

May 16,  
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# down beat

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## chords and discords

### Bills Weeks ...

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 I believe 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 those errors tries to draw conclusions, Manny does himself as injustice as well as the subject of his articles.

Manny indicates in his letter that he learned that *Mo'et* in Tunisia was "one of 27 recorded in the short space of a few hours." From this factual error he also concludes that Norman Granz was guilty of a "massacre session."

As to those 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

corded 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 allows 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 about his own concept, but approves what he sees and feels in the studio. 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 letters to Norman Granz and his staff that they have never created the material, record sessions or recordings nor have they ever insisted upon any artist or band recording conditions repugnant to the artist's concepts.

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

John E. (Jimmy) Gillespie

### A Pleasure ...

Hamletville, Ala.

To the Editor:

I thought it would write you at this time to let 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 number of years back. It was turned over to Dick Blotoff of the Lakeshore Publishing Co. in Chicago by *Down Beat* after the contest. Blotoff gave the tune to Johnny Hamlin. Johnny did a real nice instrumental of the song for his quartet. *Summer Love* was recently released on RCA Victor's album of the month (March) in 1953. The title of the album is *John Eric and Membrane*. The Hamlin quartet 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 *Jim Mink*, 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 *Jim* hasn't worked one steady jazz engagement, and found only part time employment in the business houses and drinking joints.

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

It's a disturbing thought that such a smart, aggressive, and leader as those mentioned disregard to a man as gifted as *Jim Mink*.

Thanks to Margaret Ferguson, *Jim* at last has an opportunity to be heard.

I hope New York offers the success he deserves.

Don Payne

### Needs Help ...

Peasno, 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 *Circle in France*. The musicians who appeared in the pictures were as follows: Bob Cooper, Shady Haines, Red Haines, and Harvey Krumel. If you cannot give me the producers of the pictures, if at all possible, I would greatly appreciate this information being sent to me.

Alvin Shick

Down Beat

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# the first chorus

By Jack Tracy



# down beat

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## MUSIC NEWS

A roundup of worldwide music news, including an account of Count Basie's British triumph, an annual set of concert presentations, and an item about a late documentary to be made in Hollywood (starts on page 5).

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Second part of a series gives a look at Ray through various eyes. By John Tynes.
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On The Cover

Perry Como is shown joyfully at Mr. Rockefeller and Mrs. Mink City. They may not share extensively, but they agree, you always have to talk Don Carroll and Ray Healdoff's two-part series that starts on page 11.

THOSE OF YOU who have a picture in mind of a newspaperman being a hankering guy with a hat on the back of his head, a press card tucked in the band, and a cigar dangling from his lips, probably would have taken Charlie King for a hankering. He was genial, unpretentious, and reliable.

He was also a tremendous 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 mutual parties and let's have lunch sometime was amazing considering the number of parties 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 reader liked the writing of King, but wouldn'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 shrug, for he was Hal Holly, too, and used it as a punishment for puns.

Memoranda there will be another Hal Holly writing the Pittsburgh Op. Best column for Down Beat, because Charlie King 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 line of inquiries made sitting in his chair a lot easier on many occasions, as I am sure it did for the editors who presided over. Always appearing with grace, a short nose 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 begrudgingly 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. Importantly was not for him.

Never, to my knowledge, did King ever mistake a nonmusician. Whether did he ever have a story from me it might apparently reflect upon a friend of his. If it made sense, and he heard about it, it was written. If he had an assignment to fill it quickly and with dispatch and with no groans.

That Dave, that will make him as a reporter and singer 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 before he died to a story, we will remember the original Holly. Because I think he was fully as good a writer as Charlie King.

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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 BMI, treating not poor old ASCAP.

New songs from all the balladeers 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 alone controls the radio stations. In the first place, it is not and never has been independent radio stations which make 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 this to be noted: there never since the FCC revised network radio rules were going 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 buy the independent

stations, hence it does not pay for the thousands of plays on the radio for 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 songs.

If you want a practical illustration of how all this works, consider two recent TV programs: (1) the H. M. Suez Show with Geoffrey Holder and (2) CBS' *Cosmos*, Geoffrey Holder sang "The Bottle Top" several thousand times on the hour-long show. It was recorded in advance by Vix, an affiliate of BMI. Later, BMI as affiliate of NBC, The Dave Brubeck Show was waiting for the rest of business the day after the show. The trader was deluged with ads, the juke were sent tons of promotional material. Plenty ads were made. All the combined efforts of radio, TV, and record apparatus worked on this one record. Nothing happened. Not

nothing. You can't give it away. COMPLAIN the owners about sheet payola. I'll show you Let It Be Me. Columbia (a CBS affiliate) plugged the blues out of it. The blues were in the store waiting for the customer. The trader had the job, the buyers 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 waiting while the song was drilled into their heads, it might just could be that the old adage that you can pay plenty people 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 heat if either were hit, and the record companies were affiliated with the networks which played the whole thing, and if they were as powerful in shaping tastes as ASCAP says it is to the poor songwriter, they would have made him of these two records. And they couldn't.

THESE ARE PLENTY of other examples along the way, not the least of which is the success of Pat's Dream, who wasn't played on network stations (still isn't on many of them) until long after the hit was a goner.

The whole ASCAP/BMI issue is a quarrel over just ASCAP used to be top dog and they knew it by negotiating 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 songs that the radio wants to buy. That'll do it every time.



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## NEW YORK

Just: Short Page 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 Sea Inn in Camden . . . Louis Armstrong appeared at the Rocky April 12 for four weeks at 815 options . . .

Week: Pennington band at Stratford until May 14 . . . George Simon, head of the Crown-Collar Jazz Division, will start recording live sessions as well as release releases. He has a big band date already out. His soon-to-be finished is an LP of the old Pete Anderson and Sam Hays masters of the Black and White label . . . The new Duke Ellington Jack Swift Fletcher, a concert suite based on Shakespearean characters and events, was composed by the Stratford Shakespeare Festival of Stratford, Ont. . . .



Richards

He may also play Switzerland, and he'll record extensively in Paris . . . The 10th annual Seminar on American Culture held by the New York state historical association at Cooperstown, New York, June 26-July 13, will include a jazz seminar headed by Marshall Stearns . . . Ruby Ruff cut a tribute to Benny Morgan for sides with Pee Wee Russell, Henry Martin, Dick Mullen, Hal Price, Walter Page, Steve Jordan, and Benny Green . . . Ray Klabach breaking it up at the weekend Central Plaza outdoor . . . Rascal Teddy Smith is now a regular with Hooper Silver's quintet . . . Tony Scott's success continues in Finland, Holland, and Germany . . . A recent early morning session at Little Bohemia had Harry Belafonte, Chet Baker, Cannonball, and Remond Bright sitting in with Art Blakey's Jazz Messengers, Chicago tenor Johnny Griffin, and the Jazz Messengers . . . George Shearing will play an *Affliction* for the third concert at the Stratford, Conn., Memorial theater May 23.

Cannibal will play Newport this year . . . Atlantic planning a Ray Charles-Bill Johnson date . . . NBC broadcasting from Montreal every Wednesday night from 12:30-1:15 p.m. EDT . . . Newman Evans plays a big Hollywood live! 1950 full record package, as well as a large Charlie Parker set . . . Jack Lebeck and George Barnes visited London to arrange distribution for their new Prestige label . . . British modern jazz giant Derek Smith has emigrated here . . . The Continental on Nostrand Ave. in Brooklyn has been holding Tuesday and Thursday sessions with regular jazz night Friday in Shoney. Guests have been Max Roach, Kenny Durham, Randy Weston, Charlie Mingus, Cecil Taylor, and others . . . Clark Terry's Riverside LP will include Johnny Griffin. Griffin has filmed some side-by-side comment in town . . . Teddy Charles and Hal Waldron have formed a quintet for Fantasy 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 recent dates holding Peter Lawford, Lillian Bush, Bill Lawrence, and Duke Ellington among others. He may also do a summer engagement TV show under the auspices of the Jackie Gleason Enterprises . . . Bud Powell trio has drummer Elvin Jones and leader John Orr . . . Reacher John Kelly recorded for English Decca while in England . . . Next British modern jazz combo to hit the States is led by tenor Tommy White in an exchange for Gerry Mulligan. British alto Hank Brown offers Tommy will not be in the country. W. H. Bell show . . . Sunday afternoon Dixieland sessions at the Standard room, Boston Road, Bronx, with the Red Tapes and Red Allen combine at traveling. Also guests . . . Dixie Gillespie band and Hal Galanter quartet at Birdland May 21 to June 5 . . . Handy Watson trio at the Five Spot.

Entertainment-in-the-Boards: Claude Thornhill is now music director and accompanist for Tony Bennett. He'll also record with Tony. Billy Katzner remains on drums . . . Les Brown band heads for Europe June 22 on a four-week tour of six large towns in France, England, Germany, and North Africa. Drummer will be 27-year-old Les Brown Jr. . . . Ray Lebeck will again present New York at the Jones

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(Continued on Page 24)

# music news

Evening Post May 16, 1967

Vol. 24, No. 19

## U. S. A. EAST

### New World A'Com'ing

For the first time in music history, a concert series is presenting major jazz and classical artists in integrated programs. The first part of *Music for Modern Times* at Town Hall is the creation of a concert uniting Arnold Shostakovich and his husband, George Shearing, head of the popular and jazz album division at Columbia Records.

The opening concert, scheduled April 18, was to feature the Oslo Ellington orchestra in a new Ellington work, *Swah Shorel' Phandir*, based on characters and events in Shakespeare.

The Shostakovich piece also was recorded by Ellington for Columbia. In the same program, Louis Armstrong was to direct an orchestra in *Billie Holiday Concert*, for Pablo and Wind Records with Billie Holiday as soloist.

The final three Sunday concerts, all at 5:30 p.m., will take place May 12, 13, and 20. On May 12, the *Modern Jazz Quartet* will perform *John Lewis* songs by the late President John F. Kennedy; the *Delmore String Quartet*, violin, viola, and cello will be introduced by John Warner, Walter Trueman, and Edward Vico; and pianist William Marston will play *Salie's Sports of Diversions* with narration by Virgil Thomson.

Malcolm Barkin will sing on May 13, and on the same program, Martin Singer will be heard in six songs of his own.

The final concert will include the Oslo Ellington quartet in a program of first New York performances, including a work by Miss Kleiman and the standard music by violinist Fred Katz. There also will be a first performance of Alan Hovhaness' *October Mountain*. Carlos Seydoux will conduct his own *Missa Joaze* and Carlos Chavez' *Pavane for Sirenas*.

### William The Conqueror

Count Basie's opening British concert at Royal Festival Hall on April 5 was recorded, called *Count Basie London* by a *Soundvision* cassette being three minutes.

The New York Times reported that the Count took the hall "by storm" and that the inevitable fight in Park Hall to be repeated three times. The Westminster Guardian headed "the impossible Count," and the veteran *London Music* critic, Max Jones, ended his capsule review of this first concert given by Basie in England, with the appraisal:

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

Keith Caplan of *The New Musical Express* shrieked:

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

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

An American columnist, Bobby Shad of *Murray-Emery*, added, "They Sapped. Sonny Payne broke it up; they'd never heard a drummer catch brass breaks the way to old. 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 approved 21-day schedule—with usually two shows a day.

### Mosquito Polonaise

The night before William completed, a Polish conductor in Warsaw heard his first live American band since the war—Ray McKinley and the Great Miltarized Orchestra. The crowd was loudly enthusiastic, cheering after each number.

The title of the concert was the Soviet-constructed Palace of Culture and Science. The city Warsaw was forbidden 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 14 Polish concertgoers and two weeks in Yugoslavia.

On opening night, a crowd estimated at 20,000 jammed the streets outside the concert—more than jammed for the touring Perry and Bass. Ten thousand had bought tickets for the

event in a house with 2,000 seating capacity. Some of the crowd flew behind the scenes while standing in the lobby. Concertgoers fed the music to those standing outside.

The McKinley bandmen endorsed themselves in big Polish newspapers by playing live 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 15 days in Britain, Mulligan has been booked for 28 concerts at 14 different sites. With Gerry are Bob Brookmeyer, Joe Newman, 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 record manager Gerald Kay Martin, who is emigrating here with his family. He will record for the new Capitol subsidiary, Prop, under his own name and also will accompany other artists.

### Setch On Stage

The surge in public presentation in midtown New York theaters in recent months was given a tremendous boost with the announcement that the Henry Theater had booked the Louis Armstrong octet for a minimum of four weeks, starting April 18.

The rest of the stage presentation had not been booked at present, but the



DUKE ELLINGTON'S appearance on Edward R. Roybal's *Forum* 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 *Downbeat* magazine trophies. The portrait on the right is of Duke's mother.

picture, the highly talented Ray on a Dalgarno, coupled with the drawing power of Armstrong, assured well for the future of this offering.

The Paramount, the Palace, Loew's State, and several theaters in Brooklyn continued to book second stars and replace shows accordingly.

### International Ella

Within the next three months, Ella Fitzgerald will play several of the most important dates of her career. Currently on a tour of the Mediterranean coast of Europe, which concludes June 2 after a week in Italy. Ella is booked for a week at Monte Carlo, starting June 8.

Then she makes her debut at New York's most important night club, the Copacabana, June 16 for three weeks. Ella will star at the Castle Hill Jazz Festival at Ipswich, Mass., moves on to the Newport Festival in New York in July, and on July 19 will make Ella Fitzgerald Night at the Waldorf-Astoria with the backing by a 100-piece orchestra.

### Steel Pier Schedule

The Steel Pier at Atlantic City, N. J., begins its season April 20 with a Tuesday-Julia LaRosa-Penny Herman double bill. Coming up are George Hamilton IV, Ray Scott, Ray Scott, Fred Sarant, and the Lovelace Quintet and Danny Crystal, June 14-20, and Larry Ross, June 22-28.

Full-week bookings begin with Jean Carroll and Lillian Hellwig July 1, followed by Tony Martin; Julia LaRosa and Arnie Ross; Faye Bell; Laurel Quinn and Danny Crystal, June 14-20, and Larry Ross, June 22-28.

### Collegiate Jazz Competition

The National Jazz fraternity announces a National Collegiate Jazz Contest "designed to find the nation's top instrumental college jazz groups." This winning college gets a concert contract with Modernway Records and free membership in N.A.J.A.F.R. Second and third-place groups will receive recording facilities.

College jazz groups of seven or fewer instruments might qualify for the contest. There is no limit to returns from any college. All entries should be mailed to National Jazz Fraternity, 48 E. 40th St., New York City. A tape recording of one or three jazz selections by each entrant must be submitted before May 15. All such tapes should be recorded at 78-inch speed.

