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May 30
1957
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1957 Disc Jockey Poll

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Part 2

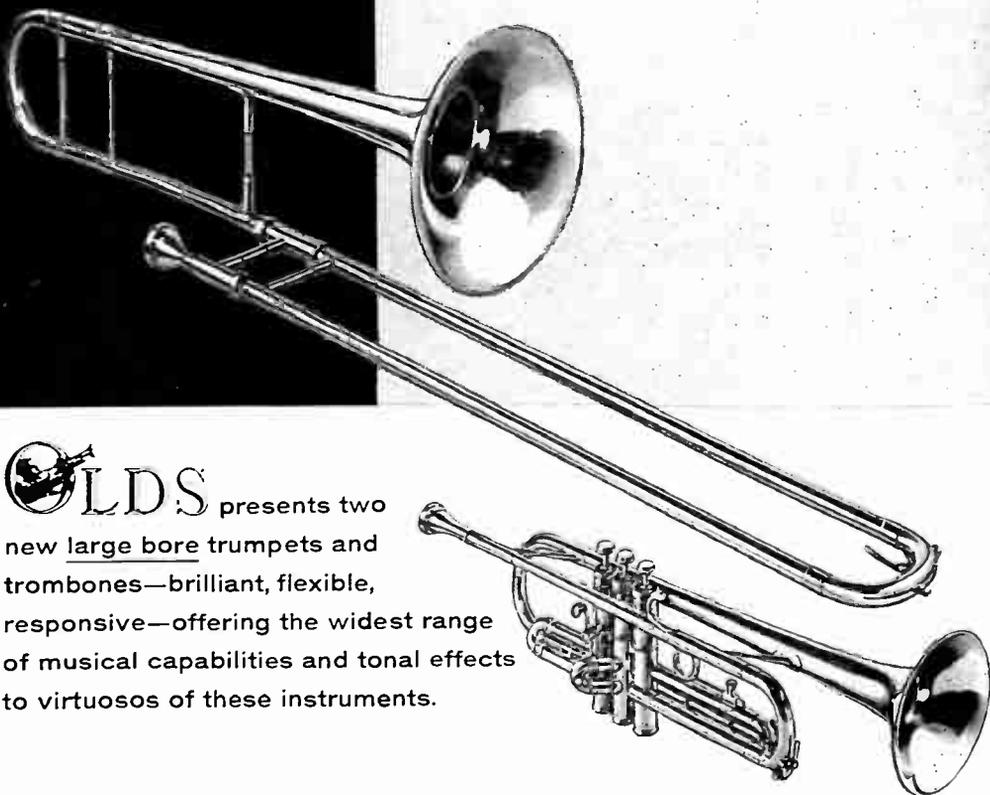
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The Worst ...

Toronto, Ontario

To the Editor:

Holiday magazine deserves commendation for the fine spread in its May issue on jazz collecting, but this is completely nullified by its concluding with the most asinine article that I have ever read. The staff never will know the harm they've done to jazz.

The piece by Condon entitled *The Worst Jazz Records Ever Made* is undoubtedly the worst jazz article ever written. For so many years we have tried to show the general public the difference between jazz, the art form, and western, popular, r&b, et al.

Now he comes along and completely muddles the issue by lumping Haley, rock 'n' roll; Bird, Miles, and Mulligan; Tesch, Mezzrow, and Spanier; the commercial efforts of Hibbler, Page, and Kitt; Sauter-Finegan, Kenton, and Rugolo; Lombardo and any other name that suits him all under the heading of jazz. We all agree on Haley, but why list him here when he's not jazz by any

stretch of the imagination?

He also uses the article as a weapon of the mouldy fig faction against the modern school. He magnanimously suggests that the traditionalists could be guilty of one blooper (one mind you), and he very gallantly takes the blame for it.

I think he himself sums up the whole mess perfectly with his opening line: "It's almost impossible for me to make a list of the worst jazz records ever made."

Not almost, dad; it is.

Thomas J. McKay

Peiffer And Nicholas ...

Montreal, Ontario

To the Editor:

How gratifying it was to read Barry Ulanov's appraisal of Bernard Peiffer. In 1955, a friend and I were directed to the club where Peiffer was playing in Paris, near Notre Dame, by the well-known critic Charles Delaunay. We discovered Delaunay at Vogue Records headquarters after inquiring at several record shops if a Sidney Bechet

concert could be heard. In making these inquiries, we always were directed to Vogue, where we wound up chatting with great pleasure to Delaunay. He in turn directed us to the club mentioned above because Bechet was out of town.

Albert Nicholas was available, though, and as we sat with our beer and listened hard to the great old jazzman, we also took notice of the young French pianist who impressed us tremendously. Having heard nothing of him since, how pleasing it is to know he has reached the top even in the U.S.A.

Also how touching that Nicholas remains in Paris, his work with Peiffer no doubt having given the pianist a touch of authenticity he perhaps may otherwise never have captured.

Geoffrey W. Ellis

Block That Whatever It Is ...

St. Louis, Mo.

