TV at 6:05 p.m. one Saturday watching *The Six-Five Special* on the BBC channel.

It is the only current British TV program, if my sketchy research is sound, in which orchestras and music are the *raison d'être*. (I'm actually writing this in Paris, so you'll have to bear with me.)

Comedy and variety programs are plentiful and popular on both the BBC and the commercial channels, and those have music and orchestras of course. But there the music is just one of many things. On *Six-Five Special*, the policy is to bring in what the BBC calls one traditional jazz orchestra and one more advanced each week and build from there.

BRITISH JAZZ LOVERS got such a break, it was explained, as a result of the *Toddler's Truce* having come to an end. *Toddler's Truce* was an hour of TV silence on all channels, between 6 and 7 p.m.

The idea was to give parents a chance to pry the kids away from the TV sets and throw them into the sack before the evening fun began. The TV people gave up that nonsense a couple of months ago, leaving each network seven one-hour gaps to be filled each week. Thus, in one of those gaps, did jazz get its big break.

Now, with all that background stuff out of the way, let me tell you what jazz looks like on the BBC, Jack. And let's play a game. I'll just tell you

London, England

what it looks like, and you guess what it sounds like.

The title of the program was superimposed over an arty montage of a moving train.

The camera then faded in on a close-up of a clarinet and moved back to show a bunch of kids dancing to Cy Laurie's two-beat band. I'm no authority on dance styles, but the prevalent one in view I labeled Early American PK.

From the two-beat, *Six-Five Special* went into a Warner Brothers film clip of Frankie Lyman and the Teen-Agers singing *Baby, Baby*.

SUDDENLY, AS THE film clip ended, there—without any explanation—were two persons in fencing get-ups slashing at each other in what I took to be expert fashion. There was no sound except their heavy breathing and a few grunts. It looked like the beginning of an elaborate Steve Allen gag. After some minutes, however, the fencing ended amid a burst of applause.

Somebody named Freddy (didn't catch his last name), one of several emcees on *Six-Five Special*, interviewed a girl fencer. Next there was a demonstration lesson by a girl student and her fencing instructor. Then there was a plug for the Amateur Fencing association, and the address was flashed on the screen.

"All you budding Errol Flynns, that's the place to write to," said Freddy.

Next came a skiffle group. I had heard skiffle groups mentioned during my visit, but I had never seen one. It turned out to be three persons slapping guitars, one person slapping a bass, and somebody else slapping some horizontal instrument. A girl sang.

INTRODUCED NEXT was Bosco Halo (my spelling—probably wrong), a calypso dancer and singer. While he performed, the kids in the studio joined in.

"And now," said one of the emcees, "from a new dance to a new noise." It was an introduction for Ricky James ("Discovered behind a pub door," said the emcee), who sang *Green Door*.

James had bushy, sloppy hair and moved a lot. If I had to describe his vocal style, I would say it ranged from Elvis Presley being strangled to Teresa Brewer being goosed.

Along about here came a quick interview with a fetching little blonde named Vera Day (I'm flying blind on the spelling, as usual), and her husband, named Arthur. "We're cockneys," said Miss Day. They were both movie actors, somebody said. Arthur said they knew Marilyn Monroe. Vera gave Arthur a dirty look.

A girl named Jo—another one of the emcees—was seen next, on film, interviewing Tyrone Power. They talked about his newest film, *Seven Waves Away*.

Cy Laurie and group came back to play *Dippermouth*, dedicated to Louis Armstrong.

WHILE THIS WAS going on, an elderly cockney maid came into my

hotel room to turn down the beds. She gave the blaring TV set a suspicious sidewise glance.

"I wouldn't give ya tuppence fer it," she said. "It's all adverts. Washin' powder, coffee . . ."

I didn't bother to explain that I was really watching BBC, the noncommercial channel.

Presently one of the emcees came forth to say:

"We've had a lot of good music on this show, and tonight is no exception."

It was his introduction for Larry Adler.

Adler modestly explained that while he has played with a lot of great jazz artists, he's not sure he really plays jazz himself. Then he turned his harmonica to *St. Louis Blues*. While he played, the camera flashed a shot of some girls in the studio solemnly waving their right hands up and down. (I gathered this had deep religious significance among the natives.)

More interview with Adler, during which he made it very clear he doesn't care if people call his harmonica a mouth organ and then he played *Banana Boat Song*.

JIMMY SOMEBODY sang a new song, *'Round, and 'Round*. Then Jo whatsername came back, this time with four young girls. After a few words with them, she showed films made a few days before at a riding school in Kent. All about how girls learn to ride, plus a plug for the Association of British Riding schools.

Next a comedy bit. One of the men came on in a riding getup. Dialog:

"What's the idea?"

"Just a habit I got into."

He said he had hoped to wear gold lame riding pants for the occasion, but the tailor didn't have them ready: "I was going to sue him for promise of breeches." There was some playing around with two men in a horse getup. Ricky James came back to sing *Party Doll*, and that was about it for the hour.

JUST ONE OTHER thing, Jack.

A few nights earlier I saw—in a live theater, not on TV—a revue. One of the numbers was a review of news events of 1956. There was a line referring to a strike of BBC musicians: ". . . and TV suddenly got better." I didn't get that, either, at the time.

Well, that's it from London, Jack.

Improvise On Blues

London—British leader Frank Pritchard was fired from the Cabaret club in Mayfair. The management claimed that trumpeter Pritchard occasionally played "blue" notes.

Pritchard sued the club.

The judge awarded Pritchard \$1,364 in damages, plus court costs.

The judge explained that Pritchard's diary indicated he had a toothache during the period of the "violations."

Several jazz observers felt that the heart of the matter had been missed by both parties.

Counted Out

London — The *Melody Maker* polled several British bandleaders after Count Basie's first explosive British concert.

Ted Heath: "At last we have been able to hear the real spirit and feeling of jazz. It proves it is useless sending jazz to America—you have to send them something a little different."

Eric Delaney: "Honestly, it makes you feel like chucking everything in."

Cyril Stapleton: "We must have the wrong sort of blood in our veins."

Jack Parnell: "Help!"



the blindfold test



Giuffre Advice

By Leonard Feather

Few musicians have enjoyed as rapid a multiple rise to fame as Jimmy Giuffre. In the last two or three years, the Dallas-born arranger has established himself firmly on four different fronts as clarinetist, tenor and baritone saxophonist, and composer. Now that he is leading his own group and making some superb LPs for Atlantic, there can be little doubt that new poll victories are in sight for him.

Jimmy's *Blindfold Test* was conducted during one of his recent visits to New York to take part in a *Look Up and Live* television show. Because his own approach to jazz reflects the width of his knowledge and interest, I included everything from Dixieland and New Orleans jazz to the latest in modern arranging.

Jimmy was given no information whatever, either before or during the test, about the records played.

The Records

1. Urbie Green. *Stella By Starlight* (ABC-Paramount). Al Cohn, tenor sax; Johnny Carisi, arr. and trumpet.

The trombone man was very good—also the tenor man. The arrangement's sort of a commercial-type arrangement—not really jazz. But I guess that's the way a band has to do things, because if you get too jazzy, I guess you don't work. I thought the trumpet man was going to play like Miles, but it sounded a little bit like Dick Collins . . . I don't think it was, though. I didn't like the recording—you couldn't hear the background. Whoever had the solos covered up the band so much. It was well-played, though—nice band. I wouldn't rate this as a jazz record, but as commercial jazz. I'd give it three stars . . . (Later) . . . About that first record—who am I to say it isn't jazz? It has so many flavors that are jazz, but every once in a while I'd hear a device that sounded commercial.