### Dorsey Band Continues

The Jimmy Dorsey orchestra, now under the direction of Lee Castle, will Jimmy resumes from scratch, was scheduled at present to open at the Hotel Seltzer on April 21 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 present, although owner Frank Robinson says he is still planning on the June 18 date.

The Dorsey band has made its contract with Mercury Records an exclusive one and will cut a Philips in

January. Dorsey claims as soon as Jimmy's health permits, Duke Reid, who recently toured the Far East with Benny Goodman, is the band's new vocalist. Singer Tommy Dorsey 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-Dorsey Peterson under his belt, Harvey Keenan 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 18; Ventura, Benny Carter, and Paul Woods and Gene Quill, April 20; then the full-week summer policy, with Maxine Brown and Ted Tinker, April 22; Eddie Heywood and Lou Bellini, April 24; the Maynard Ferguson band, May 14; George Shearing, May 18; Carmen McRae and Billy Taylor, June 4, and Errol Garner, June 11.

## RECORDS

### Maggie On Dotted Line

A feature on Capitol Records since the founding of the west coast firm 12 years ago, Margaret Whiting has signed the company that she will not re-sign when his 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 songs written by her father, Richard Whiting. The album will tie in with the upcoming Whiting biography film at Paramount.

### Sherry And Dick

During a flurry of spring recording activity, RCA Victor jazz ace Max Fried Korovin noted that one of the modern jazz albums out on the west coast would be titled Sherry Rogers Plays Richard Rodgers. The set will have sides by the Sherry and the Big Band.

The label continues to prepare routine packages in the *Down Beat* series. Now in the works are albums by Tommy Dorsey with Frank Sinatra vocal and Arnie Ross with his band and the string section.

Records wrapped up a package by Betty Ford, Alvin and a group in mid-April. With trumpeter Alvin was Coleman Hawkins, J. O. Baggett, Buster Bailey, Guy Cook, Mancy MacCollins, Cliff Barthelme, and Lloyd Trotman. Alvin sang most of the tunes.

### New Labels For Old

Early in April, RCA Victor called a half-dozen press men to introduce a new novelty 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 Veeva and signed with Mercury, where he will be signed as a pop star on that label and as a jazz artist on

Mercury. Among his earliest projects, a record session with Sarah Vaughan.

### Rumsey At Liberty

The first three jazz albums recorded by Liberty Records featuring Howard Rumsey as leader, are out and are reviewed in the *Lightbulb* Series. They are *Swable or Nothing*, *Power Exchange*, and *Shin, Don't Be Mean*.

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

### More Messages

Art Blakey and the Jazz Messengers set into LPs for Vix Records. In the group were Bill Hardman, trumpet; Jimmy DeRue, bass; Bill Easley, piano; and the late Duke Jordan, drums.

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

### Three New Verve Packages

Three newly completed albums are 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 participation by Charlie Parker, Oscar Pettiford, Coleman Hawkins, Benny Bab, and others; and a disc label sampler including tracks by Louis Armstrong, Ella Fitzgerald, Parker, Ray Brown and Charlie Barnet.

## U. S. A. MIDWEST

### Kenton On Ravinia Rostr

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 20 and 21. Date Ellington concerts previously were announced for July 1 and 2.

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 Bails Concert

Frank Devoto, university young president of the University of Chicago Jazz club, is sponsoring a May 27 jazz concert at the Opera House in Chicago. The concert, a two-performance-in-one evening event, will feature the long Gillespie band, the George Shearing sextet, the Gerry Mulligan trio, Carmen McRae, and Lou Ligon.

### Jazz In A Ballroom

Joe Bagal and associate members of the Roosevelt University Jazz club have initiated concert sessions at Chicago's Casino Terrace ballroom at 53rd and Grand Street. The first session, on April 23, featured the Bud Powell trio and the Bill Evans quartet.

Regular Monday night sessions, which began April 20, have featured Bill Evans and the Van Dyke trio. Regular sessions are sponsored at the university on Tuesday nights.

## Dixie In Chicago

Standard continues to flourish in Chicago. Bob Kennedy's group attracted Dixie fans during his recent New York appearance. The Dixieland All-Stars drew well on weekends at the Red Arrow in Newark.

Georgie Bergin and crew (Harley Karpinsky, Floyd Lewis, Stogie Trotter, and Charley Clark) sold at the Hill club. The Dixie group at Jazz L.L.C. continues to pull the program. Benny Alvin and his Kings of Dixieland are at the Club Bambi Street. The Portier lounge has booked the Duke of Dixieland for a 14-week, June 2-Sept. 8, engagement.

## Karlin Ochet in Initial Job

The Chicago jazz man headed by jumpy - stranger - trumpeter Fred Karlin has been booked into the Flamingo lounge, at Marston and Sheridan, for four weeks. The Saturday-night-only booking, which began April 26, 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-actings at the Key of C, on the north side. The group has Bill Davis, trombone; Ira Shalman, bass; Dave McMillan, trumpet; Benny Bailey, alto; Dave Bell, baritone; Jim Alton, sax; and Jack Moran, drums. A piano won't sit at position.

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

## New Study Titled Dixie

Studs Terkel, Chicago radio-televison personality and jazz scholar, has initiated a new jazz show on radio station WFMT, from 11 p.m. to midnight. He will continue his jazz show on station WPMF, from 9-11 p.m. Terkel has completed work on his *Greats of Jazz* book for coming summer; the book will be published in the fall.

## Tiger Names Favorite Cats

Piper magazine, published in Chicago, announced the winners of its Jazz poll in the May issue. The Piper All-Stars are Louis Armstrong (trumpet); Tommy Leonard, trombone; Coleman Hawkins, tenor; Charlie Parker, alto; Benny Goodman, clarinet; Lionel Hampton, vibes; Art Tatum, piano; Dave Barbieri, guitar; Ed Reitzbach, bass; and Gene Krupa, drums.

The night music to be played was, for men not listed on the ballot, were Max Cole, Barney Kessel, Dave Brubeck, Milt Jackson, Paul Desmond, Erroll Garner, Max Roach, and Miles Davis.

## U. S. A. West

### Charles Emge Dies

Charles Emge, 64, west coast editor of *Down Beat* since 1950, was found dead April 4 in his hotel room, apparently of an overdose of sleeping pills. Detective, stationed when a cadaverous odor emanated from his 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  
Fred Star

and added, "I want you 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 worked a trade union in 1949 and went to St. Louis since.

A native of Pittsburgh, Pa., where his father was managing editor of the *Pittsburgh Courier*, Emge attended Langley high school there, being graduated in 1935.

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. His partnership with trombonist Ward Hensonberg, Emge began. Trump magazine in June, 1950, listed May, 1948, when it merged with *Jazz West*. Emge unconvincingly planted the seeds of the west coast jazz musician.

Always the tall guy to his story section of times, Emge wrote of himself in the first issue of *Down Beat*: "Emge (pronounced May) is 1940."

"I'll still a musician in the extent that I have a seat, very long bond at a small neighborhood ballroom. At present I am transposing as a sax

## At Presstime

The following stories were breaking at *Down Beat* week to press. See usual issue for more complete details.

New York-Duke Ellington may finally England in the fall for the first time since 1955. "It's up to him," says Joe Glaser, president of the Associated Booking Corp. "We can make the arrangements with Johnny Dankworth's big band if Duke is willing to go."

New York—Another note on heavy ahead: Jimmy Heath, who played at the Club Bambi through the '50s and '60s, will tour England as a single for three weeks in September. He will be accompanied by Webster Humphrey Lyttelton and his combo.

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

As the final gesture in a life characterized by unending 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 elaborating their remarks by playing different versions of the blues, has been recorded in Hollywood under sponsorship of *Down Beat* magazine.

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

Participating in the project were Jack Teagarden, Ziggy Elman, Bob Hovenden, Jack Costanzo, Howard Karmy, and OJA, under the artistic leadership and moderation of pianist-composer Bobby Troup. With Troup leading the discussion via the different blues in jazz, the group illustrated musically by playing variations on a blues theme dictated out by Ellington.

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

## Buddy Rich Now TV Astar

Buddy Rich's much-feared show business career has taken yet another turn away from jazz with his new role as a regular on the *Murphy & Gomez* Champion Show, now every other Sunday on the CBS-TV network. That was a part of *Down Beat* drummer is now a "charmer" and does a straight setting bit with an occasional song thrown in.

## By Grand Sets Concerts

Concert promoter Irving Glass had set at previous times most recent concerts.

Flurring Portland, Ore., on May 4 at a charity benefit will be a package comprising Nat Cole, Gene Chadley, the Nelson, Eldie Anderson and the Dave Brubeck quartet. The next evening, the same lineup will perform in Seattle, Wash.

Set to play San Francisco on May 23 are Lady Armstrong, the Five Freshmen, Anita O'Day, and the Brubeck quartet.

Gring will Cole and Armstrong will do a Hollywood level concert under his banner in early July.

## Jazzpickers Picked

Harry Belafonte's Jazzpickers are set to record an album for Mercury under the supervision of Pete Emge. The unit is a quartet with the unusual instrumentation of Belafonte, vocalist; Don Freedman, guitar; Don Payne, bass; and Bob Marshall, vibes. The album will be divided into two sets and will contrast with the Jazzpickers in the Good Line throughout.

# Petrillo Talks!

(Ed. Note: The following is an exclusive interview with James C. Petrillo, president of the American Federation of Musicians. There are no answers to the 21 questions submitted to him by News Item.)

1.—What are the possible prospects for the reversal or the abolition of the 28 percent tax?

Answer—No labor organization has done more campaigning in cooperation with a law than the American Federation of Musicians has in attempting to have the 28 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 "repealed" in the title of this excise tax. The word "repealed" or "might also" misleads the Congress because most of the establishments suffering from this tax are not salaried or night clubs.

As the result of our intensive campaign, 500 representatives out of a total of 816, and 50 senators out of a total of 100, are pledged to either repeal or substantially reduce the 28 percent tax. All we need to do now is to get one of the 10 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 laborer has made in this country? You were once quoted as saying before a congressional committee that you could not advise a manager to take up work as a profession in view of the current economic status of the most laborers. 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 bleak.

3.—What would you advise the musician and the lawyer who are interested in the growth of law suits to do? They say they tripe!

Answer—The musician and the lawyer are working hand in glove for the benefit of five people and are doing everything they can, but they do not seem to be getting anywhere any farther than we are in office.

4.—There has been some comment by the AFM that the appointment of the national AFM representative must precede the president's law suit. Is this correct? The attorney general's opinion is that the appointment must precede the president under Article I, Section 3 (and represented by the delegates of the June, 1944, convention) made his subject in an authority but it was.

The constitution, in summary, has been that theoretically a member could be expelled, a local suspended, or other action taken without there being anything for an appeal. Would you care to comment on the charge that the 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 reached by sending a telegram to each board member.

When the employees 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 law mentioned in the question, if a provision wants to be arbitrary, he can do the things mentioned. If he is that type, he is not fit to be offered so many 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 consist of men who are not full-time musicians, who are, in fact, very occasional musicians. As a result, the sharp criticism the working musician do not have voting strength is proportionate to this contribution to the vote and to their voting value.

It is also said that while it may be true that these part-time musicians have been displaced by working delegates, the Musicians' Association is that their full-time professions are not in other fields and they should not have their votes representing weight in a union that is essentially composed of and working for active musicians. Would you care to comment on this point?

6.—In connection with the above question, some full-time musicians object to persons from the music businessmen trust funds being used to 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 preserved 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 or laymen besides who is a professional musician and whether they should be able to vote is 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 officer of his organization with the executive knowledge to help formulate laws and policies for the good of the vast majority. This is to be a union that is composed of and working for active musicians. Are we to have one union for working musicians and another for inactive musicians?

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



is worthy 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 almost a year in music before he became president. Since he is president, he cannot work as a musician any more. When a man performs in most of our locals and some smaller locals do not allow their president to work as a musician after he takes office. Are there other non-professional musicians?

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

Of the musicians, whether it be jazz, rock and roll, symphonies, or anything else, the public has the right to 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 where a job opportunity is offered by the music performance trust funds? The full-time musician do not contribute one penny to the music performance trust funds. Why should they try to prevent their less fortunate brethren musicians from working at their profession?

7.—It has been suggested by many who are worried about these musicians (initially a small minority) who have been considered as economic charges, that the AFM try to institute a program of medical and psychiatric treatment for those of their members who need help in stabilizing 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 need to break themselves off the labor?

Answer—People concerned on economic charges are not limited to musicians, they come from all walks of life. The number of musicians so afflicted 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.

Writings of the musician lobby should (Continued on Page 41)



# A Comotion

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

By Don Cavell

SOME 1,200 MEMBERS of who's who in show business turned out March 20 at the Prince's tribute to Perry Como.

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

But one of the loudest and longest laughs went to Joe Bishop. All he had to say was, "Mr. Como, how would you like a nap in the moonlight?"

Obviously, no one there, or in the world for that matter, would be with Bishop when he was 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 pomp about him. The evenings are familiar with dozens of eye-beamy stunts in the recording and television fields in about where Como is concerned.

On any weekend day on New York's Park Ave. near the Reginald Theater, Perry may be seen strolling along with his music director, Mitch Ayres, and his brother-in-law, Ben Bellini. If the guest star on the show that week happens to be lengthy or in need of a breath of air, he'll be strolling alone, too.

ON SUCH A DAY last February, Perry and Mitch and Ben were strolling toward the theater during a break in the camera-blinking rehearsal for the show coming up the next night. A host of teen-age girls looks for Como, peering over the fence and through bushes at him. This girl walks along sideways, searching for cameras.

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 got the news around the other girl's shoulder and smiled at the camera. But the young photographer had trouble. Her back failed to work. She took the camera and the girl got to the other side of the singer. Bellini had no luck. Como took the happy camera and posed on the girl. Still no luck.

Finally Ben said he had solved it, and Como and the two girls struck a pose. Bellini checked the shutter, and the flashbulbs popped out of the camera and landed at Como's feet.

Perry broke up. He told the girls 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 gaped. "It's a good thing these

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

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

Wearing a brown corded hair sweater over a sport shirt buttoned at the neck and gray flannel trousers, Como leapt-pod onstage, chatting with commentators, members of the Ray Charles troupe, guest star Jackie Cooper, and Ayres.

WHILE STANDING around by himself, waiting for cameras to come into position, he nervously licked 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 act, 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 comically imitated Como. Cooper ran through the bit four times while cameras and lighting were set. Each time, Como was ordered to waves of laughter.

"What a marvelous time it is getting to be," he said later. "We've had a talking snake on the show and now this dog." He thought about the man with Cooper, and shook 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 laugh between that and 4925 feet," he mused. "But we have a wonderful show."