To the Editor:

There's only one thing I enjoy more than wading through one of Barry Ulanov's crushingly verbose, laboriously humored, and doggedly game attempts at sophisticated literacy, and that's seeing Mr. Ulanov, striding proudly with head held high in some literary cumuli, trip clumsily over one of his own metaphors and fall smack-dab in the middle of his copy. He tripped just that clumsily in the May 2 edition of *Down Beat*.

His column of that issue dealt with calypso, and Mr. Ulanov, is explaining that the spread of such low-brow music is the fault of the adult and not the teenager, tosses out this metaphor:

"You can't blame junior for grabbing the wheel if senior falls asleep at it."

At first glance, a reader might admirably exclaim, "Say, that is clever!" I thought it was, too, until I blushingly discovered that I really didn't have any idea what Mr. Ulanov was talking about. I was comforted, however, by the suspicion that Mr. Ulanov didn't either.

It was clear enough to me that junior and senior were the teenager and the adult, respectively. And it was clear enough, also, that the wheel—the string stretched across the road—represented music, however shroudedly. (The metaphor, which, at one time, seemed to fit like a glove, begins to crinkle up around the knuckles right about here.)

But just what music does the wheel represent: the low-brow calypso which the adults are promoting and which the teenager, in following the example of the adults, promotes also? Or the tasty sounds which nobody is promoting?

The wheel cannot represent calypso, for Ulanov has already said that the adults are controlling calypso—therefore, they are not falling asleep at the wheel. Nor can the wheel represent tasty and good sounds, for if the adult falls asleep and does not guide good music, then, according to the terms of the metaphor, junior takes the wheel and guides good music—but Ulanov has previously stated that the teenager, in following the adult, actually does boost calypso. Therefore, the wheel can neither represent good music, or bad music, and I don't know what it does represent.

Anyway, the moral of all this is simple enough; Don't count your metaphors before your wheels are hatched;

(Continued on Page 6)



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the first chorus

By Jack Tracy

A RECENT ABC-TV presentation not only helped bring back some fond memories of the golden days of radio on a recent Sunday, it provided an idea that might hold much merit.

Kate Smith was the hostess of an hour-long show on which she gathered about her many names that were created by radio (some through Miss Smith's auspices when hers was a household name), and the old pro was seldom better as she breezed easily through the 60 minutes.

Edgar Bergen and Charlie McCarthy were there, trading quips and carrying on as of old. So were Molly Goldberg, Ed Wynn, and the Billy Williams quartet (how many remember that his was the lead voice in the Charioteers, the quartet which occupied a big niche in Bing Crosby's *Kraft Music Hall*?).

AND SO WAS the Benny Goodman band, whose too-brief appearance (for me at any rate) was excellently presented, both camera-wise and sound-wise. n'rom trumpeter Mel Davis' opening notes on *Bugle Call Rag*, through a small group medley, and winding up with *One O'Clock Jump*, the band played buoyantly, fusedly, and with the discipline that has characterized almost every Goodman musical venture.

Benny himself was in fine fettle. It's strange that with the number of leaders who have had their own TV shows in the last few years, Goodman hasn't yet been in the picture. He is still the King of Swing to millions of persons.

Something else became quite apparent as Benny's band played. Despite the trend in the last decade to bigger and bigger bands—anywhere from 16 to 20-plus men, and not only in the jazz field, either — Goodman's four saxes, three trumpets, two trombones, and rhythm somehow sounded refreshingly clean and compact, full and resonant.

SOME OF TODAY'S budding leaders who are faced with the problems of finding enough work to get underway, high traveling expenses, large salaries, and the like, might do well to consider forming smaller bands and thereby considerably decrease expenses.

It would naturally pose a lot of difficulties for already-established bands to make a switch, one of the most obvious deterrents being the fact they'd have to rewrite entire libraries. Merely dropping parts and men would only emasculate the music.

But to men seeking a toehold in the big band field, it would offer a chance to experiment with a smaller orchestra. There are many arrangers who would welcome the opportunity to write for 12 to 14 men, and many capable of creating a clean, distinctive style thereby.

DESPITE the seeming American proclivity for believing that size is all-important, you don't have to be big to be good.

Look at the Volkswagen.



down beat

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MUSIC NEWS

A list of the stars who will appear at this year's Newport Jazz Festival and the Berkshire Music Barn, the real story behind the disbanding of the Miles Davis quintet, and the return of the Ray McKinley-led Glenn Miller band from behind the Iron Curtain are all included in this issue's roundup of music news, which begins on page 9.

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On The Cover

Despite the success Sarah Vaughan has found in recent years in both the jazz and popular fields, she has many more ambitions she'd yet like to realize. See Don Gold's story on the sassy one that starts on page 13.

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for, remember, a wheel in the hand is worth three metaphors in the dictionary.

J. Philip Dacey

It Isn't All A Joke . . .

Edgware, England

To the Editor:

In your *First Chorus* of April 4 you state that most of the groups hired by British promoters tend to play vaudeville shows rather than jazz concerts. Not so: most have played jazz concerts.