2. Jones Boys. *Jones Beach* (Period). Thad Jones, trumpet; Quincy Jones, flugelhorn; Jimmy Jones, piano; Eddie Jones, bass; Jo Jones, drums.

That was two trumpets, I think. The second one, playing the second harmony part or the counterpoint, sounded a little like a mellophone or something . . . sounded like two different solos. It first sounded like a Miles approach that I liked pretty much. The rhythm section seemed to swing pretty good. The piece was kind of choppy and didn't seem to go anywhere for me. I'd rate it about two stars.

3. John LaPorta. *Concertina for Clarinet* (Fantasy). Wally Cirillo, piano; Clem DeRosa, drums; Wendell Marshall, bass; comp. and arr. John LaPorta.

Sounded something like a clarinet player would play like Abe Most—gets Abe Most's sound and comes, I think, from using a plastic reed. It didn't sound as fluid as Abe usually plays, and I didn't like it very much . . . just seemed to go on and on. The rhythm section played at one level and the music seemed like it was being read sort of mathematically. The solo sounded—I don't know if he was improvising

all the time—but even when it seemed like he was improvising it sounded like he was reading it. He played his improvisations sort of stiff. The writing was mathematical and didn't have a bluesy, relaxed feel. I would give it one star because it was well played from a technical standpoint.

4. Johnny Griffin. *Mil Daw* (Blue Note). Griffin, tenor sax; Wynton Kelly, piano; Curly Russell, bass; Max Roach, drums.

I like that kind of tempo but they weren't playing it relaxed—they were forcing. The rhythm section didn't seem to ride across it easily. The tenor man has a hell of a lot of technique. Oh! you're not supposed to say that, are you? Ha! Ha! He seems to be rushing—never relaxed. I guess you have to blow real loud to play that tempo with that kind of rhythm section. He blows real strong and his sound gets blatant. But that's a certain way of playing and sometimes you have to play that way to get across the real emotion you feel, so there isn't anything wrong with it. The piano didn't skate in his solo—seemed to be jerking a little bit. I'd give that about one star.

5. George Lewis. *Fidgety Feet* (Blue Note). Chester Zardis, bass; Edger Mosley, drums.

They were doing the same thing over and over. All of them were. Every once in a while they'd stop and the clarinet player would play by himself. I'm sure that was part of the background of what's happening now, and those guys were experimenting. They didn't show too much imagination and I've heard records that sounded like they were made as far back as this that had a lot of imagination. I won't say I've heard records that are perfect from that era or from this one, but for instance, I remember a lot of Armstrong and Beiderbecke records where Louis and Bix were just terrific to me. This didn't have any imagination and the rhythm section played on the same level. Of course, the recording techniques were different. I don't know about the musicianship—I'd say one star. I didn't like the clarinet—it sounded like an exercise book.

6. Westlake College Quintet. *Moffi* (Decca). Comp. and arr. John Greas; Sam Firma-

ture, tenor sax; Luther McDonald, valve trombone; Fred Eggert, drums; Dick Fritz, bass; Dick Grove, piano.

They were just on the bottom of the tempo—they weren't riding across it and making it relaxed. The tenor man played too loud and blatant for me and the trombone player sounded like he was just a little behind in his solo and couldn't catch up. The tune is very mathematical sounding. I know I've used that word before, but it's the only one I can find for it. They didn't seem to settle back and get relaxed and the rhythm section just kept pushing them on in sort of a charming type thing. It certainly was played well, so I should give it one star for that. I'm a slow rater, I guess.

7. Lucky Thompson. *Old Reliable* (ABC-Paramount). Jimmy Cleveland, trombone; Hank Jones, piano; Oscar Pettiford, bass; Osie Johnson, drums.

Both the tenor man and the trombone man really played with a nice feeling—they seemed to make that contact. They settled back and relaxed. The rhythm section was moving. Sometimes it just went on and on, but one thing I liked was the imagination the bassist used in the first part of the piano chorus. Instead of just walking all the time, he played the pedal note for four bars. The record was relaxed and they were at home in that tempo. I'll give that four stars.

8. Roy Eldridge. *Jada* (ARS). Eddie Berfield, clarinet; Benny Morton, trombone. Rec. 1956.

I guess that must be Roy Eldridge. I've never heard him play with a Dixieland group—I guess you'd call that Dixieland, but it must have been a long time ago. He just sits back and plays, and to coin a phrase, he gets across a message. The clarinet man started to do that at first, then he got wound up playing a lot of scales. The trombone man seemed to bust a lot of notes, but whenever the trumpet man started, he just settled down and really got a mood across. I'd give that five stars for the trumpet playing. The rest was just maybe two. That's sort of like what happens on a lot of Louis Armstrong records—the leader stands out like a pearl.

the devil's advocate

By Mason Sargent

Living Archives—Bach: Decca has released another series of LPs in the invaluable Archive project of the history of music division of the Deutsche Grammophon Gesellschaft. The newest eight albums are from the ninth research period of the series, the works of Johann Sebastian Bach.

As is true of all the sets in the archive production, the interpretations are of high, sustained sensitivity and accuracy; the sound and surfaces are practically nonpareil, and the annotations are unusually complete. The first five—ARC 3063-3068—are devoted to Bach cantatas. Among the singers are Gunthild Weber, Helmut Krebs, Herman Schey, Lore Fischer, Elisabeth Hongen, Walter Ludwig, and in *Christ Lay by Death Enshrouded* (included in 3063), Dietrich Fischer-Dieskau.

The conductor for all is Fritz Lehmann. The last three (ARC 3068-70) are as definitive a performance as we can expect in this generation of the six *English Suites* by harpsichordist Ralph Kirkpatrick.

Chamber Music and Solo Artists: Angel has added two sets to its excellent new and relatively inexpensive (\$3.98) Library series of chamber music: *Boccherini Quintets, Albums 1 and 2* (Angel 45006, 7) by the refreshingly assertive, yet lyrical, Quintetto Boccherini . . . A fine French string quartet which deserves to be much better known in this country is the Parrenin String quartet. Note its intelligent, supple, emotionally alive performance of quartets by Donizetti, Gounod, and Lalo on Stradivari LP STR 618.

Claudio Arrau is a musician of unusually penetrating interpretative acumen, especially in Beethoven and Chopin. There is for me a feeling of deeper rediscovery from hearing his recording of Chopin's *Allgero de Concert and Etudes, Opus 10* (Angel 35413).

Oscar Pettiford, the foremost jazz cellist, is a thorough-going admirer of classical cellist Janos Starker, and Starker also has several Pettiford records. Starker is generally regarded by an impressive percentage of his classical colleagues as perhaps the most impressive virtuoso on his instrument to have arrived in recent years. He is only 33. He can be heard in Dvorak's *Cello Concerto* and Faure's *Elegie for Cello and Orchestra* with the Philharmonia orchestra directed by Walter Susskind (Angel 35417) . . . A stimulating certainly unacknowledged and demanding program for violin is Fredy Ostrovsky's *A Recital for Solo Violin* (Classic Editions CE 1029), containing an 18th century Geminiani *Sonata for Unaccompanied Violin*, a Stravinsky *Elegie for Violin Unaccompanied*, and

three impressionistic solo pieces by Ostrovsky himself . . .