"It's a little corny, but we're not trying to prove anything. We wanted to do a comedy, which was a laugh of someone, pulling westerns, prose, and a show of my kids dancing and high-kicking." They let one it costs about \$140,000 to get this thing working . . . Right now it looks like he costs.

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

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

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 velvet set."

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

Actually, by Saturday, the tension eased 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 together. I don't think that you disagree 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'll have to be out working 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 sitting some distance 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 1932, that was when, he first auditioned for Frank Crutcher's band in Cleveland, Ohio. He left a tentative barber shop to become a band singer at \$25 a week. In 1934, his salary jumped to \$30 a week, and he went with Ted Wardo.

In 1934, he returned to his home town of Greenburg, Pa., and was about to resume his barber shop when CBS offered him a recording radio show at \$10 a week. At that time, RCA Victor offered him a recording contract. The rest is history.

From the start, his relaxed manner and his cheerful staging marked his air

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

But, as he said, the tensions are there. And up in the work.

A typical Come week begins on Monday, with a stage performance for the coming Saturday show.

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

On Friday, the music rehearsal is held in the basement lounge of the Kingsley 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 1:30 p.m., followed by shooting.

Sunday is Perry's home day. He rarely leaves his home, Santa Anita home, where he lives with his wife, Genevieve, their son, Ronnie, and their adopted children, David and Perry.

He spends a lot of time watching TV and listening to all kinds of music. He reads 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 most picture contracts and not accepted a major movie role. He does make one or two personal appearances, when he can find the time, and always for a charitable cause, with Come generally paying expenses for himself and the band.

Perry is at all times pretty much as he appears on the TV screen Saturday nights. Whether what he says or does may be strictly for the camera, he has a broad sense of humor and the kind of making-up which reduces him to helpless laughter at a joke or a funny situation. He will break down again when he thinks of the job or the happening.

"I enjoy this," he says, pointing to the chatter and activity outside of the Kingsley theater. "When I stop, anything is. 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 best year of the Perry Come Show on NBC-TV (1950-53), the program won an Emmy, the Peabody award, the Christopher award, the Golden globe award, and scores of newspaper and magazine prizes.

Last year, Perry won an Emmy as the best male singer on television, and was voted top in that category in polls made by *Amica-TV*, *Color-TV Today*, and *Nation's Pastime Daily*.

He was selected as one of the 50 15-minute best record artists for an Apollo award made by the disc industry at the same to the record industry on its diamond jubilee.



Perry Como  
In the Women Shop

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

Perry, it's well known, is a Roman Catholic. It's not well known that Perry and Genevieve 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 Moore Haven, near Fort Washington, N. Y. The Rev. Leonard Fawcett, pastor and a talented composer, is an old friend and a rather severe critic. He once noted that he had chastised Perry against "wasting" his voice on rhythm tunes.

"When you sing a ballad, your voice is in heaven," the priest said. "I told Perry in my bad old way that the new boy songs I composed of those sentimental, Come lowered his head and shrank."

"Father Fawcett 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 feel myself listening during the new boy songs. I composed of those sentimental, Come lowered his head and shrank."

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

It is a great favorite in Martin, where he has made several of his now 10-year appearances in recent years for Archbishop Richard Cushing's charity fund. In Boston's bustling north end, there is the Perry Come organization, named for him as a thank-you for his efforts in fund-raising.

Perry's air of relaxation can be con-

trasted with the nervousness of RAT CHARLES and Perry's anxiety "makes things a little difficult for us. We have to keep reminding ourselves that we can't do what he does."

As a musical rehearsal for one of his February TV shows, Come wandered in with the orchestra and the chorus way to the right of My Sweet Lord Sid. He remained quietly at the back of the lobby, head covered and lips pursed. He wore a tamed hair overcoat and a brown park hat.

He worked his way around the side of the jammed lobby, walking in close to the music. He waved hello at Blinn, smiled at the Kay Charles singers, and placed his hat on the head of the young woman who was thinking the number and checking keys data sheets. He took a sip of hot coffee and chatted with director Greg Lockwood.

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

STILL WEARING his overcoat, he played with the Peter Lurie and Ted Hunter. Then he and singer Polly Bergen were ready to rehearse their duet. Arroy called for quiet from the orchestra.

"Don't be so noisy, Mark," Como grinned. They went into the number. One of the trumpets hit a wrong note and Como reacted. "Whoa!" he shouted.

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

For the making melody, Come sang at half-voice directly to Blinn. At one point, Arroy beamed and said, "Good." One musician mislaid with a trumpet fanfare, after which drummer Terry Gordy shouted, "Change!" Come laughed broadly.

Perry decided to rehearse *Wave Then You Know*, another time he was to do on the show. Holding his coffee cup and looking at the conductor and Miss Griffin, he walked around the imperatorily singing and sipping from his cup.

He and Lockwood discussed presentation of *Sound and Scent*.

"NOW, THE FIRST time you hear this," Perry said. "It sounds familiar... even as the record. The thing is to give the kids." He continued to the Kay Charles group, a clean shot. Maybe 1-200 are a hard sell."

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

They talked about the staging, and Perry walked through what he would do, the piano, which fades out on the record.

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

Como bowed and smiled. "Any questions?" Nobody answered.

The weekly rehearsal ended at 11:35 a.m. Perry had come in at 11:30 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, Peg Murray and Charles McRae (1944); *Soft Snow*, with Genevieve O'Neal and Miss Minnie (1945); and *I'm Lovable*, with Miss Blaine, Harry James, Miss Minnie, and Rivers (1946).

He also was featured in the all-star *McGraw* musical *Words and Music* (1946).

# 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 A-list of the group. Convinced that Moore was the one destined to make it, he refused to record him, ignoring the piano player/leader who went his own way—straight to the top, incidentally, the firm administered 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 as much as that today Nat regards him as "the outstanding all-around guitarist in my book." Other musicians mentioned 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 become accessories rather than individuals. For the same reason, Moore inevitably stepped in with Nat (King Cole) to complete the trio.

Oscar Moore today is occupied mainly with studio work. Reminiscing about the early days, he reports that he first met Nat around 1940 at the Paradise cafe on Main St. in Los Angeles where Lionel Hampton was playing. "Wesley Wilson, Nat's first bass man, was working with Hamp at the time, those days.

"First time I laid eyes on Nat," admitted Oscar, "he looked like a real mean guy — his eyes almost closed, always out at you, didn't say what you said. 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 fantastic himself when standing up and singing. 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 every phase 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 around at each other. That's a lot of nonsense, it's simply not so. The real reason," he continues, "is that I just got tired of the road."

With the next session out, Nat's future as a pop recording artist was assured. To popularize his music in that approach, a style today very rarely has oriented. As Leonard Feather writes in *The Encyclopedia of Jazz*, "... he was the first great jazz-grounded male voice since Louis Armstrong to earn worldwide popular acceptance."

Today Nat Cole is one of Capitol Records' featured performers, both in studio and album. Fortunately he has reached the point where once an artist is no longer an album act completely goes over to Top Gun Alley, the *After Midnight* (V 102) in which Willie Smith, Harry Edison, Matt Dennis, and one that are great artists, including Nat singing and singing.

"With me going very well," Nat says of *After Midnight*, "probably because of my commercial success, it may have led to the commercial gap." So, though *After Midnight* may be called a "blues" album, Nat as always is conscious of the music world of commerce and his place in it.

AT A RECENT DATE Cole shut-topped Perry Como's mastery of the art of relaxation. During a talk Nat repeatedly lingers in front of the microphone slightly inclined, hands folded loosely before him, like all great recording artists, he treats the mike as if it were a live audience. He increases the delicate instrument with his voice.

Listening to a playback, Nat clearly gave the studio time, hands to relax into the position of his classic, his then un-producible. If something is wrong with the accompaniment, or if the difficulty lies with him, he'll stand in the podium for a few words with conductor-arranger Nelson Riddle and, seen in hand, goes through the passages that may be giving trouble till the problem is eliminated.

At one recent record date, two hours were spent in getting a perfect take on a single tune. After Jack Costanzo had packed his lounge and corgies, spurring from the studio to make a Vegas place, the five-minute break was over and the studio musicians was again set to go. This time the tune to be cut was the theme from the film *China Girl*, in which Nat has a starring role.

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



oriental effects. Pioneering in the instrumentation was the presence of a two-string Chinese violin, a strange device resembling a long stick about as high as a violin with a large stick in the middle. It was played with a cello bow by Irving Lipschitz who, despite the two-string limitation and his prolonged ignorance of Chinese, appeared to have the situation well in hand.

THEY RAN a hot take and an immediate playback. Then, while engineer Ted Valentin adjusted the mike balance on the Chinese violin, Nat stood by the studio door listening. "Great sound," he smiled with a grin, looking positively toward the fiddle.

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

Nat is a great believer in cycles of public taste. "You know," he said, "backroom talk in the trade deals very much on the question: Who would have made it at a given time? Take Presley, for example. At another time he wouldn't have got a hearing. Just regular hit-and-miss singer, people would have said and switched to another star. Thinkers realize the demand for a certain style of music and singer. They discuss the music likely 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 Beatniks. Now, he's the man in the brown."

Turning to the cycle theory, Nat pondered, "Suppose Frank Sinatra, Perry Como, and I were coming up today ... How many contemporary kids would give us the kind of hearing that Nat was responsible for our time? That's what makes this wonderful is that they're so unpredictable. Only the other day my daughter Nicole and I were driving along with the cat radio on. One of the kids from my new album was playing and she suddenly said to me, 'Daddy, I know that new album of yours is very big in school.' (That's in high school.) 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.)

# I'm No Granddaddy: Gil Evans

By Max Hershell

(Ed. Note: An encounter in jazz arranging in Gil Evans, whose scores for Duke Ellington and Monk became an *Album* 1942 success, were significant writings. For years he worked with Claude Thornhill. Following is the second part of Max Hershell'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, at least that matter, to be faithful 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 things has been the strings."

"SINCE 1948, I've been having a lot of additional experience in music—and music, vocalists, night clubs. I learned in cross veins as had an arrangement that was good in Eric, Paul, for five weeks could be used for 20 minutes on TV. I learned about the pacing of singer's songs. My daring up until then had been arrested, not vocal.

"I also did some radio work and some TV arranging. 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 concerning an album she was to make for Fantasy album (New-Arry 17 LP MG 30878). I was glad she did.

"I also did some writing for Lucy

Based on Fantasy and Nancy Love on Decca, and I did the arrangement for the Teddy Charles tenet album on Atlantic. I have a couple coming out on a Bill McKinley 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 five 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 can't write anymore. There's a lot of automatic writing in the business, perhaps done whether an arranger does a certain amount of music for an arranger. A lot of arrangers work that way, and there are enough good arrangers and some creative writers who go along. It's enough of a union member to refuse. It makes me too sad.

"I had 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 me not to do a relatively new major album that if he insisted on changing words, 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 what you want.

"It 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 would want to admit. I don't like to avoid getting into a rut. I won't keep doing the same thing over and over. I'm not a perfectionist in the same sense as a lot of writers I know who do commercial and jazz work, too. They have a wonderful ability with the details of the craft. But I don't like to get into a rut, 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 up highly skilled that it's easy to catch on, so what I have in mind right away. My arrangements don't sound right unless they're played by a certain group of players, and often I've rehearsed them."

"I've," says Hershell, "is the one arrangement I've ever played who you really would be a thing for the whole world to know it. He can copy 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 notes of that. It makes for a controlled, sometimes, but because what he writes is so good, it's not hard to play. The notation makes the parts look harder than they are, but Gil can work with a band, and you can't do that with a band, and he gets it out of them."

"I've summarized his personal attitude. "I've written some articles on records I'd like that I liked, but I didn't like any at all. 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 music, but when the parts I follow had to be toward it.

"Now my interests and need for further self-expression are developed to a point where I am interested 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 18 lines in a pop song. I'd take my own ideas, so to speak. And I would always stay pretty close to the melodic line.

"EXHIBITION EAR also continued me not to give all my attention to arranging any more. I used to do my own composition, make standards, other people's songs. But that's been a dead end for me. Now I'm glad for the arrangement. I'm done. With original, it's different.

"I've never really been so interested with the development of what I'm 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 embarrasses me as an older statement before one feels the 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 older statement may be all right for someone who doesn't want to establish his landmarks. But it's not my growth."



Here is a portion of the 1961 photo Thornhill had for while Gil Evans wrote. Back row—Mark Hollis, Danny Polo, Lee Krasner, and Bill Perkins; front row—Stanley Margulies, Willie Workless, Mickey Jolun, Joe Shabazz (base), and Billy Keller (drum).

# Marxism

By Dan Gold

EDDY GERMAN is a recording freelance musician.

The 33-year-old Chicago pianist maintains a steady stream of activity on Monday-Tuesday nights with his act, John Frigo, at Chicago's Marzetti 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-gram performances. 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 "mom-to-the-house, 12-1 teacher." He continued these studies for five years. He played his first job at the age of 15, as accompanist at a dancing club.

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

After high school, he spent a year at Northwestern university before he decided which 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 as such places as the Greenhouse, Papp's room, El Alcazar, Center Inn, and Marzetti Kelly's. For the last five years he's been allied with Sunset Fricke. Most of these Marx-Fricke appearances have been Monday-Tuesday affairs, because of the time consumed by Marx's arranging, teaching, recording, and freelance activities and Fricke's comparatively hectic schedule.

HE HAS WRITTEN arrangements for Martha Raye, Larkine Bentley, Lucy Reed, Helen O'Connell, Ezzie Collins, Paul Pappas, and Eddy German, to name a few. He has done arrangements for TV's late Calypso Comedy Hour and for the Chicago Dave Gossett-and-Judy show.

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

Marx has worked, again as a freelance band, at every local television station. Some of his more recent appearances include NBC's Chat on, WGN from the London House and Mayor Kelly's, and Tonight shows, and CBS's local TV from Peoria to Chicago. He performs TV records and has a roll call of record music shown in Chicago stations.

He has been equally active in the recording field and has more than 150

Dick's Philosophy Covers

The Art Of Singing As

Well As Playing Piano

sides, with bands and vocalists, to his credit. His part of a quartet backing Deacon on a mom-to-be-released Coral LP. He was on a recent Dick Southern date for Decca. His most recent LP is titled Dick Murray-Johnny Frigo-Coral 1216 57000.

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

"I try to get singing singers to sing natural, to do what the records they've heard," he says.

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

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

As a coach, Marx must take certain inevitable look-alike matters.

Ranger "Is modern singing, range should allow you to sing a variety of tones successfully."

Phrasing "You should have the rhythm of the song sing phrases on one breath. This is a pretty exciting thing and one aspect of the acute use of phrasing."