First over here was the Kenton orchestra which was satisfactorily presented in all-music programs. They were not, to me, musically satisfying, but they were good fare for Kenton devotees.

Next came the Armstrong circus, about which there has been a great deal of cant in the British musical press. Critics have been sentimentally reluctant to put the finger on Louis and so have tried to blame most everybody else for what is undeniably his fault. He was presented for something like 10 days twice nightly in the massive and acoustically horrible Empress hall, London.

No serious musical presentation can pull audiences of that size anywhere in the world, so if Louis is to be a big money property, he has to be promoted as a trumpet-tooting jolly boy with a comic voice and surrounded by colleagues who clown around and laugh (in Mr. Hentoff's phrase) by rote.

It was possible to skip the gruesome accompanying acts but to hear the glorious horn that Louis is still the master of (plus the magnificent clarinet of Edmond Hall) you had to sit through the degrading spectacle of Velma Middleton jumping up and down to roars of appreciation from the "fans"—many of whom thought the antics of these colored folk a huge joke. Rastus would have been proud . . .

Well, why does Louis allow it? He's not only one of the greatest musicians alive, he's also one of the richest so he certainly has no need to debase his art. Still, if that's the way he wants to play it, vaudeville Louis is better than no Louis at all, so don't blame the showmen he allows to exploit him.

Then we had another circus, Hampton's. Once again, nobody's fault but his—especially at a midnight concert

for which he had promised a serious, all-jazz program. Those of us who stayed up late were rewarded with one of his regular performances, enjoyable in its rough, swinging way, but definitely a swindle.

Condon followed, and the band played well with no concessions to the thrill seekers who enjoy long drum solos and clowning.

As I write, Count Basie is making a triumphant tour of Britain. Music all the way with only one anti-art interlude, Sonny Payne's drum solo and juggling (significantly, I suppose, this gets the biggest hand at all concerts). The Basie band has not been the slightest disappointment and has been a tremendous boost for the superiority of American jazz.

So that makes two vaudeville shows out of five groups. Considering that jazz operates in a show business climate, that's not too bad, is it? In a few days, Gerry Mulligan starts a tour, and I'm sure that won't be vaudeville. Probably coming in the autumn are Duke Ellington and Woody Herman. Don't tell me they will clown?

Finding work in America for the British exchange groups is admittedly a tough problem. Could it be solved by sending you large, lush orchestras of the Mantovani and Melachrino type which America can hardly match?

Not that I wish to imply that there is no jazz talent in Britain. You'll find that out when the Johnny Dankworth band gets over. And Kenny Baker's Dozen is in world class.

David R. G. Griffiths

Voice Of Approval . . .

New York, N.Y.

To the Editor:

Mr. Jack Tracy says write—write I will. I'm not a jazz musician, but I read *Down Beat* because I am a jazz record collector. I like the "redesigned" *Down Beat*. It does make easier reading. I also enjoy the *Popular Record Reviews* as well as the jazz section. Nice to see Michael Levin mentioned Frank Stacy in his column. Keep up the tape reviews.

Glenn Dunbrack

If He Were An A&R Man . . .

San Diego, Calif.

To the Editor:

In the process of playing the game of "if I were a&r man with a jazz record company," I conceived the following traditionalist piano session:

I'd gather Art Hodes, Jess Stacy, Joe Sullivan, Willie (The Lion) Smith, and Cliff Jackson in a large studio, each with his own rhythm section, place the pianos in a circle, set the microphone in the center, then have them trade choruses in round-robin fashion on *Sweet Georgia Brown*, *Honeysuckle Rose*, etc.

Impractical? Well, maybe. But the results just might be a ball for everyone concerned! At any rate, it's surprising that so far none of the a&r men has suggested that jazz fans might have a few worthwhile notions, nor have we been encouraged to submit same.

Apparently our one and only assignment is to buy the LPs as fast as they are issued, so the boys won't have to jazz around Long Island in their last year's Jaguars.

I. L. Jacobs

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feather's nest

By Leonard Feather

ALL RIGHT, I dished it out; now it's my turn to show that I can take it.

Having leveled my machine gun at Orrin Keepnews when he made himself a target by committing a few goofs in the Riverside *History of Classic Jazz*, it becomes my privilege—nay, my duty—to open up this pillar to Ernie Edwards Jr. of Los Angeles, a vigilante who not only has spotted all the errors of omission and commission in my Decca *Encyclopedia of Jazz on Records*, but has come up with the correct data in every instance, thereby adding some valuable innovations to discographical annals.

"I noticed," he says, "that the personnel for Artie Shaw's *I Get a Kick out of You* is not listed . . . I have compiled many discographies on modern jazz artists along with a friend of mine in Copenhagen, Denmark, Jorgen Grunnet-Jepsen, so I only wish to give you some help, shall we say, that maybe you can pass along to others.