London Riches: London Records, through its extensive overseas affiliations, is able to release an instructive diversity of nonwarhorses each month. For example, there is the compelling opera by Benjamin Britten based on Henry James' *The Turn of the Screw* with appropriately specter-driven performances by Peter Pears, Jennifer Vyvyan, David Hemmings, and Oliver Dyer, among others, as well as the English Opera Group orchestra conducted by the composer. A complete libretto is included (XLL 1207/8) . . .



filmland up beat

By Hal Holly

THERE'S A MOVIE PART mucho bueno in store for guitarist Tal Farlow—if he can be located immediately. Sounds like a simple matter, no? But for the production staff of Robert Mitchum's new independent company, locating Tal is turning into a behemoth headache. On a tip we checked with Mitchum's office, learned the following:

The role waiting for Tal is a character part in which he would play and act. The location: North Carolina, the guitarist's home state. The picture, as yet untitled, may start shooting in June.

"We've spent a fortune in phone calls to New York, North Carolina, everywhere," a spokesman told us. "Mr. Mitchum flew back to New York and visited the club where Farlow is supposed to be working. Not only couldn't the club owner tell him Tal's whereabouts, but he was tearing his hair out because he hadn't seen him in days. We called Tal's home—still no luck. We left messages for him in every conceivable spot where he might show up to call us collect, but no response so far. Guess we'll have to get us another guitar player . . ."

Curiously enough, a personal friend of Tal reported that the elusive guitarist called from New York and, when informed of the pending picture deal, expressed great interest. Why he didn't follow through and contact the Mitchum office, nobody seems to know. Could be Tal's interest waned—to the vanishing point.

ON AND OFF THE BEAT: Trumpeter Mannie Klein, who played the soundtrack bugle for Monty Clift in *From Here to Eternity*, has been signed for a similar chore in an upcoming Columbia pic. High point of Mannie's assignment will be a scene where he blows jazz on the bugle at the zany dance for non-coms and Army nurses from which the film gets its appellation, *The Mad Ball*. Altogether now, pass the iproniazid and grab your partner . . . Alex North, who has clefted some of the more interesting

Of earlier eras, there are several choice sets that include music far too little known and enjoyed except by students and specialists: There are five charming works, for example, by the most important of Bach's sons, C. P. E. Bach, that range from a *Solfeggietto for Harpsichord* to a quartet for harpsichord, flute, viola, and violoncello (London Oiseau-Lyre OL-50017); the *Fifth Concertante Symphony* for flute, oboe, horn, bassoon, and orchestra by Ignaz Pleyel, plus *Three Partitas for Wind* by Von Dittersdorf, both 18th century composers, performed by several of the best of the French wind players (London Oiseau-Lyre OL 50014), and the melodically lovely *Missa Caput*, a vital work of the 15th century by Guillaume Dufay, superbly sung by the Ambrosian singers with trombonist James Whelan (London Oiseau-Lyre OL 50069). All four of these London sets are boxed.

jazz-oriented scores of films (remember his background music for *Streetcar Named Desire?*), has completed work on an RCA Victor album of his jazz themes written for movies. The orchestra is manned by 30 of Hollywood's top studio musicians and the package is titled *North of Hollywood*.

Producer Norman Herman plans to start shooting *The Golden Disc* in late July. Picture revolves around the trials and travail of a jukebox idol and will be released through Allied Artists by Nacirema Productions . . . How many recall that in 1934 the Boswell Sisters in the film, *Transatlantic Merry-Go-Round*, did a number called *Rock 'n' Roll?*

Warner Brothers, as part of the promotion attending the premiere of *Spirit of St. Louis*, passed out to disc jockeys special "Lindbergh Era Musical Kits" ballyhoing tunes popular when Lindy made his hop in 1927. Which wafts us back in memory to the day when there were still some things in life that weren't craftily packaged in handy kit form . . . Composer-conductor Paul Sawtell has created what is reputedly ". . . an entirely new melodic sound" in the background score of Edward Small's *Monkey on My Back*. Small uses chord organ and violin combination electronically hooked together to allow the notes of the violin to be played through the organ during the drug withdrawal scenes in the film. We've heard tell that extreme situations call for extreme measures.

Mamie Van Doren, who won a contract simply by walking across a Hollywood lot (it says here in a document duly sworn to and notarized), makes with the vocal chords in her new Warner Brothers pic, *Untamed Youth*. Tunes are by Les Baxter; the titles alone give fair warning of what to expect, e.g., *Oo Ba La Baby and Go, Go, Calypso*. What's more, Prep Records chose Mamie for its debut artist, releasing the tunes from *Untamed Youth* to tie in with the movie's release.

heard in person

Johnny Richards Orchestra

Personnel: Doug Mettome, Burt Collins, Jerry Kale, Jack Mootz, trumpets; Frank Rehak, Jimmy Cleveland, Jim Dahl, trombones; Al Antonucci, French horn; Gene Quill, alto; Frank Socolow, tenor; Billy Slapin, piccolo and baritone; Irv Butler, bass sax; Jay McAllister, tuba; Chet Amsterdam, bass; Maurice Mark, drums; Sol Gubin, percussion; Wade Legge, piano.

Reviewed: Three sets at the Red Hill Inn, Camden, N. J., in second night of a three-day-weekend stand.

Musical Evaluation: This band is an emotional experience.

How Richards and the band members managed to cut this book in some seven weeks (with final personnel not set until about six rehearsals before the April 5 opening) has been a prime topic for discussion all over New York. But they did, and the near-capacity crowd roared approval.

There is excitement, even electricity in the band. The book is demanding but rewarding. Harvey Husten, who has built the jazz policy of the room, said the band was the most exciting to play his spot.

Outstanding was the trombone section. On the fiery *Cimarron*, the section blew the theme in unison, with the trumpets working in counterpoint. Quill contributed a biting alto solo, Legge a pulsing piano solo, and then it was all trombones—Cleveland pouring forth a driving, many-noted chorus, Dahl percussive, lazy-toned, and Rehak punching out a dramatic, ever-building solo.

In the reeds, Quill and Socolow carried the solo load. Quill was most fluid and driving on *El Congo Valiente*, a wild, Latin American score during which trumpeter Collins nearly blew himself off the stand.

Collins and Mettome split the trumpet solos, with Collins playing mostly the tight, delicate muted solos and Mettome driving his open horn into the upper register. Collins, too, was very impressive coming out of the field band on open horn with a powerful, singing sound.

Richards is perhaps one of a few leaders who can cut off the band and start a piece over again. He did it twice during the sets reviewed. On the intricate *Aijalon*, he explained, "It sometimes happens—the leader forgot to go into three." On *For All We Know*, he explained that the polyrhythmic opening would have been cleaner had he gotten his right arm up where everyone could see it.

It was evident that the audience appreciated the explanations, and was cognizant of the importance of timing in this book. Actually, everyone in the band was counting on virtually every number.

Particularly impressive, too, was a blues, which Legge doodled off on the piano, Rehak picked up for four needling choruses, followed by Dahl, Cleveland, Quill, and bassist Amsterdam. Although this was a rest-your-chops number, the blues began to grow as the sections called out and blew riffs

behind the soloists. After Amsterdam, the band stood up and blew ad lib Basie-like riffs, which had the whole room rocking.

In addition to relieving the tension generated by the scores, the number proved an outlet for the musicians, who obviously had a ball.