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

Melody "Melody 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-imitation "Any successful singer must enjoy singing. You can't talk this when you're on stand. Jim Williams, for example, isn't a great talk but has a ball, and the audience knows his enjoyment."

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

Projection "Projecting personality loudly 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 good voice is not necessarily a limiting factor."

The critical Marx employs in determining the potential any given singer possesses do not necessarily reflect writing power. As he puts it, "There are plenty of people making money singing who I don't regard as professional writers. It is writing in general Frank DeWitt's opinions on many contemporary singers."

"Singers is crowded, but I never feel that any singer does everything well, in a technical sense. Joe Williams



(By Dan Gold)

is fine on tapes with something to say. He always gives us the right notes.

"ONLY TWO OUT of the first 20 female singers in the last Dave Koz band (leaders poll) appeal to my taste: Peggy Lee and Carmen McRae. They sing more from that non-romantic angle I like."

"One of my favorites is Eddy German. He sounds, what the sax, and he's confident, controlled range impress me. He's always in command of a tone."

"I've never liked Ella Fitzgerald'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 'I'm thinking about you' sound, to me, is very unarticulated, 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."

"Larkine Bentley could find success and satisfaction if she can maintain an enjoyment of her work and forget about success as such. . . . I dig the Ella's, unquestionably my favorite vocal group in every area. . . . Another singer with two potentials, if he gets an opportunity to sing his own way, is Jimmy Lawrence. He's never sung badly. . . . I've heard Ann O'Shea sing well, too. Frank D'Amico, currently in Chicago, sings beautifully. 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. Conversely, he handles some of the time, writes the Monday-Tuesday shift at Marzetti Kelly's, and makes personal appearances and records. He wouldn't want to do any of those 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 there is his approach and weaknesses in the Marx-Fricke 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 continuously raised "the heat" with their armies of rhapsies and prophecies in recent years?

Have we, all of us, remembered "Tah-tah" which "will surely go down in the history of jazz criticism" by having Louis Armstrong at "the new sensation" during Charlie Parker's "most productive years" and



calling "Charlie Parker's 40 years" was making "the greatest history"?

And worst of all, are we responsible for the great bubble of this era—800 are implied 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 "major" failure to appreciate the skills of Horace Silver, the points in the *Cyprus Folio* of 1954 as "a terrifying example"; "the giant of the generation following Don, Bird, Fats, and Miles" didn't even raise a single note.

The truth 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 appreciated as such. It just takes time for the truth to set in, as in the case of William Shakespeare, John Keats, Herman Melville, and others. The times are the times."

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

After all, Don points out, "What that Miles said *Brown's* death was a 'total blow' to our music, and they meant 'seriously what you said.' And it is interesting in a column of mine I once quoted Parker's enthusiastic words to me about *Brown's*."

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 reminder for a careful examination of ourselves—jazz critic's ourselves. I should like to share that particular examination with Don and you.

TO BEGIN WITH, I must plead not guilty on the Murray Stein. He was not over more than a very pleasant inter-

lude for me, who brought into his playing and singing a certain small jazz atmosphere. Nor did I altogether miss *They* or *Charlie's* band in '54. I had limited enthusiasm for the group but, very much more for the material, and I believe I absorbed them a sizable amount of space in *Metronome* to back up my impact.

I did not feel then that *They* was a "genius"; I still do not—at least on the basis of what I have heard of his playing. He had a personality, a set of individual perceptions, to communicate through the jazz medium. It is strange 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 man who just plain, *Paris*.

The number of words—the number of paragraphs—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 20 other jazz musicians 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 (most notably Leonard Feather) had anything good to say about them. But certainly in *Miles' "most productive years"* both critics and musicians gave him heartfelt, unselfish, sympathetic support. Any sane examination of the public and private prints will reveal that.

That leaves *Brown*. And there, I am quite convinced, I, as almost everybody else, did it not one of the stupendous myths of jazz history. It should not go down with the prime boppers, the conventional conception.

I and others who were reflecting records upon records was making them had high ratings for his music and words of enthusiasm consistent with the enthusiastic ratings. It was pointed out, by all of us, on many occasions, that he was a superbly conditioned trumpet with remarkable facility of tongue and ease of lip and flow of phrasing.

AS I LISTEN AGAIN to *Brown's* records, I am convinced that we did not do justice to his melodic imagination, to the richness of sound and idea that he brought to us, to the way he played an ordinary two-man big band (trumpet con drums—*Brown & Rollie*, Inc.).

His skill, in fact, was so thorough, his theory work, that we came to think for granted the apparently effortless ease with which he moved through ensemble and solo passages alike. And, as a result, we underestimated his achievement. Understand me. We didn't mean it. We didn't it. But by the wrong name. We could give him a little bit of a home run. We turned a mountain into a molehill.

Manning's reminder is in this case accurate enough, and building enough, and to be corrected. It helps restore some proportion. It makes one mindful again of the value of the whole jazz movement, of a *Brown's*, of a Miles, of a thoughtful young musician, and maybe even of a few critics.

## counterpoint

By Nat Hentoff

When *Between Stars* I doubt if any songwriter this year will be able to out the opening lyrics of Lou Carter's "Get a Man Between My Feet." I've been winking back and forth through the haze—come to you, baby, Lou, one of the best. Which, by its odder odds quite certainly in Louie's case (see *Shades of Gray* (78 504))—I felt I thought from the way that you laughed; then I caught a cold in my heart.

I enjoyed Dick Hecht's review of the Alce Wilder *Bluebird* album in the February *Record Changer*. "Maybe" Dick estimated, "you've will get out a ballad of more 'patented' material." Scott and Alce Wilder. The winner would challenge George Handy to a playoff album. . . . If you share my pleasure in unappreciated guitar, try a new Norman Green album, *Statute of the States* (Rudy Vanaki (Verve 6058)). One side is composed of blues. The other mostly of original pieces. Herb Ellis was responsible for setting the Burton material in the data.

John Hope Franklin has revised and renamed his *From Slavery to Freedom: a History of American Negroes* (Knopf, 500 pp., bibliography, index, \$14.95). The new second edition is the most substantial survey work of the kind I know of. It's written by Frank M. (Twelve, 30) Hill, Jr., \$12.00. It is a pictorial representation of "the Negro contribution to American life today," compiled and edited by Lucille Arvola Chambers. Many of the chapters, such as those on law and medicine are quite informative, but the last section is a disappointment with its vignette text and, there is 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 analysis of *Between Stars* to top scope, I would recommend Philip H. Hirschman, *The Law of Literary Property* (World, 2nd ed., 1965, 80c.). The writing is admirably clear and, in fact, will probably be of sustained interest even to



## Phil The Bill

New York—A talent 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 Canyon in Las Vegas, the co-leaders heard the untimely death of a prominent entertainment leader. "It goes to someone—Phil Anselmi!"

nowriting readers who like to be on the inside of circus talk.

KURT WHEELER's work reaches me occasionally in much the same way as Mike Hedden and George Hanson do, and I'm glad more of his writing will become available. Try, for example, his *The Seven Deadly Sins*, a book with song to just by Bertolt Brecht and sung by Lilla Leway (Columbia KL 1125). Also worth many hearings is Johnny Johnson's with 1931 by Paul Green and a line that includes Leway, Edna St. Vincent Millay, and the poet, with conducting by Samuel Markowicz, who interprets Well as nightly. Good-John Lieberow at Columbia and Ed Cole at M-G-M deserve much credit for what they have already accomplished and are planning with regard to Well on record.

Of all the call-up LPs I've heard in the current campaign, I most enjoyed Lord Pine and his Collaborators in the specialty field Synophae Johnson (Columbia 17412). Big names—Max Baer, Maxie Morris with the references to Bird, Dixie, and Miles . . . Leonard Rosenman is an unusually arresting composer for the film who sometimes utilizes 12-tone techniques, involved counterpoint and other challenging devices and generally found in most Hollywood scores. Part of his work for *Edge of the City* and *The Cobweb* can be heard on M-G-M 12381. He might surprise you.

If you'd like to hear something of what goes in a studio during a classical date, one side of M-G-M in the *Waltzes* (Warnerbros. LW10457) contains part of a rehearsal conference with Mr. Adrian Boult, Westminster's third and the 19th century's French-born symphonist. The other side is the best performance yet of Benjamin Britten's witty and dramatic *Young Persons Guide to the Orchestra*, which I had had up for me over the years and is a wonderful way to proselitize unenthusiastic youngsters, especially if you also can take them to see the New York City Center Ballet company's version of it, *Fantasy*, as photographed by Arnon Kobrin . . . I am impressed with the multilingual professionalism of Eva Perovsk, the Hungarian-born British singer in her five album (*Capitol 1075*). This is a very attractive straight-up singer by a girl who doesn't try to be big, and in a sense, is quite big in her field.

ONE OF THOSE times when performance and engineering are both optimum is Igor Markevitch's interpretation of Beethoven's *Symphony No. 1* with the *Symphonic of the Air*, the orchestra NBC abandoned when Thomas Adès retired (RCA 1077). It's a gem . . . And one of the best recordings I like is *Myra's* collection in son Mike Davis *Al-Share* (*Frontier LP 7078*) which contains the *Waltz* and *Minu* of Beethoven's with J. J. Johnson, Lucky Thompson, Horace Silver, Perry Heath, and Arnozy Richards on "You Can't Get These Other Values" tracks, one of them a previously unrecorded *Love Me or Leave Me*. We don't always have the space to review recordings into the week, but many of these are worth investigating if you don't have the original tapes.

## feather's nest

By Leonard Pfeiffer

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 quartet 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

"I happened to be in Beta when ——— was there," runs this letter. "Nobody saw much of him, but we had heard he was coming. We were there. Well I saw plenty of him yourself, when he played a waltz at a local night club with his quartet."

"One evening I got there early and was chatting with the manager when we gradually became aware of some disturbing sounds on the bandstand. Finally we realized what it was. There were already a number of containers in the room, but ——— was rehearsing a number on the stand, and it was quite obviously a rehearsal, not a performance, with all the steps and fake plays that become so repetitious and tiring to the ears when they left the stand. There were already a number of containers in the room, but ——— was rehearsing a number on the stand, and it was quite obviously a rehearsal, not a performance, with all the steps and fake plays that become so repetitious and tiring to the ears when they left the stand."

"TWENTY MINUTES later it was time for the first set. The crowd accompanied the group with a big build-up, making him feel sure 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 legs pointed at the floor.

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

"He was on a day today show during the week. The day's celebrity 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 collapsed into silence."

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

"WELL, MY FRIENDS, 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 find 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 masses.

## 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 whistle like piano Tchaikovsky."

And presumably, if the gadget goes, the meat, thank to Watergate, that.



Cannonball Adderley  
"An Every Day" player

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

"BUT THE REAL CLUE is Cannonball's greatest achievement came after the concert, when he was meeting old friends, being interviewed and hounded for photographs. Here was this man who had played with his profession all during the concert, but who maintained his humanity . . . Certainly he has tasted the sorrier 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.



#### WEST OF THE MOON.

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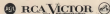
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- Jazz Records
- Popular Records
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- In Person
- Radio-TV
- Film

## popular records

### LEE BROWN

The postman on the cover, surrounded by *Down Beat* and other awards, is Lee Brown. The music on the record recalls *Sumner's Choice* (Mercury Y 881), in the respect for the mood on the cover. His buoyant, 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 lineup of *Sumner's Choice*, are *Get In the Mood*, *Shakedown*, *You for Two*, *Johnny's Rag*, *Coolin'*, *I Never Knew*, and *My Blue Heaven*. All their mixing is the sound of people dancing and cash registers ringing. (D.C.)

### TEDDY BROWN

Having more folkiness and optimism in a collection called simply, *Teddy Brown Sings* (Mercury JLP 101), his ballad, *If You Were Mine*, is very lovely. His treatment of *What Now* is an apterous rouser; he gets a lot of mileage out of the tune. The old-time, haunting backing by Johnny's Virginia Island Cajun Band, which Brown and Kenneth in the *Frankie, Chick, Dumbo City*, and it had to come in this same day) *Cajun Rock n' Roll*.

There are some memorable moments here and some less, notably *Alan Wilder's The Other Two* and Brown's own *Oh, the Pretense They Were Good*. The three others may make you gasp, but along the way they impart some of Brown's background. (D.C.)

### MARSH BUCKLE-CODE BALIS

Miss Brown and Balis combine with the Luther Henderson sextet to compile a nicely album of four records called, *Love, Music, Wine, We Were Young* (M-G-M 8288). Miss Brown, a singer club singer with an intimate, warm tone, does very well with the title tune, *From a Lover's Point of View*, and the moving *You Can Make Art*, among others.

Balis, who also appeared on Duke's *A Dream Is a Woman*, and is presently sharing vocal honors with Jimmy Liverson on the band, has a pleasant voice and an easy way with a song.

He duets with Miss Brown on *Jeany*, singing *I Can't Live You Anything But Love* in counterpoint. They do it again with Balis singing *Don't Get Around Much Anymore*, and Miss Brown remaining with him in *I Love a Song Go Out of My Heart*. Balis also sings *Billie Holiday's lovely A Flower Is a Lovesome Thing*. Henderson's group supplies mood, tasteful backing. (D.C.)

### MAX COLE

Not unlike his customary vocal style is a dozen standards in *Love Is the Thing* (Capitol W 824). Gordon Jenkins arranged and conducted, and his ten-note horned group is 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 duetting *Standard* (with the vocal), *Don't Mind Me*, *It's Love* (Cap I On Hitland You), *I Thought About You*, *At Last*, and *Love Is the Thing*. (D.C.)

### JACQUE BAILEY

Jacqui Davis hits it at the Hammond organ, backed by Irving Ashby on guitar and Chilly Malone and Ed Hall on drums in *Chasing Shadows* (Capitol 1014). Nothing much is proved, other than Davis makes the instrument a bit more palatable for long periods and that with a little imagination, good tunes still manage to sound good in the hands of competent musicians. On the set, *Chasing Shadows*, *Frankie and Johnny*, *Lonely Lonely*, *You Keep Coming Back Like a Song*, and *Caravan*. (D.C.)

### BLONDE DEAN

The young woman with the wistful voice and lacy piano in *Blonde Dean Sings* (M-G-M W 8287), evokes of the French mood of the *New Stars*, and a somewhat young woman in her own right.

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

Very much to do with to couple the lovely *Comme d'Alors* (You in French and English), with a vocal group to either *I Must Have Seen I Want You* and push it as a single. There's an alluring *Blonde Dean Sings* played while singing *Everything I've Got*, but her second vocal shows would probably be air playings of the tune.