"THE PERSONNEL for the Shaw recording is Don Fagerquist, Don Paladino, Dale Pearce, Victor Ford, trumpets; Freddy Zito, Sonny Russo, Porky Cohen, Bart Varsalona, trombones; Frankie Socolow, Herbie Steward, altos; Al Cohn, Zoot Sims, tenors; Danny Bank, baritone; Gil Barrios, *not* Dodo Marmarosa, piano; Jimmy Raney, guitar; Dick Niveson, bass, and Irv Kluger, drums; recorded January, 1950.

"For Woody Herman's *Perdido* (I have the most complete Herman discography ever compiled) my files have Neal Hefti, Ray Nance, Ray Wetzel, Billy Robbins, Cappy Lewis, trumpets; Juan Tizol, Al Esposito, Ed Kiefer, trombones; Woody, clarinet; Johnny Hodges, Chuck DiMaggio, altos; Herbie Fields, Pete Mondello, tenors; Skippy DeSair, baritone; Ralph Burns, piano; Billy Bauer, guitar; Chubby Jackson, bass; Red Saunders, drums."

(Man, that's one personnel even Woody couldn't help me with!)

Edwards' capacious files also tell him that the Red Norvo trio side, *Good Bail*, was recorded April 24, 1953, with Norvo, Red Mitchell, and Jimmy Raney, not Tal Farlow, on guitar. Well, it sure sounds like Tal to me—and to Tal; remind me to check with J.R.

FINALLY, WE LEARN that the personnel of the Elmer Bernstein orchestra on the excerpt from *Man with the Golden Arm* was Shorty Rogers, Pete and Conte Candoli, Buddy Childers, trumpets; Frank Rosolino, Milt Bernhart, George Roberts, trombones; Jimmy Giuffre, Bud Shank, Bob Cooper, Jack Monterose, reeds; Pete Jolly, piano; Ralph Pena, bass, and Shelly Manne, drums.

These were the only personnels conspicuous (as Ralph Gleason and other reviewers rightly pointed out) by their absence. All I can comment is that Ed-

wards evidently can unlock vaults at Decca for which Milt Rackmil himself has no key.

Ernie also throws in, for no extra charge, the piquant information that there are three unreleased Herman sides made for Decca Dec. 11 and 12, 1954, with the sensational First Herd personnel of that era, including John La Porta, Flip Phillips, Hefti, Bill Harris, Margie Hyams, and the fabulous rhythm section of all time: Burns, Bauer, Jackson, and Dave Tough.

THE TUNES are *1-2-3-4 Jump, Flyin' Home*, and *Crying Sands*. Now that a decent interval has elapsed since their interment, Edwards suggests that they be placed on public sale.

I'm with him all the way. Milt Gabler. Bob Thiele, are you listening?

Thanks for all your help, Edwards, and I hope your merciless exposure of my inexcusable stupidity will help to prove to readers what I have long suspected—that you just can't trust these modernist jazz critics.

Small Change

New York—A few famous band-leaders are notorious for the small fees they will pay for arrangements. Manny Albam recently electrified a gathering of musicians by announcing, "Do you know that — is now paying three bills for arrangements?"

"Sure," he quelled the exclamation of disbelief. "A five, a 10, and a 20."

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NEW YORK

JAZZ: Duke Ellington has turned down the proposed Anglo-American exchange with the Johnny Dankworth band, and Woody Herman is a good possibility for September. Duke may go into the Waldorf-Astoria after Basie, but at presstime, Joe Glaser was waiting for a signed contract . . . Wilbur DeParis, whose African tour has been very successful, became the first American jazz group to play East Africa when it opened at the Torr's hotel in Nairobi.

With Wilbur are Doc Cheatham, Omer Simeon, Sonny White, Lee Blair, Benny Moten, and Wilbert Kirk . . . Benny Goodman will probably play the Monte Carlo gala at the end of July, and if arrangements can be made, he may go on to London for two or three concerts. He'll probably bring two or three American musicians with him . . . Woody Herman is in line for an important TV sponsor-identification role similar to Vaughn Monroe's RCA association . . . Tommy Reynolds' Bandstand, U.S.A., the Mutual radio network's two-hour Saturday night series of jazz remotes, is now picked up by over 300 stations, and is pulling very good mail . . . Denis Preston, the British promoter who set up the September Jimmy Rushing tour of Britain, also hopes to bring Big Bill Broonzy back at the beginning of next year with perhaps a Chicago blues pianist . . . Teddy Charles, Teo Macero, and others are behind a Contemporary Jazz Composers concert at Carnegie Hall, midnight, May 24 . . . Fran Thorne, the pianist, has become associated with the forthcoming Fire Island Jazz Festival July 26, 27, 28. A non-profit corporation has been set up, and any profits will be used for jazz scholarships and/or grants to deserving performers or composers in the jazz field. Maxine Sullivan has taken up trombone, and will appear at the Fire Island Festival as singer and trombonist . . . Boyd Raeburn is planning to record in England this summer several 1945-46 Johnny Richards arrangements for his band that have never before been on record . . . Clark Terry at presstime was almost set for a five-week featured spot at the Radio City Music Hall starting May 9. Duke Ellington had agreed to give Terry a leave of absence if the chance came through . . . The first jazz band to play Russia will be the Roman New Orleans jazz band due in Moscow July 18 and Leningrad July 24. (The original Roman New Orleans jazz band?) . . . The Paris Jazz Jamboree is set for the Roman arena June 2 with a capacity of 20,000. New Orleans bands are being invited from every European country.