Other high points of the sets were a huge-sounding *Long Ago and Far Away*; a tense *The Fair One Dances* (featuring Collins); *Turnabout*; the moody *Pontchartrain*; the easy-swinging *Dimples*; *Quien Sabe* (from *Cuban Fire*); *Band Aide*; *Boss Man* (a calypso with everyone singing), and the musical cameo, *Burrito Borracho*.

In every tune, there was plenty of blowing space for at least one solo horn in each section, and quite often two. Also evident were some arrangements from Richards dance book (*A Thief in the Night*; *Young at Heart*; *Dimples*; *Long Ago and Far Away*; *For All We Know*).

Audience Reaction: Very warm and receptive to all facets, the easy-to-assimilate and the intensely complex polyrhythmic and daring. One gentleman sent Richards a note, stating he had come thinking that Gerry Mulligan's group was in but had stayed to hear the Richards band. He termed it one of the most moving experiences he had felt in jazz.

Attitude of Performers: The band had spirit, and plenty of it. The trombones and other members of sections took the book home during rehearsal. It was obvious the members were working hard on the book but also obviously enjoying their work.

Commercial Potential: Where the band goes from here at this writing is uncertain. It should go into the leading jazz clubs and concert stages throughout the country. It's that exciting. It's that fresh. And, right now, it has class born of a sort of team spirit.

Summary: This is a band whose impact is not easily forgotten. It is not only a personal triumph for Richards, who wrote the very end into the book, but also for the men on the band, who blew the very end because they had been challenged and had the drive to answer.

—dom

Oscar Pettiford Orchestra

Personnel: Pettiford, cello and bass; Gigi Gryce, J. R. Monterose, Jerome Richardson, Dave Kurtzer, reeds; Art Farmer, Ray Copeland, trumpets; Jimmy Cleveland, trombone; Dave Amran, Jim Buffington, French horns; Dick Katz, piano; Carl Pruitt, bass; Osie Johnson, drums; Betty Glamann, harp.

Reviewed: Two sets on the second night of a week-long engagement at Birdland, New York.

Musical Evaluation: One of many indications of the present pleasures and large future potential of this band is that despite only a few rehearsal sessions, OP's orchestra proved to be one of the more musically stimulating units to be booked by Birdland in months.

There were some false starts and a few ragged moments this second



(Arthur Dailey Photo)

Oscar Pettiford

night to testify to the limited preparatory period, and in a remarkable display of instantaneous sight-and-feeling-reading, Katz read and played the book through for the first time in the sets under review. (Hank Jones had opened with the band.)

Included in the repertoire were all the selections in Oscar's recent ABC-Paramount LP, and Ralph Gleason's commendation of those scores and performances (*Down Beat*, March 21) applies as well to the band off the record.

What is most satisfying about this orchestra is that connecting its variegated moods and player-writer-voices is a cohesive, identifiable band personality. This is not an echo of the Basie band, nor is it another eclectic amalgam. It is the Oscar Pettiford orchestra with a sound and soul of its own.

There is a richer use of color combinations than in most contemporary bands. For this purpose, in addition to the presence of French horns, cello, and harp, there is extensive doubling and tripling in the reeds onto clarinets and flutes.

The band furthermore has the rare combination of a swinging looseness familiar to smaller combos, plus the greater impact and authority of its larger personnel. The writing is fluid with the section scoring flowing under and into soloists, neither stifling them nor drowning them out.

Audience Reaction: The audience was warm and attentive. There was little roaring approval as yet because the band is a phenomenon, and while it communicates with emotional directness, that communication is achieved through a somewhat subtler and more thoughtful spectrum of musical language than is usual at Birdland.

Commercial Potential: The band's future is involved in a mosaic of "ifs." If the band can get enough steady work to gain the ease and assurance of the established orchestras, and if

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the band can get enough bookings in good rooms to establish its reputation, OP's unit could become a substantial and important addition to the meager number of jazz non-small combos. The band could make it in clubs, in theaters, and certainly on the expanding college and concert circuit.

It is unrealistic to expect all the name sidemen to travel widely outside New York until, and if, the band commands more money than it received here. But because the book is so strong and has depth, OP could make it with less well-known sidemen of ability.

Summary: This band deserves a chance. It's not only valuable for listeners but could provide a badly needed training ground for young jazzmen who now have so few places to obtain hip big band experience. And it also could function as an equally badly needed living laboratory for young writers. OP is to be congratulated for his persistence and conviction in getting this orchestra going.

—nat

Art Pepper Quartet

Personnel: Pepper, alto; Carl Perkins, piano; Ben Tucker, bass; Chuck Flores, drums.

Reviewed: During second week of two-week stand at the Tiffany, Los Angeles.

Musical Evaluation: Pepper never has sounded better. His morale bolstered by the recent acquisition of a new saxophone and a rhythm section that really cooks, he is probably blowing more horn than any other coast-stationed alto man.

With Perkins, Tucker, and Flores backing him, he soars through a variety of standards and originals in the course of an evening. In large part that is undoubtedly due to his rhythm section. For the last year Pepper has restlessly worked casuals and concerts around town but never in that time with a fully satisfactory rhythm section.

His writing also shows originality and depth. Such tunes as *Diane-a-Flow* and *Zenobia* disclose subtlety and restraint, yet contain enough musical muscle for vivid solo work. On standards such as *Cherokee* or *Long Ago and Far Away*, the quartet achieves a high degree of integration and seems to float over Flores' drumming.

From the recently disbanded Warne Marsh quintet, Pepper has secured the talents of fast-rising bass man Tucker. Tucker displays healthy tone, reliable time and good solo ideas. Basically, though, he is a walking-bass player, a rhythm man, and in that straight role could penetrate more.

Perkins continues to grow as a pianist, impressing with intelligent comping and a fundamental funk that transcends the current vogue. His solos have a rippling yet decidedly rhythmic quality, a constant pulsing swing.

Ballads, however, are less his strong point. There remains a little too much tendency to floweriness that hampers the beat, too often stressing the flourish at the expense of the jazz. But Perkins' impression on jazz should be continuing and considerable.

When Flores enters military service next month, the quartet will suffer unless Pepper can find another equally suitable drummer. Flores has gracefully made the transition from big

band to small combo (initially the Bud Shank quartet), and his beat and taste in this latter context are now beyond reproach.

Audience Reaction: Enthusiastic fans make the best audience, and Pepper has quite a substantial local following. But even casual droppers-in are likely to stick around till closing.

Attitude of Performers: Pepper is a self-assured leader and good announcer, even though his announcements should not always suggest Very Serious Business. A little lightness and a lot of personality projection is very definitely indicated. Visually, the presentation is neat, youthful, and clean-cut.

Commercial Potential: As a club of concert attraction, the unit's future looks good. Flores' imminent departure, however, may pose a problem for a while.

Bookings should open for this group in the east—and soon if the alto man is to establish himself strongly outside his native west coast environs. Agencies should quickly latch onto this quartet and unbiasedly assess its musical worth and salability.

Summary: The group is properly a showcase for Pepper, who plays some great jazz and writes intriguing originals. The sidemen provide superior support and solo well. Eastern exposure is strongly recommended—fast.

—tyman

Johnny Hartman

Personnel: Hartman, vocalist, with house band and guest pianist Joe Derise.

Reviewed: Opening night set at Bal Tabarin, New York.