Although her voice is healthy and loud, Blonde Dean is very well suited for a couple of times where she gets out of her range. The effect of the whole package is very happy, though. (D.C.)

### THE HOES

Singer Ray Middleton leads his Hoey's through their recorded debut in *W-F-A's* *Curve* (M-G-M 8288). The group

comes through with some of the best of a rock 'n' roll group but with the phrasing and timing of a modern quintet. Among the tunes done by the group are a lively *Swing Line*, *Sweet Charles*, a rousing *The Jump Is Love*, a rousing *Underdog*, and a rollicking *Every Day*. There's one writer quoted the title, leaving one out and placing another on the wrong side of the record. (D.C.)

### EDDIE HANFORD

*Swingin' Party*, *Swingin' Company* (Coral LP LP CBL 5048) is a thoroughly pleasurable collection of 12 songs by the writer of *Lullaby of Birdland*; *If Dreams Come True*; *Stomach* at the *Group*; *Blue Eyes*, and *Don't Be That Way*. All of them are included here.

The *Swingin'* arrangements are uncluttered from the heart of the swing era blues and clearly executed. The instrumentation is that of the *Chick Webb* and *Goodman* bands of the '40s, and there are very tasty solos by Jimmy Nottingham, Eugene Robinson, Lou Harris, Perry Allen, Lee McGarity, and Charlie Shavers.

Charlie shows how valuable a horn man he can be when he's not blowing, and McGarity indicates how important it is to the New York scene that he receive more from his band. Although Allen, Shaver, and McGarity are laid into a crisp, firm, pulsating rhythm section. The notes by Leonard Feather are excellent. This is Humphrey's first LP under his own name, and it's well deserved. (N.Y.)

### GUY WARREN-REID HANCOCK

*African Speaks*, *American Answers* (Decca LP LP DL 8448) is an unusually diversified program of transcription. Warren, a Ghana percussionist, broadcaster, and journalist, was in the States, wrote and arranged the set. Hancock backed the collection and also assisted in the production. Gene Rapoport 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. Hancock backed the set as interpreted in a contemporary Afro-American idiom, and even an impressive Afro in a stream with vocalists Johnny Pigeon.

There are good explanatory notes by Hancock except that fall notes of performing and timing. The story is readable. The set is a significant contribution in extending and indicating that Warren has something intriguing to say in this newest circle of Afro-American musical influences. (N.Y.)





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Never wrote him and arranged for and several of the other tracks is a stirring, fun, Trixie-like number. On his solo tracks, Just One of Them Things and Marbles for Me (For Marbles and for Marbles being digested), he is melodically in-tune with his right hand and poetically sleepily 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 Trixie-Mark-Katie interplay, comes at somewhat of a price, almost inadvertently.

Katzen shows a well-voiced ballad, lacking authority at times but consistent at others. Striking 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. (10.1.)

**Rolf Kahn**

RECORDED AND PRODUCED BY THE NEW YORK RECORDING COMPANY, INC. FOR BLUE NOTE. MUSIC BY ROLF KAHN. LYRICS BY ROLF KAHN. ARTIST: ROLF KAHN. ARTIST: ROLF KAHN. ARTIST: ROLF KAHN.

Kahn is the young German pianist who created a stir when he appeared with singer Caterina Valente at the Hotel Pierre in New York last year. He has appeared at Highland Park and was a member of the 1947 Beethoven League.

He is, at times, a swinger of the German tradition, utilizing a rich middle register and building patterns of rolls in solo. At other times, he is reminiscent of Buddy DeFranco, constructing cool-sounding solos in percussive bursts of melody. His tone is darker than DeFranco's, there is even indication here that he is writing toward a style and tone quite his own.

He has surrounded himself with a few groups. Bright is a painting pianist who deserves more space on these tracks, although *It's Remember You* is all his. Clark is a tasteful drummer and Benjamin, excerpted from the Dutch Vanden groep, is again a rhythmic and melodic bonus.

I found Kahn most intriguing on the originals (*Waltz, Girl, Trio, etc.*) and outstanding on *Street of Dreams*. (10.1.)

**Lighthouse All-Stars, Vol. 8**

RECORDED AND PRODUCED BY THE NEW YORK RECORDING COMPANY, INC. FOR BLUE NOTE. MUSIC BY THE LIGHTHOUSE ALL-STARS. LYRICS BY THE LIGHTHOUSE ALL-STARS.

Presented by Bob Cooper, Music From Radio City, Contemporary Music Center, New York, New York. Directed by Bob Cooper. (10.1.)

This is a studio replica of a typical club or party atmosphere, one of the more important ways of listening to the kind of pleasant, relaxed music Jimmy and men have outlined to keep the business swinging.

The tunes include three Bill Holman arrangements (*Party By, Manila, and Corolla*), two Bill Cooper compositions (*Arbitration and Jubilation*), Benny Clark's ideas, *I Don't*, and two tributes to Count Basie, the *Night-Locator* Young composition, *Two For Deane*, and the *Program* Basie tune. Topsy, recorded by Basie in 1937.

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The solos, for the most part, are satisfying, and the better professional Cooper is heard best on his own (Clarinet), based on sparse intervals. It's all Cooper, except for a 10-bar Clark solo and a delicately created ballad mood. Rosolino's staccato approach to phrasing often obscures any linear ideas he may have in mind. Clark's initial, but never established, four-part, first-line front line with additional drive. Clark, a single-note, right-hand pianist could emphasize the value of chords. Lenny is a strong support, without being over-powering. Bassist Ramsey maintains a satisfactory beat.

Rosolino's arrangements are lean frames for the soloists, but make some 8 measures. Lenny fits in about 20-25-bar choruses exchange between Lenny and the horns and piano. The other Holmes arrangements are rhythmic mandos, attacking maracas, claves, conga drums, rumb's horns, and so on are full. Both Cooper arrangements are noticeably melodic.

While the soloists are not always in best form, there is a better-than-average consistency here. Without breaking any contemporary records, the group manages to convey a definite vitality. The four-track-side format helps to spotlight the arrangements and soloists. The somewhat informative liner notes are by Ramsey. (D, 41.)

#### John LaPorta

JOHN LA PORTA (CONTRABASSO)—FRANK M. 1937. Jack Cooper (Saxophone), Charlie L. Holmes (Clarinet), and the Blue Note Jazz Trio (Piano, Percussion, Double Bass). *John LaPorta and His Trio: The Best of the Blue Note Jazz Trio*. Blue Note Records, Inc. (D, 41, 42) LaPorta, who had shared with the Holmes Trio (Clarinet, Drums, & Bass) since 1937, leads 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

#### John LaPorta

This is the recorded summation of LaPorta's visit to Venezuela last summer, where he spent nine days as the guest of the Caracas Jazz Club. During his stay, LaPorta played in several concerts as guest soloist with the local 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 chemistry for jazz is readily evident on all tracks. There is a certain iron-clad tightness. Frank Hawkins, who manages to come through well despite some strange recording quirk which makes him sound like and watery at times. This was particularly true on *Schubert*, which is credited to Bill Brown but sounds unlike the tang of the same name he made for the Kenyon (New York) label. There's also a few lesser solo by Taino Pardo 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, 42)

#### Billie Larkin

WASHINGTON AT WASHINGTON—DANCE 10" BY BILLIE LARKIN (VOCALIST), CHARLES M. COOPER (CLARINET), AND THE BLUE NOTE JAZZ TRIO (PIANO, PERCUSSION, DOUBLE BASS). *Billie Larkin and Her Trio: The Best of the Blue Note Jazz Trio*. Blue Note Records, Inc. (D, 41, 42) Larkin, who had shared with the Holmes Trio (Clarinet, Drums, & Bass) since 1937, leads 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Recorded in London, please consult Blue Note, Inc. for details.

#### Billie Larkin

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ries, of which the New Orleans (Marshall Ash) and Hollywood (Samuel Fox, etc.) also can be classified as jazz. It is true about the Larkins social that many would regard this as superior social music as do the notes, for that matter. But in view of the usual healthy (sociological) conception the term "social music" has, it's important to make clear that Larkins is much more than a social pianist.

This is jazz of a solitary, personal-kind because sensitivity, people but deftly imaginative melodic individuality, and painting consistency that make Larkins a very artist indeed.

There's something his style accomplishes by not listing them. There is almost full more than he is heard, which is what this content requires, and Hyman is early and dynamic-wise. Recommended.

ed. And *Big Larkins' touch*. There are no individual track markings, for Larkins suggest themselves from time to time. (1944.)

#### Alton Levitt

MANHATTAN INTERNATIONAL 17" LP (1944) Columbia, Inc. Price: Black Swan. Large set from New Haven, Connecticut.

*Personnel:* Levitt, piano; John LeFevre, alto and clarinet; Frank Smith, trumpet; Louis Ross, trombone; Yank Phillips, vibraphone; Maxine Davis, voice; Rufus White, conductor. (Columbia 44444.)

Although quite different in style and latest from Bill Hume's *The World of Alton*, Levitt's compositions, like that Bill's music, do not actually belong in the jazz record series, nor in any real purpose served by assigning them "jazz." Yet this LP does deserve the attention of jazz listeners, and

since it contains elements of the jazz language and also several of the personality and jazziness, it fits better here than elsewhere in the record.

Levitt, 33, 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 social love for Duke, Barlow, Bach, and Baptist shouting . . . Jazz music—solid, all-around, and musical—solid and well jazz. Especially, I put up on the whole question and just call it music."

It is music that probably a strong, unique, and, I believe, valuable personality who writes with "some humor, a lot of anger—and, even at its highest, a certain sadness." Levitt, however, communicates his emotions in viable form, the kind of form that fulfills functions. What he does is made well and is ready 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 is it to be part of New York and to be feeling good"; the success of contrasting lovers in *Leap Frog*; the gentle attack of some aspects of the complex *Miss Harris, Miss Jones*; the rhythmically interesting *Street*; and the entrancing, bewitching *New Dawn*. *Down and Down* allow for some improvisation.

The entire second side, *Woodframe*, is a ballet score, written for the brilliant Donald McKayle, and was originally titled *The Street*. It would be hard, at times, to see the ballet while hearing the music, but considering the explicitly programmatic and sometimes *Age of Anarchy* plot, it's an expressive and, for me, meaningful piece. Fine, sensitive, dynamic-contrast relationship by all. Congratulations to Decca for giving Levitt a hearing. (1944.)

#### Red McKenzie

1944 MANHATTAN 17" LP (1944) Columbia, Inc. Price: Black Swan. Large set from New Haven, Connecticut. *Personnel:* McKenzie, piano; LeFevre, alto and clarinet; Smith, trumpet; Ross, trombone; Phillips, vibraphone; Davis, voice; White, conductor. (Columbia 44444.)

#### Red McKenzie

This is the most important of Victor's jazz recording series thus far and the one that spot fits the "workshop" conception. It also demonstrates the unusual necessity for Fred Herold to conclude the workshop, particularly if Herold can be pleased with the thoroughness, thoroughness — and time—that this received.

For this album, McKenzie wisely chose six diversified writers who score from their experience with jazz. The writing credit is: Johnny Woodard (Track 1); Kansas (2, 3, 4); Jimmy

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Griffin (4, 8, 11); Gil Evans (3, 10); Benny Adams (8), and Al Cobb (9). Russell, Griffin, and Evans have particularly been among the job workers in providing jazzmen more challenging written concepts which include the elements of jazz, and Mandel could be.

And this course also breathing space for soloists and composers while administering both the individual and the group via the team-challenge of fresh, innovative structural material that makes the learning more meaningful by making it part of a more significant, more intellectual, more dramatic whole.

I was most moved by Russell, Evans, and Griffin, particularly by Russell's extraordinarily creative, functionally dramatic John Evans, the largest work in the set. And the pace given by the other writers were also excellent.

The musicological of all the players is excellent. For Nick notes, it is in the context of his jazz achievement in this point as an album. Farmer, who can make almost any scene, proves how strong a choice he was for this date. Cole and Hill pushed the strength and flexibility required for their assignments, and Mulvart is magnificent throughout. The others also contribute importantly.

This program is a treasure for pride on the part of everyone involved, including 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 completely listed, not clearly given, the writing, however, for one example, reveals how into neglect. More seriously, Wilson failed to recognize the significance of this LP in the context of contemporary jazz concerns for more original forms and, as a necessity, does not provide enough actual writing details. Don't miss this one now. It's by a writer for study—and enjoyment—for a long time. (S.M.)

### Michael - Staff Day

**CAROL CHRISTENSEN—She Is My Love**  
 Carol Christensen's new album from the Blue Note is the finest by her. Her first solo album (Blue Note) was the first to feature her and her band. She is the most talented of all the great. (S.M.)  
 (S.M.)  
 Blue Note, New York, N. Y.  
 1967

As the title states, this is a sampling of the jazz's presentations at colleges, where the mixture of the classical and the modern should provide enlightenment on both sides for the audience. Michael is the jazz-fingered pianist and leading force throughout. He is capable of pushing out rousing choruses in the Art Tatum and Oscar Peterson vein (Yard, Don't Fret, and Remembrance) or "staying" a sound that is almost indistinguishable from the impressionistic Bud Shank.

I had had more enjoying on less than on the horns. In the final sections of the album, he is constantly aware of Michael's expectations, and is certainly more than just a persuasive chord for the student to rely on now and again. He plays complex patterns of his own which bolster Michael's flights and give them depth.

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

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

#### Buddy Scott

BUDDY SCOTT AND HIS ORCHESTRA—LONG-PLAYING RECORD DMH 121-177 (red) Scott's Great Jazz Trio (Scott, Herbie Mann, and Roy Hargrove) from the Great Jazz Trio (The Great Jazz Trio) (Scott's Great Jazz Trio)

Scott's Great Jazz Trio (Scott, Herbie Mann, and Roy Hargrove) from the Great Jazz Trio (The Great Jazz Trio) (Scott's Great Jazz Trio)

#### Samy Davis

This would have been a first-class record if the high level attained in "Woodville" and "Floral" were maintained through the other tracks. As it is, it's a mostly mixed, highlighted by Scott's fine writing and his swinging, exhilarating piano. All the tunes are his.

The two bonus discs to be available throughout, largely because the writing never allows the sound to pall. Both "Floral" and "Floral" show well, but it is Scott who is the outstanding soloist. The horns are at their all-around solo best in "Great Day." Scott glazes on the seriously episodic "Woodville." Mitchell is again a typical session artist, and Davis's drums are lousy.