Goodman

Jackie Paris started five Friday-Saturday weekends at Cafe Bohemia May 3-4. J. J. Johnson is at the Bohemia until May 23 when Max Roach's quintet takes over until June 2 . . . Victor is releasing albums by Artie Shaw and Red Nichols in the Down Beat Milestones series. There may also be another Duke Ellington set . . . When two of Maynard Ferguson's reedmen failed to show for two Birdland sets, Plinius Newborn sat in and blew tenor . . . Mort Herbert has left the Sol Yaged band at the Metropole to free-lance. Arvell Shaw replaced him . . . Charlie Mingus set for a long run at the Continental, 724 Nostrand Ave., Brooklyn. With him are Teddy Charles, Willie Jones, Jimmy Knepper, and altoist Johnny Jenkins. He's there six nights a week with sessions on Tuesdays . . . Beverly Kenney at Sugar Hill in New York . . . Veteran trumpeter Jabbo Smith is now located in Milwaukee . . . Alphonse Picou has returned to active playing in New Orleans bar owned by his daughter. He's 78 . . . Dizzy Gillespie at Birdland from May 23 to June 6.

ENTERTAINMENT-IN-THE-ROUND: Ralph Sharon has now replaced Claude Thornhill as pianist and music director for Tony Bennett. Thornhill has taken over a band again and is working weekends . . . First major club to open uptown in a long time is the Gold room of the Theresa hotel. First show has Othella Dallas, the Three Riffs, Ocie Smith, and a quintet headed by Eagle Eye . . . Rudy Viola's Superior Artists booking agency is out of business . . . Despite mixed reviews, ticket sales indicate a fairly long life for the Eartha Kitt vehicle, Shimbone Alley . . . Morgunn King at the Beau Brummel.

RECORDS: Capitol issued an LP of Kate Smith, to (Turn to Page 36)

Down Beat

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music news

Down Beat May 30, 1957

Vol. 24, No. 11

U.S.A. EAST

Newport Galaxy

The lists for the fourth annual American Jazz Festival at Newport, R. I., are rapidly being filled. A press-time communique from Festival music director George Wein indicates the following likely lineups for the four-day carousel:

Thursday, July 4: Louis Armstrong birthday party with Sidney Bechet, Jack Teagarden, Red Allen, J. C. Higginbotham, Kid Ory, Ella Fitzgerald, and Earl Hines; Friday, July 5: Erroll Garner, George Shearing, Bobby Hackett band, Roy Eldridge, Coleman Hawkins, Stan Getz, Carmen McRae; Saturday, July 6: Dizzy Gillespie band, Dave Brubeck, Turk Murphy, Billie Holiday, Chris Connor, Sonny Stitt, Gerry Mulligan; Sunday, July 7: Sarah Vaughan, Count Basie, Oscar Peterson, Wilbur DeParis, Jimmy Giuffre, Teddy Wilson, Modern Jazz Quartet.

There will also be two mornings of panel discussions and two afternoons of small combos and soloists—six each afternoon. In charge of official Festival headquarters at the Hotel Viking, Newport, R. I., is Terri Turner. Handling room reservations is Mrs. Rita Pento, Newport Chamber of Commerce.

The morning forums will be free; the afternoon concerts \$1.50 general admission; and the evening scale is \$3-\$4-\$5 with reserved seats available in series at \$12-\$16-\$20.

Berkshire Music Barn

Phil and Stephanie Barber have set a string of Sunday night dates for their Berkshire Music Barn in Lenox, Mass. Ella Fitzgerald will open the season June 30. Also lined up are Dave Brubeck (July 7), Gerry Mulligan (14), Lionel Hampton (21), Duke Ellington (28), Modern Jazz Quartet (Aug. 11), Oscar Peterson—Max Roach—Dizzy Gillespie (Aug. 18). Possibilities are Woody Herman (Aug. 4) and Nat Cole (Aug. 25). The season ends Sept. 1. There will also be jazz concerts on Wednesday evenings and folk and other events on Saturday evenings. Mahalia Jackson is set for one of the Saturday sessions.

Brandeis Jazz Concert-Symposium Dates

The first performances of three jazz and three jazz-influenced compositions, especially commissioned by Brandeis university, will take place at the Waltham, Mass., campus on Thursday evening, June 6, as part of the Brandeis Creative Arts Festival week. The composers are Jimmy Giuffre, Charles Mingus, George Russell, and classical writers Milton Babbitt, Gunther Schuller, and Harold Shapero. The next morning at 11 several of the composers will discuss the works and performances of the previous evening in a symposium, and the concert will then be repeated.

Among the musicians likely to participate are: Bill Evans, Milt Hinton, Hal McKusick, John LaPorta, Barry Galbraith, Louis Mucci, Gunther Schuller (who will also conduct), Jim Buffington, Teddy Charles, Bob Di Domenico, Emanuel Ziegler, Janet Putnam, Jimmy Knipper, and Osie Johnson. The concert represents the first time that a university has commissioned a program of compositions in jazz.