Musical Evaluation: Hartman is the baritone who sang with Dizzy's big band in 1949 and with Earl Hines the previous year. He has been a single since 1951, but strangely, no really big break has come his way.

He has the vocal equipment: a rich, resonant voice which he uses very well. He sings in normal tone, saving the full voice projection for climaxes.

Hartman has the appearance: he is slim, neat, and very much at ease while singing. He also chooses material carefully, building a definite mood in his sets.

He was competing with restaurant noise, conversation, a hopelessly out-of-tune piano and a house band that was trying very hard. Despite the drawbacks, he came through with a moodily paced set consisting of *S'posin'*; *Tenderly*; *I'll Follow You*; *Down in the Depths on the 90th Floor*; *Hushabye*, and *I Concentrate on You*.

He plugged his latest Bethlehem album heavily, drawing on it for some of his songs. His stage presence came through when, as he tipped the microphone while singing, the head of it came off in his hand. Without pausing an instant, he walked around the floor and used the instrument as a hand mike.

Audience Reaction: The smallish opening crowd was very receptive and several times shushed waiters and patrons alike. The reaction of management was more dramatically receptive. Hartman was told, after the opening set, that his option was picked up and his run extended a second week.

Commercial Potential: Hartman could become a very important voice

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in the pop field. He is jazz-oriented and sings with warmth and taste. He uses his voice intelligently and doesn't exploit its deep quality. He should either travel with an accompanist, or a piano tuner, to remain on the safe side as far as backing is concerned.

Summary: If he could be showcased with backing as tasteful though not necessarily as large as that on his recent Bethlehem LP, *All of Me*, Hartman could get into the clubs where he should appear and begin to receive the attention his voice deserves.

—dom

Chubby Jackson Quintet

Personnel: Chubby Jackson, bass; Cy Touff, bass trumpet; Sandy Mosse, tenor; Marty Rubenstein, piano; Don Osborne, drums.

Reviewed: The Cloister, four nights in late March and early April.

Musical Evaluation: After two years of almost complete musical inactivity while conducting a kids TV show in Chicago, Chubby has come back to jazz with a typically Jacksonian group. Most of the tunes are blues-based or simply constructed, with the two-horn ensemble lines quickly giving way to lots of solo space. An uncomplicated, walking beat is always in evidence.

Touff and Mosse are two outstanding solo voices. Cy has been heard quite a bit through his association with Woody Herman and on his own Pacific Jazz and Argo LPs, and little need be said about his always-stimulating work.

Mosse, however, has had little exposure to date, although he is to these ears one of the outstanding tenor men in jazz. He may remind you a great deal of Al Cohn, with his lovely, singing tone and logical way of constructing a phrase without delving in superfluity. His solos have beginnings and endings and tell stories; they aren't simply a collection of pat phrases. It would seem impossible for him to miss.

Chubby was rusty at first hearing, but has gradually built some fingers again, and he has never lost that swinging feeling he can so well engender.

Rubenstein is a most capable pianist, who plays well in the rhythm section and shows much competence in his solos. Osborne, a Chicago youngster who has played with several local groups, needs more experience. Too often it feels as if the group is pulling him along rather than he driving it. He has the basics, however, and once he loosens up and becomes more aggressive he should fit in well.

Audience Reaction: Pretty good. Of the four times caught, only once was the audience a large one. Response at that time, when Jackson had some people to whom to communicate, was fine. His humor registered well.

Attitude of Performers: Group looks good onstand, seems to be pleased with what it is doing, and gets added push from the glib and sometimes downright funny emceeing from Chubby.

Commercial Potential: Excellent for almost any jazz club with a degree of intimacy. Still lacks the pulsing rhythmic impact to command attention in a big room.

Summary: Always good, often great solos from the two horns, plus Jackson's personal appeal make for a most pleasurable evening of listening.

—jack

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(Continued from Page 8)

Beach Maritime theater, with **Andy Devine** as **Captain Andy** this year. Opening is **June 27** . . . **Trumpeter Dick Cathcart** will now double on voice as he's joined the **Modernaires**. He did the horn playing for **Jack Webb** in **Pete Kelly's Blues**.

RADIO-TV: **Spike Jones** will replace **Do You Trust Your Wife?** on CBS-TV this summer. **Spike** will roar in the **Tuesday 10:30-11 p.m. (EDT)** slot . . . **Producer Paul Gregory** returns to TV next fall with three 90-minute spectacles for CBS, one of which will be called **Crescendo** and will depict the growth of American music . . . **Bob Hope** will guest star on **Frank Sinatra's** first ABC-TVer Oct. 18 . . . Comedian **Jerry Lewis** will star in his second NBC solo spectacular **June 8** . . . **Gisele MacKenzie** has her own show. It's an NBC-TV colorcast **Saturday** nights from 9:30 to 10 p.m. (EDT) starting **Sept. 21** . . . **Mickey Rooney** becomes **George M. Cohan** **May 11** on NBC-TV. Also in the production are **Teresa Brewer, June Havoc, and Roberta Sherwood**.

RECORDS: **Lena Horne** signed again with **RCA Victor**. Also signed were the **Glenn Miller-Ray McKinley** band and vocalist **Jenny Smith** . . . **British** band leader **Ray Martin** signed with the **Capitol** subsidiary, **Prep.** . . . **Jerry Fielding** is recording a jazz woodwind album for **Decca** . . . **New label:** **Real Gone Music**.

Chicago

JAZZ. CHICAGO-STYLE: The **Blue Note's** parade of bands has begun, with the **Maynard Ferguson** band current. **Woody Herman** and **Herd** arrive **May 15**, with **Count Basie** and **Stan Kenton** following for one week apiece . . . The **Modern Jazz** room reopened **May 1** with the **Stan Getz** group. Slated to follow are **Chet Baker** (**May 15**), **Kai Winding** (**May 29**), **Gerry Mulligan** (**June 12**), the **Modern Jazz Quartet** (**June 19**), and **Chico Hamilton** (**July 10**) . . . **Rose Murphy** arrives at the **Preview lounge** on **May 22**, to be followed by the **Dukes of Dixieland** for a summer-long stay . . . The **Dorothy Donegan** trio is at the **London House**, to be followed by **Barbara Carroll's** trio **May 29**. **Paul Smith** and company make a date with **London House** **steak July 3**, with **Erroll Garner** and **Hazel Scott** set for **August** and **September**, respectively.

Dinah Washington and comic **Slappy White** open at **Mister Kelly's** **May 6**. **Kaye Ballard** follows on **May 20**. A **Buddy Greco-Teddi King** bill will be on at **Kelly's** for four weeks, beginning **June 4**. **Lee Lind** continues playing delightful intermission piano at **Kelly's**.

Mel Torme is at the **Black Orchid**, to be succeeded by the **Hi-Lo's** on **May 13**. **Jerry Lester** moves in **June 3**, with **Jack E. Leonard** maintaining the laugh pace beginning **June 24** . . . **Chubby Jackson's** quintet, with **Sandy Mosse** and **Cy Touff**, continues at the **Cloister**. **Singer Ruth Olay** has joined the **Cloister** roster . . . **Pianist-trumpeter Gene Esposito** and group are in their eighth month at the near north side **Jazz**

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Scene. The trio includes Esposito, drummer Billy Gaeto, and bassist Leroy Jackson. The trio is off on Tuesday and Thursday . . . Pianist Ed Higgins continues as part of the Dixie crew at Jazz, Ltd.