Scott's device of suspending rhythm on occasion while the piano goes spluttering is very effective, particularly so in "Woodville." And if you listen closely, you can hear him really swing during with his piano figure. Recommended. (D+C)

#### Samy Davis

DAVIS'S GREAT JAZZ TRIO—LONG-PLAYING RECORD DMH 121-178 (red) Scott's Great Jazz Trio (Scott, Herbie Mann, and Roy Hargrove) from the Great Jazz Trio (The Great Jazz Trio) (Scott's Great Jazz Trio)

Scott's Great Jazz Trio (Scott, Herbie Mann, and Roy Hargrove) from the Great Jazz Trio (The Great Jazz Trio) (Scott's Great Jazz Trio)

#### Samy Davis

Recorded July 8, 18, and 20 in 1956, these sides were made shortly after Oliver, Evans, Mulkey, and Watkins split away from Art Blakey, with whom they had been working as the Jazz Messengers. The most individual and strongest material is "Sonnet."

Evans, in the first track, a blues, looks the body of time to associate his shuffling intentions fully and apparently also had trouble with his lip that day. On the rest, he's in Sonnet form, especially on the last two tracks.

Davis's two appearances indicate again that jazz has the power and the ideas to be an important modern music if it can work out its problems. The rhythm section is particularly at home for this kind of listening. The arrangements are not noteworthy, lacking technical development. The slow "New Day" could have had longer solo. (D+C)

#### Samy Davis

THE JAZZ MESSANGERS—LONG-PLAYING RECORD DMH 121-179 (red) Scott's Great Jazz Trio (Scott, Herbie Mann, and Roy Hargrove) from the Great Jazz Trio (The Great Jazz Trio) (Scott's Great Jazz Trio)

Scott's Great Jazz Trio (Scott, Herbie Mann, and Roy Hargrove) from the Great Jazz Trio (The Great Jazz Trio) (Scott's Great Jazz Trio)

#### Samy Davis

If anyone is ever going to get the electric organ accepted as a working jazz instrument, it will be Davis. On this collection, recorded on the spot at the Club Baby Grand in Washington, D.C., Smith applies a first piano style to the show-stopping organ with results that are swinging, if a bit wearing because of the organ's overal ton-

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al nature. This is the first time I've heard an organ swing hard, and indeed the first time it hasn't been in its intended (the busy organ) at a shaking rick of a boogie dance.

Jimmy plays scores of choruses of George Brown in a staccato, rickety manner, with solid backing from Schwartz and Bailey. The instrumental and the crowd battle between George and White or White? could have been snipped off the tape with no good loss, although there's the ever-happy sound of a cash register clanging just before the two start Miss Brown.

On the ballads, White and Amelia Jones sing delightfully for anyone to be less comfortable. The President retains some of the Monroe Silver funkiness, but is carried by Smith's device of striking a chord and holding it for a while (shorts while rapping with the other hand). Perhaps it is the rather abrupt onset of the organ that the entire passage was modified by the bold choir.

On solo spots, Schwartz' rhythmic guitar work was fine. The sound throughout is good, although at some points there is funkiness which could well have been the organ. (1952.)

#### By Tom F. Moe Moe

**RECORDS TO REMEMBER LP LP AM:**  
 It is the late Earl King, from those "Sweet Home" and "Somebody's Been Cryin' About You" sessions, with a "Sweet Home" (1951) and "Somebody's Been Cryin' About You" (1951) on the same LP. The "Sweet Home" (1951) is the same as the "Sweet Home" (1951) on the same LP. The "Somebody's Been Cryin' About You" (1951) is the same as the "Somebody's Been Cryin' About You" (1951) on the same LP. The "Sweet Home" (1951) is the same as the "Sweet Home" (1951) on the same LP. The "Somebody's Been Cryin' About You" (1951) is the same as the "Somebody's Been Cryin' About You" (1951) on the same LP.

Review by

This is a curious LP, almost without reason for existence, excepting as it does a quartet of new tracks by a group not entirely at home in two-beat with a half-dozen some some years ago by a veteran troupe of all and some Italian researchers into his tempo periods.

The TomF sides are well recorded except that the drums are too loud. TomF himself comes off very well—a swinging easy-styled soloist able to fit into this genre easily. Characteristic European contributions a good solo on "Makin' Money", perhaps the most successful tune, but the overall effect of these four sides is barren of any real message.

The Moe sides are for collectors only, badly recorded and containing only occasional bright bits from Howard. They seem to me to be non-descript Moe. There is an undistorted male vocal on these sides whose version of "Makin' Money" from the label. There are excellent notes by the way, a considerable improvement for the label. (KJ/L)

## The Wrong Mistake

New York—Theodore White was in the middle of a solo piano date for 12 records. Suddenly he stopped one take. Grete Koppenow, a 19-year-old cooperative, rushed out of the control room.

"What was the matter? That stopped me to me?"

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

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1957

# radio and tv

By Will Jones

London, England

Dear Jack:

As I told you, I didn't intend to spend a week in London sitting in front of a television set looking out what the Englishmen do with music on TV. But I did do some listening, and some participating with friends, and somehow found myself in front of a TV at 8:00 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 correct, in which celebrities and music are the prime focus. (I'm seriously writing this in Paris, so you'll have to bear with me.)

Usually and variety programs are plentiful and popular on both the BBC and the commercial channels, and these have music and celebrities of course. But here 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 hold them there.

**BRITISH JACK LOUNGER** got such a break. It was explained, as a result of the *Yipster's Yipes* having come to an end. *Yipster's Yipes* was an hour of TV sitcom on all channels, between 8 and 9 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 per-hour gaps to be filled each week. Thus, in one of those gaps, did Jack get his big break.

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

## Improvise On Blues

London—British leader Frank Fitzhugh was fired from the Cabaret club in Mayfair. The management claimed that trumpet virtuoso occasionally played "blues" notes.

Fitzhugh sued the club.

The judge awarded Fitzhugh £1,000 in damages, plus court costs.

The judge explained that Fitzhugh's flury 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.

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

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

The camera then faded in on a close-up of a staircase and moved back to show a bunch of kids dancing to Cy Laurie's two-beat band. The music actually in jazz style, but the pervading one in view I labeled Early American Jazz.

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

**SOMEWHAT**, as THE film clip ended, there—without any explanation—were two persons in fencing garb, standing 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 names 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 play for the Amateur Fencing association, and the address was flashed on the screen.

"All you holding Eryn Pigeon, that's the plan to write a style group."

What came as style group, I had heard style group mentioned during my visit, but I had never seen one. It turned out to be three persons stepping partners, one person stepping a base, and somebody else stepping some horizontal instrument. A girl sang.

**INTRODUCED NEXT** was Decca Haly (my spelling—probably wrong), a celloist, a dancer and singer. While he performed, the kids in the studio jotted it.

"And now," said one of the emcees, "here a new dance to a new tune." It was an introduction for Baby James ("Discovered behind a gas door," said the emcee), who sang Grace Doss.

James had hair, slaps, hair, and missed a lot. If I had to describe his vocal style, I would say it ranged from Eryn Freddy being strangled to Tyrone Turner being gassed.

Along about here came a quick interview with a striking little black named Vera Day (The Eryn Blind on the spelling, in usual), and her husband, named Arthur. "We're musicians," said Vera Day. They were not giving others, somebody said. Arthur said they love Marilyn Monroe. Vera gave Arthur a dirty look.

A girl named Jo—another one of the names—was seen next, on film, impersonating Tyrone Power. They talked about the Soviet Union, Green France, Aung.

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

**WHILE THIS WAS GOING ON**, an elderly melody maid came late up

lateral veins to lay down the beds. She gave the blaring TV set a conspicuous colorless glance.

"I wouldn't give you tuppence for it," she said. "It's all subversive. Washie powder, coffee . . ."

I didn't bother to explain that I was really watching BBC, the non-commercial 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 had 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 flitted a close of some girls in the studio solemnly waving their right hands up and down. (I gathered they had their respective significance among the natives.)

More interview with Adler, during which he made it very clear he doesn't care if people and his harmonica a month or two and then he played *Swanee River Song*.

**JIMMY SOMMERBY** sang a new song, *Wanted*, and *Wanted*. Then Jo Whitehouse came back, this time with her young girl. After a few words with them, she showed them made a few days before at a riding school in Kent. All about how girls learn to ride, plus a play for the Association of British Riding Schools.

Next a comedy bit. One of the men came on in a riding getup. *Dislay*.

"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 see him for pounds of material." There was some playing around with two men in a horse room. Eddy James came back to sing *Furry Dad*, 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 review. One of the members was a review of some guests of 1958. There was a line referring to a strike of BBC musicians: "and TV makers' not better." I didn't get that, either, at the time.

Well, that's it from London, Jack.

## Counted Out

London—The Minsky Motor pulled several British musicians after Count Basie's first explosive British concert.

Tom 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 checking everything in."

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

Jack Parrish: "Baby!"



The Records

1. *White Noise*, *White Noise* (ABC-Parsons), Al Cohn, bass; see Johnny Griffin, sax, and company.

The trombone man was very good—the tenor man, the arrangement's sort of a commercial-type arrangement—cut 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 trombone 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 piano covered up the band to make it. 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.

2. . . . (Latter) . . . About that first record—who am I to say it isn't jazz? It has so many things that are jazz, but every once in a while I'd hear a device that sounded commercial.

1. *Jazz Boy*, *Jazz Boy* (Pepco), Bud Jones, trumpet; Charles Jones, flugelhorn; Steve Jones, piano; Billie Jones, bass; Jo Jones, drums.

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

1. *John Laferre*, *Canadian for Charles* (Fantasy), Willie Gibbs, piano; Clem Brown, drums; Wendell Mitchell, bass; comp. and arr. John Laferre.

Sounded something like a clarinet player would play like Alto West—got Alto West's sound and comp. I think, from using a plastic reed. It didn't sound so loud as Alto usually plays, and I didn't like it very much. I don't remember a lot of Armstrong and Dizzy/Birds records where both had and still went just terrific to me. This didn't have any imagination and the rhythm section played on the same level. Of course, the recording technique was different. I don't know about the recording—I'd say one star. I didn't like the clarinet—it sounded like an exercise book.

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

4. *Johnny Griffin*, *All Eye* (Big Note), Griffin, tenor sax; Wynton Kelly, piano; Gene Hamilton, 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 really. The tenor man had a lot of a lot of technique. Oh! you're not supposed to say that, are you? Ha! Ha! He seems to be making—never relaxed. I guess you have to blow your head to play that tempo with that kind of rhythm section. He shows real swing and his sound gets beautiful. But that's a certain way of playing and sometimes you have to play that way to get across the road, sometimes you don't, so there isn't anything wrong with it. The piano didn't shake in his solo—seemed to be jerking a little bit. I'd give that about one star.

2. *George Lewis*, *Purple Ace* (Blue Note), Charles Lewis, bass; Edgar Meyer, 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 I'm sure they were experimenting. They didn't show too much imagination and I've heard records that sounded like they were made up for back as this that had a lot of imagination. I won't say I've heard records that are better from that one or from this one, but for the instant I remember a lot of Armstrong and Dizzy/Birds records where both had and still went just terrific to me. This didn't have any imagination and the rhythm section played on the same level. Of course, the recording technique was different. I don't know about the recording—I'd say one star. I didn't like the clarinet—it sounded like an exercise book.

4. *Wesley College Quintet*, *Wesley* (Dunoff), Comp. and arr. Alto Weston; Sam New-

ton, tenor sax; Luther McCandless, alto saxophone; Fred Lippard, drums; Dick Hill, bass; Dick Street, 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 blatted for me and the trombone player sounded like he was just a little behind in his solo and couldn't catch up. The time 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 as sort of a reassuring type thing. It certainly isn't a jazz record. It should give it one star for that. I'm a low voter, I guess.

1. *Lucky Thompson*, *Oh! Charlie* (ABC-Parsons), Lucky Thompson, tenor sax; Hugh Jack, piano; Oscar Pettiford, bass; Gene Ammons, 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 had more on and on, but one thing I liked was the imagination the tenor used in the last part of the piano chorus. Instead of just walking all the time, he played the piano solo for four bars. The record was relaxed and they were at home in that tempo. I'd give that four stars.

1. *Ray Eldridge*, *John* (A&M), Billie Holiday, clarinet; Benny Martin, trombone; Sam Phillips, bass.

I guess that was by Ray Eldridge. I've never heard him play with a Dizzy-like group—I guess you'd call that Dizzy-like, but I would have been a year thing ago. He has this look and plays, and to come 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 notes. The trombone man seemed to start a lot of notes, but whenever the trumpet was started, he'd get out and really get it good around. I'd give that five stars for the trumpet playing. The rest was just extra 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 Antiques**—Basil Deane has released another series of LPs in the excellent Antiques project of the Deutsche Grammophon Gesellschaft. The newest eight albums are from the sixth research period of the series, the works of Johann Sebastian Bach.

An in line of all the sets in the archive production, the interpretations are of high, sustained consistency and accuracy. The sound and textures are extremely beautiful, and the productions are generally complete. The first five—ABC 2805-2808—are devoted to Bach cantatas. Among the singers are Günther Weber, Helmut Krebs, Hermann Schey, Leo Fischer, Elisabeth Höngen, Walter Ludwig, and in Christ Ley by Ernst Klotz (reissued on a 2-CD), Dietrich Fischer-Beskov.

The conductor for all is Fritz Lehmann. The last three (ABC 2806/07/8) are an definitive performance as we can expect in this production of the six English Suites by harpsichordist Ralph Krieger.

**Chamber Music and Solo Artists**—Angel has added two sets to its excellent new and relatively inexpensive (E250) Library series of chamber music. Beethoven's Quintets, Alamo 1 and 2 (Angel 4006), 7) by the refreshingly assertive, yet lyrical, Spanish Ensemble. • • A fine French string quartet which deserves to be much better known in this country is the Parrain Havin quartet. Note its intelligent, sensitive, emotionally alive performance of quartets by Debussy, Dumas, and Liszt on Hyperion LP BTH 014.

Classical drives is a musician of unusually penetrating interpretative acumen, especially in Beethoven and Chopin. There is the use of a feeling of deeper involvement than hearing his recording of Chopin's *Allegro de Concerto* and *Etude*, Opus 10 1, 4, Angel 31433.

Dear Portland, the Foremost Jazz outfit, is a thorough-going admirer of classical artist James Starke, and Starke has also several Portland records. Starke is generally regarded by an impressive percentage of his classical colleagues as perhaps the most innovative virtuoso on his instrument in any style he is bested in. He is only 38. He can be heard in Dvornik's *Solo Concerto* and *Pavane Allegro* for Violin and Cello, and in the Philharmonia orchestra directed by Walter Susskind (Angel 30477). • • A stimulating, certainly unexplored and demanding program for violin is Fedy's *Concerto A. No. 1* for Solo Violin (Classic Editions CE 908), containing an 18th century Germanic *Sonata* for Unaccompanied Violin, a Stravinsky *Etude* for Violin Unaccompanied, and

three impressionistic solo pieces by Dvorak's himself. . . .