Operation Getz

Stan Getz received a 60-day temporary cabaret card in mid-April, enabling him to work in New York clubs where liquor is served.

A high police official in the cabaret and license bureau confirmed to *Down Beat* that "several other lesser luminaries in the field" had also been granted cards after extensive hearings and background investigation.

Until very recently, any musician arrested for or convicted of narcotics or certain moral violations was denied a card and subsequent permission to work in spots selling liquor.

Getz, the source said, submitted extensive medical and psychiatric affidavits in addition to appearing with counsel at a lengthy hearing before being given the card. A report that Getz was serving as an experiment to determine whether the whole system of issuance of cabaret cards would be made more lenient was neither affirmed nor denied by the source.

He said, "Each case is handled strictly on its merits." This is in keeping with an unofficial policy of the bureau established late last year under which wider discretionary powers were given officials issuing cards.

Miles Davis Disbands

Miles Davis has broken up his quintet. Davis explains that he has been

increasingly dissatisfied at the conduct of two of the members of his combo. He walked off a Baltimore date toward the beginning of a week stay, and then was fired along with his band by the owner of Club Bohemia in New York for leaving at 2 a.m. one morning during the first week of a long booking. Miles' story is that two of his men were not in optimum playing condition, and he didn't want to be held responsible by the audience for what they were doing onstand. Miles expects to leave for a month in Paris at Nicole Barclay's Club St. Germain in mid-May following the completion of a Columbia big band record date. He may re-form a unit on his return, in conjunction with J. J. Johnson.

Delaware Jazz Concert

The first concert of the newly formed Delaware Jazz Workshop, Inc., will be held at the New Century club in Wilmington May 26. The concert will feature four local groups: the Delaware jazz quintet, the Joe Dorris trio, the Artie Mann quintet, and the Manny Klein trio.

Additional workshop plans include an annual jazz disc jockey award, a music scholarship fund for outstanding high school musicians, and big-name concerts.

Additional information on club activities can be obtained from its president, Robert McGeachie, 25-B Court Drive, Wilmington 5, Del.

Columbia Bandworks

Columbia Records is the scene of much big band jazz activity. In addition to Duke Ellington recording his new composition, *Such Sweet Thunder*, there are big band dates underway headed by Gerry Mulligan and Miles Davis. Personnel for the first Mulligan sessions, for which Gerry did all the



Pianist Art Hodes and band participated in a civic parade recently honoring the Indianapolis Indians baseball club on opening day. The Hodes band, appearing at the Turf Club in Indianapolis, includes Muggsy Dawson, trumpet; Jimmy Granato, clarinet; Bill Johnson, trombone, and Bud Smith, drums.

writing, was: Mulligan, baritone and piano; Zoot Sims, Charlie Rouse, Lee Konitz, Hal McKusick, Gene Allen, Frank Rehak, Bob Brookmeyer, Jim Dahl, Don Josephs, Jerry Lloyd, Don Ferrara, Phil Sunkel, Joe Benjamin, Dave Bailey. On a later session, Gus Johnson was on drums and Rob Swope replaced Dahl.

Gil Evans is writing the Miles Davis date, and presstime personnel included: Miles, Harold Baker, Bernie Glow, Johnny Carisi, Lou Mucci, Ernie Royal, Tony Miranda, Jimmy Cleveland, Frank Rehak, Tommy Mitchell, Joe Bennett, Danny Bank, Lee Konitz, Bill Barber (tuba), Red Garland, Paul Chambers, Philly Joe Jones. Two reeds and one French horn remained to be set.

Free For Two

In Boston, two scholarships were established at the Berklee school, long a training ground for young modern musicians.

The Teenage Jazz club established a \$500 scholarship fund to further the music studies of one of its members. The scholarship, financed by club dues and the proceeds of the lecture-concert *Living History of Jazz*, goes into effect in the fall.

The other scholarship stems from the desire of composer-arranger Quincy Jones to repay his own endowed year at the school. The first in what will be an annual series of Quincy Jones scholarships is to be awarded shortly.

Recipients of the award will be chosen from applicants the world over by a board of performers and arrangers, of which Jones is a member through tapes and auditions.

Elmer's Tune

Louis Armstrong finally caught up with a tune written for him more than a year ago, when he played a one-ner in St. Petersburg, Fla., recently.

The tune was a piece written by Elmer Schoebel, veteran Chicago-New York musician, whose big tunes include standards like *Nobody's Sweetheart*, *Bygones Call Rag*, *Farewell Blues*, and others.

Called *There's Dixieland in Heaven*, the song was written for Louis when Schoebel hit on the melody gigging one night at a local club.

But each time Schoebel tried to locate Louis, the latter was either touring Europe, making a movie in Hollywood or stomping for the Gold Coasters in Africa.