ADDED NOTES: Dan Belloc and band opened the season at Coney Island, outside Cincinnati, April 27-28. Chicagoan Belloc, music director for Fraternity Records, closed the season at the spot last year . . . Calypso Jubilee is in the midst of an eight-week session at the Blue Angel . . . Tony Bennett opens at the Chez Paree May 10. Nat Cole will be there May 24-June 15.

Hollywood

THE JAZZ BEAT: The Haig, which gave birth to the cool in Los Angeles, closed its doors after an unequal struggle against sagging business. Red Mitchell quartet was last unit to play the spot, which folded April 4 . . . The Warne Marsh quintet disbanded, with Ted Brown returning to New York. Warne will continue working with rhythm section, including Ronnie Ball on piano . . . Red Norvo reverted to trio format and went into the super deluxe Tropicana in Las Vegas for a month beginning April 4 . . . Bass trumpeter Dave Wells debuted his new quintet at the Hollywood Jazz Society's Monday night "Informal" at the Purple Onion. He's got Don Davidson, tenor and baritone; Fred Otis, piano; Red Kelly, bass; Don Manning, drums.

NITERY NOTES: Jess Stacy moved onto the piano stool at the Open House on La Brea . . . Peacock Lane was set at presstime to bring in the Cal Tjader quintet in a quickie return visit to the Hollywood and Western spot . . . Ben Webster was held over at Zucca's Cottage and the cozy room is really swinging with this jazz great . . . Howard Rumsey's college festival at the Light-house was the greatest in the club's history. And he recorded it in stereo, too . . . T. Riley's Dixie-Saints, next door at the Hermosa Inn, consistently smack out solid, two-beat musical fare . . . Shelly Manne and His Men joined Jackie Cain and Roy Kral at the Interlude April 12, while downstairs in the Crescendo the Dave Pell octet backs the shows and plays for dancing.

ADDED NOTES: The Oasis once more has a swinging band led by trumpeter Norman Faye, with Walter Benton, tenor; Claude Williamson, piano; Wilfred Middlebrooks, bass; Lennie McBrown, drums . . . The Dave Rogers trio, with Don Prell on bass, opened at the Strip's Melody room . . . Nelson Eddy brought to the Statler Terrace room a streamlined act replete with comedy and curves (Gale Sherwood's) plus the Eddy pipes . . . Capitol's Carole Simpson went into Harrah's club in Tahoe. Her first album is due for imminent release . . . Singer Mae Williams cut an LP for Verve under B. Bregman's baton.

DOTTED NOTES: Aaron Copland will conduct his clarinet concerto, commissioned by Benny Goodman, May 24 at the 11th annual Ojai music fest, with Mitchell Lurie as soloist . . . New pianist on the USMC's teleshow Dress Blues (Saturday, KNXT 4-4:30 p.m.) is Walter Gross. Dig Walter in that master sargent's uniform! . . . Ann (Kenton) Richards is back in the busi-

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ness with a nitery act and a Prep Records paot under her hat . . . The Red Mitchell quartet cut an album for Les Koenig's Contemporary Records . . . DJ Sleepy Stein is back on the scene with a four-hour Sunday show over KNOB-FM (103.1 megs) from 4 p.m. —*tynan*

San Francisco

Kid Ory booked into the Pioneer Village in Lafayette for a series of weekend dates. Spot's only previous successes with music was with the Bob Scobey group . . . The Lancers skipped Bimbo's for Fack's II this time round . . . Guitarist Eddie Durand cut his last session for his new Fantasy LP, and pianist Vince Guaraldi just cut his second Fantasy LP . . . Tommy Smith's calypso group at Moana Surf club features Jerry Dodgion on flute, Buck Wheat, on guitar, and Bill Loughborough on chromatic drums . . . Dinah Washington drew a disappointingly light crowd to the Black Hawk, and also failed to score when she followed with dates in Oakland.

Neither Ivory Joe Hunter nor Tab Smith were able to draw more than 200 people to one-niters at Sweet's last month . . . The Jazz Workshop has reopened with new owners . . . Drummer Sonny Wayne and pianist Bill Weisjahns are the new owners of The Cellar . . . Erroll Garner set for two Lawrence Welk appearances.

—*ralph j. gleason*

Boston

The Oscar Peterson trio and Ella Fitzgerald will open the Castle Hill concert series this year . . . A new local sextet is in rehearsal here, made up of Boston university students and drummer Floyd Williams . . . Hilary Rose is playing jazz organ at the Big M on Mass. Ave. . . . Singer Milli Vernon appeared at the Frolics in Revere for a week . . . Jake Hanna is the new drummer with the Buddy Morrow band . . . Sylvia Syms and the Tarriers are currently splitting Storyville sets. Next week: Chris Connor and the J. J. Johnson quintet.

—*cal kolbe*

Philadelphia

Lester Young, in good form, had some bright backing the week of April 1 at the Blue Note. Specs Wright, drummer for Carmen McRae, sat in all week with pianist Red Garland and bassist Slam Stewart. On opening day, Al Haig and Ray Bryant filled in for Red. Specs and Ray, both Philadelphians, were home while Carmen laid off for two weeks. Haig is in from Florida. Lou Church followed Pres with Rolf Kuhn at the Note.

Harvey Huston followed one big double-header with another at the Red Hill Inn. After the Gerry Mulligan quartet packed them in April 12-14, Harvey had the Charlie Ventura quintet and Cannonball Adderley April 19-21 . . . Herb Keller tried calypso for a week at the Showboat. No go. Herb has some good jazz attractions lined up for May . . . Pep's has Ruth Brown and Milt Buckner April 8, followed by Willis Jackson.

Strangest booking of the year had Chris Connor in for week of April 8 at Chubby's non-jazz room near Camden. On bill with Chris were Norman

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Brooks, and the Harvey Boys, rock 'n' rollers.

Dixieland at Trenton: Three spots feature Dixieland in the New Jersey capital. The Rendezvous operates Friday, Saturday, and Monday with the Empire Six, which includes Harry DiVito, erswhile Kenton trombonist. The Paddock had Bud Freeman, backed by the Capitol City Five. Bob Jenny, the late Jack Jenny's son, emcees Sunday sessions at the White Horse Bowling Academy.

—dave bittan

Washington, D. C.

THE Orchestra is playing Sunday afternoon sessions at the Spotlight room. The band plans to bring in guests like Al Cohn, and there is talk of a record date for Vik. Bill Potts, pianist and music director of THE Orchestra, now has the band at the Vineyard. In it are John Beal, bass; Al Seibert and Angelo Tompros, tenors, and Fred Merkle, drums ... Lou Donaldson is in the midst of a swinging extended stay at Abart's Internationale. He's getting fine backing from the house trio fronted by Grassella Olyphant, drums; William (Keeter) Botta, bass, and Charles (Dolo) Coker, piano.

Olivia Davis, former operator of the Patio lounge, booked in Bernard Peiffer at her Merryland club. The Merryland not quite a jazz room yet, but could be heading that way, according to Olivia ... Personnel of Joe Rinaldi's Swanee Six at the Bayou includes some modernists who are making their bread playing Dixieland. Besides Rinaldi, the band includes Hal Posey, Eddie Diamond, Bill Reichinbal, Marshall Hank, and Herbie Powell.