**London Echoes**—London Records, through its extensive overseas distribution, is able to release an instructive diversity of non-mainstream music. For example, there is the compelling opera by Benjamin Britten, based on Henry James' *The Turn of the Screw* with appropriately spook-house performance by Peter Jones, Jennifer Pyper, David Hemmings, and Oliver Pyper, among others, as well as the English Opera Group orchestra conducted by the composer. A complete libretto is included (XLS 1207/55) . . .



## filmland up beat

By Hal Hally

**THERE'S A MOVIE PART** perhaps better in store for guitarist Tal Farlow—if it can be located immediately. Sounds like a simple matter, right? But the production staff at MGM-Mitokam's new independent company, leaving Tal is working into a laborious headache. On a tip we checked with Mitokam's office, returned the following:

The role waiting for Tal is a short story 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. "My husband flew back to New York and visited the club where Farlow is supposed to be working. Not only can he find the club owner tell him Tal's whereabouts, but he was hearing his hair cut because the haird's seen him in days. We called Tal's home—well no luck. We left messages for him in every conceivable spot where he might show up to call or collect, but no response as far as MGM will have to get to 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 Mitokam office, nobody seems to know. Could he Tal's interest waver—in the vanishing point?

**ON AND OFF THE BEAT?** Transpacific Marine Evans, who played the woodwork largely for Elmer, Cliff in *From New York to New York*, has been signed for a similar show in an upcoming Columbia pic. High point of Elmer's assignment will be a scene where he blows just on the single at the same dance for someone and Army corps men which the film sets its appropriate. *The New Beat*, alongside Tal's instrumental and grade-year partner . . . Alex North, who has drafted some of the more interesting

of earlier ones, there are several choice sets that include music for the little known and enjoyed except by students and specialists: There are five charming works. For example, by the most important of British music, the *S. S. Mark*, that escape from a *Volpuffetto* for Harpichord to a quartet for harpsichord, flute, viola, and violinists (London Ocean-Lips CD-30017); the Fifth Concertino Sampling for Flute, Solo, horn, bassoon, and oboe (by James Finzi), plus Three Variations for Flute and Harpichord, both 18th century compositions, performed by arrival of the lead of the French wind players (London Ocean-Lips CD-30018), and the melodically lively *Marche Capot*, a vital work of the 18th century by Guillaume Paley, superbly sung by the Ambrosian singers with traditional James Whitlow (London Ocean-Lips CD-30019). All four of these London sets are boxed.

Just-oriented scores of Nina Frenkel for his background music for *Strawberry Blonde* (Novelty), has completed work on an RCA Victor album of his jazz themes written for movies. The arrangement is managed by 38 of Hollywood's top studio musicians and the package is titled *Notes of Assignment*.

Producer Norman Krasna plans to start shooting *The Bachelor* in late July. Future reviews around one week and travel of a jobster job and will be released through Allied Artists by Nedra Productions . . . Saw many recall that in 1934 the Maxwell House in the film *Transatlantic* *Movie-Go-Round*, did a number called *Rocky & Bob?*

Warner Brothers, as part of the promotion attending the premiere of *Spirit of St. Louis*, passed out to the jockeys special "Lindbergh Era Musical R&B" including tunes popular when Lindy took his lap in 1927, which waits on back in memory to the day when there were still some things in life that weren't trawled produced in being in form . . . Composer-conductor Paul Sawtell has created what is reportedly . . . an exciting new method in the background score of Edward Small's *Western 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 "wild west" scenes in the film. We've heard that that intense atmosphere call for extreme measures.

Mama Two Dots, who won a contract simply by walking across a Hollywood lot 10 days later in a dramatically scene to get married), makes with the vocal chords in her new Warner Brothers pic, *Unhatched Youth*. Times are for Lou Singer, the film alone give full meaning of what is space, e.g., *On the Lo Dely* and *Go, Go, Giggles*. What's more, *From Remains* shows Mama for its debut artist, taking the lead from *Unhatched Youth* to be in with the movie's release.

## heard in person

### Johnny Richards Orchestra

Personnel: Tony Martino, Bart Collins, Jerry Kyle, Jack Stone, trumpet; Frank Eaton, Jimmy Cleveland, Jim Dahl, trombone; Al Antonucci, French horn; Gene Quill, alto; Frank Marino, tenor; Billy Shapiro, piano and harp; Art Barker, bass sax; Ray McAdams, tuba; Cliff Anderson, bass; Maxie Moran, drum; Bob Rubin, percussion; Wash Logan, piano.

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

**Medical Evaluation:** This band is an excellent experience.

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

There is excitement, even electricity in the band. The book is demanding, but rewarding. Maxie Moran, who has held the tenor solo of the book, and the band was the most working in play in the act.

Outstanding was the trombone section. On the Jerry Martino, the section blew the theme in unison, with the trumpet working in counterpoint. Quill contributed a living solo, while Art Barker played solo, and there it was at the end—the Cleveland pairing forth a driving, many-meant phrase. Dahl performed, lay-down, and Bobak punching out a dramatic, over-riding solo.

In the rock, Quill and Shapiro carried the solo line. Quill's solo, and the driving cut of Gene Volante, a wild, Latin American mood during which trumpeter Collins nearly blew himself off the stand.

Collins and Martino split the trumpet solo, with Collins playing mostly in the light. Soloists worked solos and Martino driving his nose down into the upper register. Collins, too, was very impressive coming out of the ball band on open horn with a powerful, singing sound.

Richards is perhaps one of a few leaders who cut out of the band and start a piece over again. He did it twice during the sets reviewed. The first instance, he explained, "It was time to happen—the leader forgot to go into three." On "For All We Know," he explained that the polyrhythmic opening would have been clearer had he gotten his right arm up where everyone could see it.

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

Particularly impressive, too, was a solo, which Logan doubled off on the piano. Bobak stepped on for two more slow choruses, followed by Dahl, Cleveland, Quill, and Marino. Anticlimactic. Although this was a real-people-people number, the band began to grow up as the working ended out and blew riffs

behind the soloists. After Anticlimactic, the band stood up and blew an 18-hour-like riffs, which had the whole room rocking.

In addition to retaining the tempo generated by the crowd, the conductor proved an asset for the musicians, who obviously had a ball.

Other high points of the sets were a long-remembered "Long Ago and Far Away" a tempo. The "For All We Know" (Chorus by Collins); "Farewell" (the steady Marchalante); the sax-tingling "Misty" (Gene Quill from Collins' first); "Good-Bye" (Ray McAdams) with everyone singing; and the musical number, "Merrill Roversky."

In every time, there was plenty of blowing space. Even at least one solo hour in each section, and quite often two. Also evident were some arrangements from Richards' dance book "A Time in the Night; Young at Heart; Monday, Long Ago and Far Away; For All We Know."

**Audience Reaction:** Very warm and receptive to all facets, the music, arrangements and the intensely complex polyrhythms and timing. One gentleman next Richards a note, stating he had come thinking that Gerry Mulligan's group was in, but had stayed to hear the Richards band. He finished it one of the most moving experiences he had had in his life.

**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 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 close to a year of lease going.

**Summary:** This is a band whose product is not easily forgotten. It is not just a general triumph for Richards, who wrote the very best (and best) book, but also for the men on the band, who blew the very best music that had been challenged and had the drive to answer.

—Don

### Oscar Pettiford Orchestra

Personnel: Pettiford, alto and bass; Gil Evans, J. R. Monterose, Jerome Richardson, Dave Kurland, reeds; Art Farmer, Ray Campbell, trumpets; Jimmy Cleveland, trombone; Dave Amund, Ben Indigiano, French horn; Dick Katz, piano; Carl Ford, bass; Don Johnson, drums; Betty Glazman, harp.

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

**Medical Evaluation:** One of many indications of the present situation and large future potential of this band is that despite only a few rehearsal sessions, O.P.'s orchestra proved to be one of the more musically stimulating units to be heard by Richard in months.

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



Arthur Collins Photo

### Oscar Pettiford

night to testify to the limited preparatory period, and in a remarkable display of instantaneous adjustment—feeling-making. Katz read and played the book through for the first time in the two weeks review. (Miss Jones had spent with the band.)

Included in the repertoire were all the selections in Oscar's recent ABC Paramount LP, and King Oliver's commendation of these solos and performances (Oscar Axel, March 25) appear as well to the band of the record.

What is most satisfying about this orchestra is that, considering its week-aid mode and three-week-rehearsal a rehearsal, should have had personality. This is not an echo of the Blue Band, nor is it another colorist amalgam. It is the Oscar Pettiford orchestra with a sound and soul of its own.

There is a richer use of color, reminiscent of the most contemporary bands. For this purpose, in addition to the pressure of French horns, reeds, and harp, there is extensive doubling and tapping in the reeds on clarinets and flutes.

The band furthermore has the rare combination of a swinging looseness familiar to another context, plus the greater impact and authority of the larger personnel. The writing is fluid with the artist scoring flowing under and into solos, neither driving them nor denying them out.

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

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

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the band can get enough bookings in good towns to establish its reputation. It's well known to have a substantial and important addition to the average number of just non-union 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 main players to travel widely outside New York itself, and if the band needs 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 sidemen but could provide a healthy needed training ground for young jazz men who now have no few places to obtain hip big band experience. And it also could function as an equally healthy needed living laboratory for young writers. OP is to be congratulated for his persistence and conviction in getting this orchestra going. —*ed*

### Art Pepper Quartet

Personnel: Pepper, alto; Carl Finklin, piano; Don Tucker, bass; Chuck Flores, drums.

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

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

With Finklin, Tucker, and Flores backing him up, a crew through a variety of standards and originals in the course of an evening. In large part that is undoubtedly due to his rhythmic section. For the last year Pepper has routinely worked standards and standards around town but never in short time with a fully contemporary rhythmic section.

His writing also shows originality and depth. Such tunes as *Down-a-Flow* and *Zwobels* 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 Warren Marsh quartet, Pepper has secured the talents of fast-rising bass man Tucker. Tucker displays healthy tone, reliable time and good solo ideas. Heavily backed by a working-class player, a certain ease and in that straight role could provide ease.

Flores continues to grow as a player, impressing with intelligent comping and a fundamental that has transcended the current vogue. He still has a rippling yet scotch-like rhythmic quality, a constant pulsing swing.

Indeed, however, are less his strong point. There remains a little too much tendency to distortions that hampers the beat, too often obscuring the forward at the expense of the jazz. But Finklin's impression on jazz should be considered, and creditable.

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

band to small combo (initially the Bud Shank quartet), and his best solo parts in the latter context are now becoming apparent.

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

**Attitude at Performance:** Pepper is a well-served leader and great musician, even though his arrangements should not always support Very Serious Business. A little lightness and a lot of personality projection is very definitely indicated. Visually, the presentation is neat, polished, and clean-cut.

**Commercial Potential:** As a sign of concert attention, the wife Flores looks good. Flores' imminent departure, however, may pose a problem for a while.

Bookings should open for this group in the near—and soon if the alto man is to establish himself, although outside his earlier work, musical expansion should quickly latch on to this quartet and ultimately assure its musical worth and stability.

**Summary:** The group is properly a showcase for Pepper, who plays some great jazz and writes interesting originals. The sidemen provide supportive support and solo work. Further exposure is strongly recommended.—*fast*

—*opus*

### Johnny Hartman

Personnel: Hartman, vocalist; Joe Lunde, bass; and guest pianist Joe DePina.

Reviewers: Opening night set at Bud Taylor's New York.

**Musical Evaluation:** Hartman is the bad boy who sang with Dinah's big band in 1948 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 sweet, warm, husky, resonant voice which he uses very well. He sings in normal tone, using the full voice projection for almost all.

Hartman has the appearance; he is slim, neat, and very much at ease while singing. He also shows material in his mind.

He was accompanied with restaurant ease, conversation, a pleasantly out-of-tone piano and a honky band that was trying very hard. Despite the drawbacks, he came through with a smoothly good set consisting of *Spooky*, *Frankly*, *It's Follow You*, *Down in the South*, *On the Way*, *Swing*, *Swing*, and *I Concentrate on You*.

He played his latest *Swing* album album healthily, 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 at a instant, he walked around the floor and used the instrument as a hand mic.

**Audience Reaction:** The smallish opening crowd was very receptive and several times shouted *welcome* and *patron* alike. The reaction of management was more aggressively receptive. Hartman was told, after the opening set, that his ticket was sold out, 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 plays 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 trio, or remain on the main side as that is backing is concerned.

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

#### Chubby Jackson Quintet

**Personnel:** Chubby Jackson, bass; Cy Touff, bass trumpet; Shady Moore, tenor; Marty Robinson, piano; Don Osborne, drums.

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

**Musical Evaluation:** After two years of almost complete musical inactivity while conducting a 15th TV show in Chicago, Chubby has come back to jazz with a typically Jacksonian group. Most of the tunes are blues-based or simply conventional, with the two-hour concert his first quickly giving way to lots of solo playing. An accompanying melody line is always in evidence.

Touff and Moore 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 hints need be made about his always-forgotten work.

Moore, however, has had little exposure to date, although he is to some ears one of the outstanding tenor men in jazz. He may realize just a great deal of Al Cohn, with his lovely, snappy tone and logical way of constructing a phrase without relying in upon it. Why not leave legions of mad riffs and tell stories that 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 fluency again, and he has never lost that swing-in feel. He was, as well as usual.

Robinson is a most capable pianist, who plays well in the rhythm section and shows much competence in his solo. 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 driving it. He has the feeling, however, and may be honing up and becoming 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 piano to whom to commendable, was fine. His name registered well.

**Attitude of Performers:** Group looks good material, seems to be playing with what it is doing, and isn't added push from the girls and sometimes downright funny coming from Chubby.

**Commercial Potential:** Excellent for almost any jazz club with a degree of intimacy. S&W feels the playing rhythmic impact to command attention in a big room.

**Summary:** Always good, often great sides from the two tenors, plus Jackson's personal appeal make for a most pleasurable evening of listening. —Jack

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## Strictly Ad Lib

(Continued from Page 8)

Book Maxine Theater, with Andy Devine as Captain Andy. His part opening in June 27. . . . Transport Dick Cuthbert will go on tour as he's joined the Madmen. He did the hour 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 star in the Tuesday (10:00-11 p.m. (EDT)) slot. . . . Producer Paul Henning returns to TV next fall with three Broadway spectaculars for CBS, one of which will be called Casanova and will depict the growth of American music. . . . Bob Hope will guest star on Frank Sinatra's first ABC-TV set, 28. . . . Comedian Jerry Lewis will star in his second NBC minispectacular June 8. . . . Steve Kanter has new radio show, 115 on NBC-TV colored Saturday nights from 9:30 to 10 p.m. (EDT) starting Sept. 21. . . . Mickey Rooney becomes George M. Cohan May 12 on NBC-TV. Also in the production are Teresa Brewer, Jane Hovak, and Roberts Sherwood.