Then Satch played St. Petersburg and Schoebel was able to present the tune in person. Louis, who recalls Schoebel all the way back to the early '20s and the days of the Melrose Music "hot break" books, promised to cut the tune on his next record session.

Schoebel, who played with the great Friars Inn band of the '20s, was working for Melrose when Louis appeared to cut some of his stuff for some jazz books. Schoebel would listen, transcribe the music and write it down.

Once, Louis cut a series of Edison cylindrical records for Schoebel to transcribe to paper. Elmer took off the tunes, stacked the cylinders in a closet and forgot about them. Years later collectors were offering fabulous sums for the cylinders, but they'd long since disappeared.

Schoebel still pounds out Dixie piano, was with Conrad Janis in New York



Satchmo and Schoebel
A Reunion

before moving to St. Petersburg. There, he basks in the sun, does a little amateur inventing and carpentry and—of course—club dates and song writing.

Elmer's written more than 200 published songs since he started in 1914. One of his prize anecdotes dates back to his stint with the Friars Inn band. Seems a kid with a loud bow tie kept hanging around the band, asking to sit in.

The band finally gave in and, as Elmer recalls, the kid blew his horn left-handed, used only two fingers on the valves, and played loud and bad. They told the kid to get lost. The kid's name was Beiderbecke.

U.S.A. MIDWEST

Torme Favors Defogging

The foggy days in Mel Torme's life are past. Torme, in Chicago for a Black Orchid appearance, expressed the desire to forget the *Velvet Fog* tag. He feels that his future is a bright one and he'd like to accent that, rather than past efforts. In line with this philosophy, Torme feels that "I didn't make any records until I went with Bethlehem and everything I've made since has pleased me."

Torme is slated to return to Britain in July, for a ten-week tour. In addition, he's planning to revive the Mel-tones and cut an LP with the group. Recently, he rewrote his *California Suite*; the revised version is due on the LP market soon.

Since his appearance on Playhouse 90's *The Comedian* spectacular, Torme has received several TV offers. He plans to pursue his acting ambitions, coupled with the desire to participate in a series of TV music shows.

Bands, Bands, Bands

Chicago's Blue Note will be a haven for big bands in the next few months, giving midwestern jazz fans the opportunity to hear a variety of band sounds. The siege began May 1, when the Maynard Ferguson band came to town. Woody Herman and Herd are now in control, to be succeeded by Count Basie for a week on May 29. Stan Kenton returns to Chicago for two weeks June 5.

A Jimmy Dorsey booking for June 19 has been canceled because of Dorsey's illness; a replacement was not set at presstime. July, however, will find a resumption of the band policy, with Duke Ellington arriving for two weeks July 3 and Dizzy Gillespie set for a pair beginning July 17.

A Night in the Country

Ray McKinley's Glenn Miller-styled orchestra will serve as a test case for the Chevy Chase Country club in Wheeling, Ill. If the McKinley band booking, set for a May 30 one-ner, proves successful, the club will shift to a name band policy.

Chevy Chase, a 2,000-capacity club, has had dancing to local bands on Friday and Saturday. Now the club is combining a fund drive, modernization, and a hypoed dance policy in an effort to make a name for itself and attract additional customers.

Swinging Through College

Northwestern university has contributed a trio to the number of jazz groups working in the Chicago area. Three Evanston campus students have formed a group which is featured on Friday and Saturday nights at the Nightingale in suburban Highwood.

In the group are Bob Owens, piano; Larry Richardson, bass, and Tom Davis, bass. In addition to the Nightingale job, the trio appears on campus station WNUR Mondays from 9 to 10 p.m.

U.S.A. WEST

The Jazz Slump

One of Hollywood's most prominent nitery operators has denied that sagging business forced him to sell out Jazz City, one of the west's top booking spots for small jazz groups until it closed March 21.

Maynard Sloate, now part owner with Joe Abrahams and Gene Norman in the plush Crescendo, declared that biz was booming right up to closing night. "The only reason we sold out," he said, "was that we wanted to put all our efforts into running the Crescendo. The closing of Jazz City has been interpreted as one of the real blows to jazz in the city. This is not true. Besides, the club never did hurt, and one of the main reasons was that we never got out of our depth in the prices of the acts we bought."

Sloate said he considered it would take about a year for jazz to "get back on its feet in the city," and at that time, he continued, partner Joe Abrahams and he would "probably re-open Jazz City in another location."

Fountain Spouts

New Orleans jazz clarinetist Pete Fountain, thanks to an invitation to appear on the Lawrence Welk *Top Tunes and New Talent* teleshow, has been signed to a tasty \$25,000 one-year contract by the bandleader.

Fountain made two appearances on the Welk show, after which enthusiastic audience reaction was instrumental in securing for the clarinetist further contract provisions:

1) Welk will build a home in southern California for Fountain, to be repaid on time; 2) Fountain will receive a new Dodge car on the first of every

year he is associated with the Welk organization; 3) guaranteed record dates with royalty benefits; 4) freedom to leave the Welk fold after a year, if desired, with no "personal obligation" clause in force.