—paul sampson

Detroit

The George Shearing quintet brought their familiar sound to Baker's Key-board lounge for two weeks ... Pee Wee Hunt is current at the Crest ... Pianist Harold McKinney is now working weekends at the Hajji Baba ... In recent weeks the Rouge lounge has had in Bud Powell, Sonny Stitt, and the Australian Jazz Quartet. The Rouge owners, Paul and Ed Sarkesian, said that the AJQ is their most popular attraction which explains the group's frequent appearances there. Oscar Peterson is scheduled to open there May 28 ... Pianist Johnny Allen leads the group at Lavert's lounge, with Earl Williams featured on drums.

—donald r. stone

Pittsburgh

Eddie (Lockjaw) Davis and his organ trio rocked the Hurricane club in mid-April. Willis (Gator Tail) Jackson's organ quartet with Bill Jennings on guitar is in until May 6 ... Jimmy Smith's fourth return to Birdie's was postponed until June because of Jimmy's recent marriage ... Tommy Turn-tine's quintet played three weeks at the Crawford grille. Cannonball Adderley followed April 22, with Chico Hamilton due back May 6-18. Drummer Roger Ryan and quintet are to appear at the grille soon ... Litman's has the Apollo quintet in for three weeks on drums and Horace Parlan on piano ... Pretty girl drummer Jean Mathews had a quartet at the Cove for the month of April ... Frank LaMarca



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and Leo O'Donnel are held over at the ABA club.

—bill arnold

Cleveland

The Modern Jazz room is currently host to the Chico Hamilton quintet with Carmen McRae and her trio due next week... Organist Milt Buckner was at the Loop lounge last week with Sonny Stitt and Howard McGhee taking over this week... At Kornman's Back room, pretty Isabel Robbins is slated for two weeks... Following Barbara Carroll and her trio at Billy's is Mel Torme for two weeks, beginning the first part of May. Next week Jonah Jones comes into the Theatrical grill.

—jan frust

St. Louis

The Compass Players have been doing good business at the Crystal Palace with their "jazz theater." Most of their scenes are improvised, with members of the audience providing opening and closing lines... George Shearing opens at the town's newest jazz spot, Molina's, May 10 for one week... Coming attractions at Peacock Alley include the Dorothy Donegan trio and the Kai Winding septet. Stan Getz just completed a very successful engagement there, playing to large and enthusiastic crowds... Bob Schroeder's Saints blowing weekends at the Arabian lounge... Bob Koester recorded a jazz concert at Westminster college for Delmar records. The Dixie Stompers were featured.

—ken meier

Cincinnati

Leo Cornett is currently at Pinky's with a quartet that includes Curtis Pigler, alto; Billy Washington, drums, and Billy Childress, piano and trombone... Fraternity Records' plans for a Jimmy Dorsey tribute to his late brother have been shelved temporarily because of Jimmy's ill health... Stan Kenton has been booked to open the Cincinnati park board's pop concert season July 14 at Eden Park... Tommy Wills' trio, after seven weeks at the Nineteenth Hole, may go on the road... King Records report that Bill Doggett's version of Honky Tonk has passed the 2,000,000 mark.

—dick schuefer

Miami

The Sunday afternoon concerts at the Theme Gallery in Coconut Grove, where the amphitheater arrangement makes listening obligatory, continue to draw good houses with a group fronted by trumpeter Sol Fisch that includes Herbie Brock on piano, Bill Ladley on drums, and bassist Brooks Caperton... Billy Eckstine wound up his stay at the Monte Carlo in Miami Beach... The Miami Springs Villas imported Kai Winding's septet... Joe Mooney's The Grate remains the center for late-hour activities.

—paul haines

Minneapolis-St. Paul

The Horace Henderson band currently at the Key club in the milling city... the Johnny Hamlin quintet did a two-week stint at Alary's lounge, St. Paul... the Ray Komischke group

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offering some fine contemporary music at Duffy's . . . the Bob Davis quartet, currently at the Point supper club, awaiting the release of their second LP on Zephyr . . . the Walker Art Center presented Doc Evans in jazz concert. The occasion was a new exhibit of "Paintings by Stuart Davis" who derived inspiration from New York jazz of the '40s.

—leigh kamman

Baltimore

The Cornell Drew trio is still at the Club Casino . . . Ethel Ennis is going strong at the Red Fox room . . . Local altoist Bob Young's quartet, with Claude Hubbard, piano; Donald Bailey, bass, and a swinging drummer, Bobby Nelson, are playing weekend gigs at the Club Patee . . . Pianist Shirley Horn's quintet, featuring Washington, D.C., trumpeter T. J. Byers, made a fine showing at the April 6 Interracial Jazz society session . . . During the Miles Davis quintet's stint at the Comedy club, local drummer Owen Pinkney filled in notably for Philly Jo Jones, who was a day late.

—alfonso r. collman jr.

Petrillo Interview

(Continued from Page 12)

not be broken down by their jobs or professions, they should be considered in one category as people who need help and the proper help should come from their communities. Musicians only receive the publicity because they are in the entertainment field; there are no more musicians who use narcotics than people in any other profession, and even less.

8—What do you consider the most notable achievements have been during your career in the labor movement?

Answer—The music performance trust funds.

9—What projects would you most like to see accomplished in the years ahead of you?

Answer—The destruction of all canned music except that used only in the home.

10—What are your personal tastes in music? What kind of records and musical groups do you like to listen to for your own pleasure?

Answer—I like any kind of music that puts bread and butter on the tables.

11—It has been said that you are strongly in favor of integration of locals in the AFM. Would you care to comment?

Answer—One of my first acts when I became president of the federation was to insist on the abolition of the "subsidiary" local status for negro locals and the establishment of the same autonomous rule and charter that the white locals enjoyed for the 12 Negro locals that were in subsidy.

It is a well-known fact that I have often advised locals to amalgamate. In a number of cases, the expressed preference of Negro locals is to retain their autonomy, and in that situation, the federation exercises no pressures in either direction.

When intricate problems do arise during amalgamation, the federation, when called upon, will act in an advisory capacity. Assistance given by members of the international executive board establishing amalgamation within Local 47 in Los Angeles is a recent example.