**RECORDS:** Lena Horne signed again with RCA Victor. Also signed were the Glenn Miller-Ray McKinley Sound and vocalists James Smith. . . . BYRDS lead singer Ray Martin signed with the Capitol subsidiary, Pop. . . . Jerry Fielding is recording a jazz woodwind album for Decca. . . . New label: Red Cross Music.

## Chicago

**JAZZ, CHICAGO-STYLE:** The Blue Note's parade of bands has begun, with the Max Roach Ferguson band current. Woody Herman and Bud Zuckert May 12, with Louie Bellson and Stan Kenton following for one week apiece. . . . The Modern Jazz room reopened May 1 with the Stan Kent group, slated to follow are Clark Baker (May 26), Les Windig (May 28), Gerry Mulligan (June 12), the Modern Jazz Quartet (June 28), and Dave Brubeck (July 14). . . . Gene Markey arrives at the Preview lounge on May 22, to be followed by the Duke of Dandland for a summer-long stay. . . . The Dorothy Donegan trio is at the London House, to be followed by Barbara Carroll's trio May 26. Paul Smith and company make a date with London House (504) July 2, with Koffi Gnanou and Hazel Scott set for August and September, respectively.

Book Washington and comic Spike White open at Mike Kelly's May 8. Ray Ballard follows on May 26. A Buddy Greco-Yaddi King bill will be on at Kelly's for four weeks, beginning June 8. Live kind continues during delightful intermission jams at Kelly's.

Mal Temple is at the Black Oxid, to be succeeded by the El-Jaks on May 12. Jerry Lewis comes in June 8 with Jack B. Lewis continuing the laugh page beginning June 24. . . . Chubby Jackson's quintet, with Sandy News and Co. Don't, continues at the Chicago. Ginger Roth May has joined the October room. . . . Plinko-transporter-lane Kapote and group are in their eighth month at the east north side Jazz



Scene. The trio includes Kapustin, drummer Billy Hayes, and bassist Leroy Jackson. The trio took on Tuesday and Thursday . . . Planned Ed Higgins continues as part of the Dixie crew at Jazz Loft.

**ADDED NOTES:** Don Byron and band opened the season at Casco in local outside Clubroom, April 17-18. Chicagoan Byron, music director for Festivity Records, closed the season at the spot last year . . . Caliban Music is in the midst of an eight-month season at the Blue Stage . . . Two Bennett opens at the Club Pacific May 19. Max Cole will be there May 20, June 15.

#### Hollywood

**THE JAZZ BEAT:** The Big, which gave birth to the cool in Los Angeles, closed its doors after an unequal struggle against sagging business. Red Mitchell quartet was last seen to play the spot, which closed April 4 . . . The Norma Marsh quartet disbanded, with Ted Brown returning to New York. Marsh will continue working with rhythm section, including Ronnie Bell on piano . . . Red Norvo reverted to trio format and went into the upper deluxe Troopette in Las Vegas for a month beginning April 4 . . . Jazz trumpeter Bruce Williams headed 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 Otto, piano; Red Kelly, bass; Don Manning, drums.

**NOTICE NOTES:** Jess Stacy moved onto the piano stand at the Open House on La Brea . . . Porroch Lane was set at premiere to bring in the Cal Tender quartet in a quartet return that to the Hollywood and Wilshire rooms . . . The Wheeler was held over at Zoroo's Cottage and the tiny room is really swinging with this jazz group . . . Howard Kammey's college festival at the Lightship was the greatest in the club's history. And he recorded it in stereo, too . . . W. Riley's Blue-Notes, last night at the Harmonia, too, considerably shook out cold, two-beat complex fare . . . Shelly Manne and His Men joined Jackie Cole and Ray Bond at the Interloch April 15, while demonstrators in the Glendale the Dave Pell crew back to the shows and plays for dancing.

**ADDED NOTES:** The Quads once more hit a swinging band led by trumpeter Norman Hara, with Wallace Runyan, tenor; Claude Williams, piano; Wilfred Middlebrooks, bass; Lonnie McBrown, drums . . . The Dave Rogers unit, with Don Freed on bass, opened at the Strip's Monday room . . . Nelson Eddy brought to the Starline Terrace room a streamlined set right to the comedy and variety (Ordie Overman's plus the Kelly pipes . . . Caplio's Candy Simpson went into Harry's club in Tahoe. Her first album is due for imminent release . . . Singer Max Williams out on LP for Warner under B. Bergman's label.

**DOTTED NOTES:** Aaron Copland will conduct his clarinet concerto, commissioned by Benny Goodman, May 14 at the 11th annual Clarinet Festival with Mitchell Lurie as soloist . . . New pianist on the UMMC's television Drows Blues (Saturday, 8:30-9:30 p.m.) is Walter Gross. Edg Walter is that master organist's wife! . . . Ann (Kenton) Richards is back in the line-

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sons with a sassy act and a Prop Records post under her hat. . . The Red Mitchell quartet cut an album for Los Angeles Contemporary Records. . . DJ George Stone is back on the air with a live-hour Sunday show over KNOR-PM (100.1 megs) from 4 p.m. —Times

### San Francisco

Bill Gray looked into the Pioneer Village in Berkeley for a series of weekend dates. Gray's only previous success with locals was with the late Ranky group. . . The Savers skipped Sunday for a week. . . The new record session for his new Fantasy LP, and pianist Vince Guaraldi just cut his second Fantasy LP. . . Tommy Smith's calypso group at Blues Bar club features Jerry Douglas on Solo, Hank Westbrook on guitar, and Bill Humphrey on an electronic drum. . . Wash Washington drew a disappointingly light crowd to the Black Hawk, and also failed to score when she followed with dates in Oakland.

Nothing Jerry Joe Hunter nor Tak Smith were able to draw more than 200 people to one-of-two at Brewer's last month. . . The Jazz Workshop has responded with new concerts. . . Drummer Sonny Payne and pianist Bill Wolfgram are the new owners of the Celler. . . Revell Gamme set for two Lawrence Walk appearances. — Ralph J. Gleason

### Los Angeles

The Oscar Peterson trio and Ella Fitzgerald will open the Castle Hill concert series this year. . . A new local sector is in rehearsal here, made up of Mexican university students and drummer Floyd Williams. . . Hilary Jones is playing jazz organ at the Big M on Main Ave. . . Singer Bill Young appeared at the Pavilion in Beverly for a week. . . John Harris is the new drummer with the Buddy Morrow band. . . Sylvia Syms and the Tardies are currently getting Storyville acts. Next week: Chris Connor and the J. J. Johnson quartet. —and indie

### Philadelphia

Leslie Young, in good form, had some bright backing the week of April 1 at the Blue Bird. . . Steve Wright, drummer for Carmen McRae, sat in all week with pianist Bud Garland and bassist Alan Stewart. On opening day, Al King and Ray Bryant filled in for Bud Sears and Ray, both Philadelphia, were joined while Carmen laid off the law the Charlie Ventura quartet and Campbell's Saturday April 18-19. . . Herb Kellee tried calypso for a week at the Bluebird. No go. Herb has some good jazz attractions lined up for May. . . Papa has Keith Brown and Max Roach April 8, followed by Willis Jackson.

Steve Wright, looking at the year had Chris Connor in 1st week of April 8 at Chubby's new jazz room near Camden. On bill with Chris were Norman

PARIS, FRANCE

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**Divided at Trenton:** Three again feature Divided in the New Jersey capital. The Roadshows operate Friday, Saturday, and Monday with the Empire Six, which includes Harry D'Vig, ex-wife's Vernon frontman. The Paulists had Bud Freeman, backed by the Capital City Five. Bob Jany, the late Jack Jany's son, comes Monday nights at the White Horse Bowling Academy.

—Dave Kistner

#### Washington, D. C.

**THE Orchestra** is playing Sunday afternoon sessions at the Adelphi room. The band plans to bring in guests like Al Untch, and there is talk of a second date for VLA. Bill Potts, pianist and music director of THE Orchestra, now has the band at the Adelphi. In it are John Hall, bass; Al Wilbert and George Thompson, tenors; and Fred Noriko, drums. — Dan Adams  
**It is in the midst of a swinging extended play at Albee's International.** He's getting his backing from the latest trio fronted by Greenwich Village, Jerome William (Robert) Holtz, bass, and Charles (Duke) Lake, piano. — Gloria Davis, concert operator of the Public House, looked in Bernard Poller of her Maryland club. The Maryland set quite a few more yet, but would be heading that way, according to Gloria. . . . **Personnel of Joe Kinsey's Swans** Six at the Bayou includes some modernists who are making their name playing Dixieland. Besides Kinsey, the band includes Hal Fong, Moby Diamond, Bill Katschbaum, Marshall Hank, and Bernie Powell.

—Paul Simpson

#### Detroit

**The George Shearing quintet** brought their familiar sound to Albee's top-floor lounge for two weeks. . . . **Joe Was Hunt** is current at the Crest. . . . **Fluorid Harold McKinley** is now weekly weekends at the Majic Club. . . . In recent weeks the lounge lounge has had in Paul Powell, Benny Hill, and the Australian Jazz Quartet. The focus centers, Fred and Ed Berkstein, and that the AJM is their most popular attraction which explains the group's frequent appearances there. **Shane Peterson** is scheduled to open there May 20. . . . **Fluorid Johnny Allen** leads the group at Laver's lounge, with Earl Williams featured on drums.

—Donald F. Stone

#### Pittsburgh

**Eddie (Clockjaw) Davis** and his organ trio ranked the Harring club in mid-April. With **Glenn Tull** Jackson's organ quartet with Bill Jennings on guitar it is next May 8. **Henry Saville's** quartet returns to Albee's was postponed until June because of Albee's recent marriage. . . . **Tommy Terrence's** quartet played three weeks at the Crawford grille, **Camelback** Address followed April 22, with **Chico Hamilton** due back May 8-10. **Tommye Harper Ryan** and quartet due to appear at the grille soon. . . . **Lillian's** has the Apollo quintet in for three weeks with **Spidee Lindsay**, the leader, on drums and **Horace Parker** on piano. . . . **Pretty girl drummer Joan Mathews** had a quartet at the Cove for the month of April. . . . **Frank Lathrop**



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and Leo O'Donnel are held over at the  
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—All around

**Cleveland**

The Modern Jazz room is currently  
led by the Chico Hamilton quintet  
with Carmen McRae and her trio due  
next week. . . . Opposite Bill Shanker  
was at the Long lounge last week with  
Donny Scott and Howard McRae taking  
over this room. . . . Al Kowalski's  
black room, pretty dated looking is  
closed 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  
Joseph Jones comes into the Theatrical  
club.

—Don Frost

**St. Louis**

The Campus Players have been doing  
good business at the Capital Palace  
with their "Billie Holiday" show of their  
songs are impressive, with members  
of the audience providing opening and  
closing lines. . . . George Shearing  
appears at the tavern next week, just  
before May 20 for one week. . . .  
Coming attractions at Funcoo's Alley  
include the Dorsey Donegan trio and  
the Kai Winding septet. Stan Getz just  
completed a very successful engagement  
there, playing to jumps and enthusiastic  
crowds. . . . Bob Schneider's  
band playing weekends at the New  
Star lounge. . . . Bob Weinstock recorded  
a jazz concert at Westminster college  
for Decca records. The Dixie Stampede  
were featured.

—Joe Miller

**Cincinnati**

Leo Carnati is currently at Flutey's  
with a quartet that includes Curtis  
Fryer, piano, Billy Washington, drums,  
and Billy Childers, piano and trombone.  
Fryer's "Brooklyn" plans for a  
Jimmy Rogers tribute in his late  
brother have been shelved temporarily  
because of Jimmy's ill health. . . .  
Stan Kenton has been booked to open  
the Cincinnati jazz board's pop concert  
season July 11 at Eden Park. . . .  
Tommy Williams' trio, after seven weeks  
at the Winatonech club, may go on the  
road. . . . King Records report that  
Bill Suggs' version of "Hanky Panky"  
has passed the 1,000,000 mark.

—Edie Weintraub

**Miami**

The Sunday afternoon concert at  
the Tivoli Gallery in Coconut Grove,  
where the neighborhood arrangement  
travels Wednesday at 8:30 p.m., continues to  
draw good business with a group fronted  
by trumpeter Ben Pink that includes  
Herbie Mann on piano, Bill Bradley on  
drums, and bassist Woodie Coppton.  
Billie Holiday wound up his stay  
at the Monte Carlo in Miami Beach.  
The Miami Springs Villa reported  
Kai Winding's septet. . . . Joe Bonomo's  
The Gracie remains the center for kid-  
ney activities.

—Paul Barber

**Minneapolis-St. Paul**

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

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offering some fine contemporary music at Duffy's . . . the Dick Davis quartet, currently at the Point supper club, awaiting the return of their second LP on Capitol . . . the Walker Art Center presented New Orleans in jazz format. The occasion was a new edition of "Fatsinger" by Sonny Rollins who derived inspiration from New York jazz of the '40s.

—leigh jacobson

#### Baltimore

The Catbird Brew trio is still at the Club Casino . . . Ethel Harris is going strong at the Red Fox room . . . Local artist Bob Young's quartet, with Charlie Beckwith, pianist, Donald Barry, bass, and a swinging drummer, Bobby Nelson, are playing weekend gigs at the Club Palms . . . Pianist Walter Ware's quartet, including Washington, D.C. trumpeter T. A. Evans, made a fine showing at the April 8 International Jazz society meeting . . . Drummer Bill Miles Harris quartet's act at the Community club, local drummer Dean Mackay acted in concert for Betty Jo Jones, who was a day late.

—edward v. wilson 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 can survive than people in any other profession, and none less.

Q—What do you consider the most visible shortcomings have been during your career in the labor movement?

Answer—The music performance trust funds.

Q—What projects would you most like to see accomplished in the year ahead of you?

Answer—The destruction of all unjust music trusts that need only in the form.

Q—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 gets broad and builds on the tables.

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

Answer—One of my first acts when I became president of the Federation was to break on the admission of the "auxiliary" local unions for negro locals and the establishment of the same governmental rules and charter that the white locals enjoyed for the 12 Negro locals that were in existence.

It is a well-known fact that I have often pointed 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 pressure in other direction.

When intricate problems do arise during amalgamation, the Federation, when called upon, will act in an advisory capacity. Answering queries by members of the International, cooperative toward establishing amalgamation within Local 47 in Los Angeles is a recent example.

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