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Albert, Abbey (On Tour—East) MCA
Blair, Buddy (On Tour—Texas, Southeast)
Burnet, Charlie (Salt Air) Salt Lake City,
Utah, out 6/8, b
Burton, Blue (Elitch's Gardens) Denver, Colo.,
6/3-19, h
Buxley, Bonnie (On Tour—Midwest) NOS
Bodie, Count (Waldorf-Astoria) NYC, h
Boscher, Little John (On Tour—Midwest)
NOS
Belloc, Dan (On Tour—Midwest) GAC
Benke, Tex (On Tour—Midwest) MCA
Burr, Mischa (Waldorf-Astoria) NYC, h
Brundwine, Nat (Waldorf-Astoria) NYC, h
Brown, Les (On Tour—West) ABC
Butterfield, Billy (On Tour—East) MCA
Cabot, Chuck (On Tour—East) GAC
Cahme, Bob (On Tour—Midwest) NOS
Clayton, Del (On Tour—Midwest) NOS
Coleman, Emil (Waldorf-Astoria) NYC, h
Commanders (On Tour—New England, Penn-
sylvania, Ohio) WA
Contino, Dick (Gray Haven) Detroit, Mich.,
6/3-16, nc
Cross, Bob (Statter-Hilton) Dallas, Tex., h
Cummings, Bernie (On Tour—East) GAC
DeManis, Al (Plantation) Greensboro, N. C., r
Donahue, Al (On Tour—East Coast) MCA
Donahue, Sam (On Tour—Midwest) GAC
Dorsey, Jimmy (Statter) NYC, out 6/29, h
Dunham, Sunny (On Tour—New England,
Pennsylvania, Ohio) WA
Eberle, Ray (On Tour—East) MCA
Elgart, Les (On Tour—New York State) MCA
Ellington, Duke (On Tour—Midwest, East)
ABC
Ennis, Skinnay (On Tour—West) MCA
Ferguson, Danny (Statter) Detroit, Mich., out
6/1, h
Ferguson, Maynard (Birdland) NYC, 6/6-19,
nc
Fields, Shep (On Tour—Southwest) GAC
Fisk, Charlie (Palmer House) Chicago, h
Flanagan, Ralph (On Tour—Midwest) MCA
Foster, Chuck (Peabody) Memphis, Tenn.,
6/3-29, h
Gurber, Jan (On Tour—Southwest) GAC
Gordon, Claude (On Tour—West) GAC
Grady, Eddie (On Tour—West) GAC
Henderson, Skitch (On Tour—East) WA
Herman, Woody (On Tour—East, Midwest)
ABC
Howard, Eddie (Elitch's Gardens) Denver,
Colo., 6/12-7/1, h
Jackson, Willis (On Tour—Pittsburgh Territ-
ory) GAC
Jahns, Al (Thunderbird) Las Vegas, Nev., h
Kaye, Sammy (Roosevelt) NYC, out 6/15, h
Kenton, Stan (Blue Note) Chicago, 6/5-18, nc
King, Henry (On Tour—Dallas Territory)
MCA
Kirk, Buddy (Lake Club) Springfield, Ill., nc
Kisley, Steve (Washington Statter) Wash-
ington, D. C., h
Lane, Eddie (Dunesville) NYC, h
Lewis, Ted (Desert Inn) Las Vegas, Nev.,
out 6/21, h
Lombardo, Guy (Brant) Ontario, Canada, 6/5-
8, h
Long, Johnny (On Tour—Midwest) GAC
Love, Preston (On Tour—Alabama, Florida,
Georgia) NOS
Lund, Parker (Statter) Buffalo, N. Y., h
Maltby, Richard (On Tour—East) ABC
Marterie, Ralph (On Tour—Midwest) GAC
Martin, Freddy (Ambassador) Los Angeles, h
Masters, Frankie (Conrad Hilton) Chicago, h
McGrane, Don (Radisson) Minneapolis, Minn.,
h
McIntyre, Hal (On Tour—South) GAC
McKinley, Ray (On Tour—Midwest) WA
Meth, Jack (International) Houston, Tex.,
h
Montey, Art (Shrineham) Washington, D.C., h
Morcan, Russ (On Tour—Southwest) GAC
Morrow, Buddy (On Tour—East) GAC
Muro, Hal (Milford) Chicago, h
Neighbors, Paul (On Tour—Midwest) MCA
Palmer, Jimmy (On Tour—Midwest) GAC
Pistor, Tony (On Tour—Midwest) GAC
Pottiford, Oscar (On Tour—New York State)
WA
Phillips, Ted (On Tour—Chicago Territory)
MCA

Prado, Perez (On Tour—West Coast) MCA
Ranch, Harry (Golden) Reno, Nev., 6/5-h/27,
h
Rank, George (On Tour—Midwest) GAC
Ray, Ernie (Bella-Vista) Billings, Mont., h
Rayburn, Boyd (On Tour—East) GAC
Reed, Tommy (Muehlebach) Kansas City, Mo.,
h
Reichman, Joe (On Tour—Southwest) GAC
Rice, George (Syracuse) Syracuse, N. Y., h
Rudy, Ernie (On Tour—Midwest) GAC
Sedlar, Jimmy (On Tour—East) MCA
Sohn, Larry (On Tour—Midwest) GAC
Stratner, Ted (Plaza) NYC, h
Study, Jim (Piera) NYC, h
Thal, Pierson (Royal Hawaiian) Honolulu, h
Thompson, Sunny (On Tour—South) UA
Thornhill, Claude (On Tour—New England)
WA
Tucker, Orrin (On Tour—West Coast) MCA
Tucker, Tommy (On Tour—South) WA
Watkins, Sammy (Statter) Cleveland, Ohio, h
Williams, Billy (Town Club) Corpus Christi,
Tex., 6/11-7/8, nc
Williams, George (On Tour—East) GAC

combos

Adderley, Julian "Cannonball" (Sugar Hill)
Camden, N. J., out 6/2, nc
Armstrong, Louis (Harris) Lake Tahoe, Nev.,
out 6/12, nc; (Village) San Francisco, Calif.,
6/13-26, nc
Bel-Aires (Shallmar) Roseburg, Ore., nc
Blake, Artie (On Tour—East) GAS
Brecht, Ronnell (Cafe Bohemia) NYC, out
6/5, nc
Carroll, Barbara (London House) Chicago, h
Carter, Ray (On Tour—East) GAS
Chamber Music Society of Upper Charles St.
(Band Box) Baltimore, Md., cl
DeFrance, Buddy (On Tour—East) WA
Dixieland All-Stars (Red Arrow) Berwyn
Ill., nc
Dukes of Dixieland (Prevue) Chicago, in 6/2,
cl
Five Royales (On Tour—South) UA
Green, Buddy (Mister Kelly's) Chicago, 6/1-
30, nc
Hamilton, Chico (Modern Jazz Room) Cleve-
land, Ohio, out 5/4, nc
Hunt, Pee Wee (Stewart Air Force Base)
Springfield, Mo., 6/2-8, nc
Jordan, Louis (On Tour—East) GAC
Kuller, Alex (Embers) NYC, out 6/16, nc
Kelly, George (On Tour—East) GAS
Les Jazz Modes (On Tour—South) WA
Malze, Joe (Holiday House) Monroeville, Pa.,
out 6/2, nc
Mann, Mickey (Nowak's) Kalamazoo, Mich., h
Marian McPartland (Grand View) Columbus,
Ohio, out 6/9, nc
Mason, Hob (Milla Villa) Sioux Falls, S. D.,
h
Midnighters (On Tour—Midwest) UA
Negrep, Tony (On Tour—East) GAS
Peley, Norm (On Tour—East) GAS
Press, Joe (On Tour—East) GAS
Putnam, Jerry (Suburban) NYC, nc
Rouch, Max (Cafe Bohemia) NYC, out 6/9,
nc
Rosa, Angel (On Tour—East) GAS
Singer, Hal (On Tour—East) UA
Smith, Johnny (Baker's) Detroit, Mich., 6/19-
23, cl
Smith, Tab (On Tour—South) UA
Stearns-Dudley (Spot) Baltimore, Md., cl
Swingin' Gentlemen (Small's) NYC, 6/1-9, nc
Three Sparks (El Cortez) Las Vegas, Nev., h
Three Jacks (Wheel) Colmar Manor, Md., cl
Towler, Nat (On Tour—Texas) NOS
Tyrones (Dixie Pig) Cottage City, Md., 6/4-
9, nc
Ventura, Charlie (On Tour—Milwaukee Territ-
ory) UA
Winding, Kal (Ridgewood) Rochester, N. Y.,
out 5/3, nc; (Rouze) Detroit, Mich., 5/21-
26, nc
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