THE WORLD

Lost, Found, and Left

Rumpled and hungry, the 19 members of Ray McKinley's Glenn Miller-styled band emerged from behind the Iron Curtain in mid-April, after spending 36 hours locked in their railroad sleeper car.

Reconstructing the episode, it developed that the band lost its Polish interpreter, had a ticket mixup, and left Poland for Czechoslovakia instead of Austria.

After being liberated, the band played some dates in Yugoslavia and headed home.

The Polish dates, 20 in two weeks, were received with tumultuous acclaim by the people. Said McKinley, "They're starved for anything American."

Unanimous Raves

Back home is another American band that left euphoric memories behind.

Count Basie and associates had won unanimous plaudits from British audiences in a string of appearances which established the band as the most popular to play Britain since the Anglo-American exchange series began in the spring of 1956.

Princess Margaret came for one London concert, stayed for two, and sent Basie this note: "It's a wonderful band. I enjoyed it immensely."

British bandleader Eric Delaney came up with yet another reaction to the Basie band. Delaney, who had written a set of arrangements for a Nixa LP before Basie arrived, attended a concert then went home and destroyed his work to start on a new set.

Contrapuntal Future

The Modern Jazz Quartet's long series of advanced bookings indicates an increasing percentage of concert dates and less club work. After touring in September and October with *Jazz at the Philharmonic*, the quartet will undertake an unusually extensive European tour that may last four to five months. The opening week is at the Donaueschingen Festival of Contemporary Music in Germany, Oct. 19-25. The MJQ then plays six weeks in Germany, Austria, and Switzerland under the aegis of Horst Lippmann. There will be at least four more weeks in France and Belgium, and maybe additional dates in Scandinavia. A proposed Anglo-American exchange visit to Britain under the promotion of Harold Davison is likely to take place in January or February.

BANDOM AT RANDOM

Stan Hits the Road

Stan Kenton and band start their first extensive one-niter route in some time May 25 at the Rendezvous ballroom in Balboa, Calif. The rest of the itinerary as presently lined up by GAC is: The Sahara, Las Vegas (May 29, morning); Salt Lake City (May 29, night); Denver (June 1); Blue Note, Chicago (5-16); Cedar Lake, Ind.



Mrs. Ray Anthony, better known as Mamie Van Doren, became the first artist to sign with Capitol Records' new Prep subsidiary recently. Her first single, *Oo Ba La Baby and Go, Go, Calypso* is on the market and an LP is in the works.

(17); Detroit (18); Cleveland (19); Hershey, Pa. (22); Bridgeport, Conn. (23); Newburgh, N.Y. (25); Mahanoy, Pa. (27); to be booked (June 28-July 3); New London, Conn. (July 7); Toronto (9); Fruitport, Mich. (12); Flint (13); Cincinnati (14).

Also, Detroit (15); Huntington, W. Va. (16); Crystal Beach, Ont. (17); Pittsburgh (18); Buck Eye Lake, Ohio (19); Vermilion, Ohio (21); Cedar Lake, Ind. (22); Clear Lake, Iowa (25); St. Paul (26); Austin, Minn. (27); Milwaukee (28); Highland Park, Ill. (29); Lake Geneva, Wis. (30); Highland Park, Ill. (31); Monticello, Ind. (Aug. 2).

Gordon Goin'

Dates for the Claude Gordon band were lined up at presstime as follows:

After a dance date with the Mills Brothers at Arizona State college in Tempe May 4, the Gordon aggregation moves on to Mather AFB near Sacramento for a concert and dance May 10. Following night the band plays a concert with Nat Cole in the city of Sacramento.

RECORDS

Just Another \$310,500

With the consummation of negotiations begun last Christmas between Dot Records' president Randy Wood and Paramount Pictures Corp. for the acquisition of the Dot label, Wood comes out of the deal \$310,500 richer than originally anticipated.

Deal called for the transfer of 54,000 shares of Paramount common stock to the young Tennessean. When negotiations were begun the stock was worth \$310,500 less than its present value—\$1,876,500.

In addition, Wood is being elected a vice-president of Paramount and will continue to head the record company. He announced plans to expand the album department to include recording of classical, jazz, the spoken word, motion picture, and legitimate show scores.

The first soundtrack album will be Elmer Bernstein's score for *The Ten Commandments*.

Intro Re-Signs Pepper

Altoist Art Pepper has re-signed for three years with Intro Records, Aladdin subsidiary, recording director Donald Clark announced. Pepper gets a guaranteed three 12-inch LP albums a year plus a hefty royalty agreement.

Primarily responsible for the new pact is the good sales response to Pepper's latest album, *Modern Art*, Clark said. A new quartet album, just recorded, will be first released on stereophonic tape, later on 12" LP. Sidemen are Chuck Flores, drums; Carl Perkins, piano; Ben Tucker, bass.

Shelly Now A&R Man

Emphasizing the growing trend for top jazzmen to invade the record production field, drummer Shelly Manne has been signed to produce four jazz albums for Coral Records' west coast division. Manne said he will also act in a general a&r capacity, organizing and producing albums for the Decca subsidiary, while remaining an exclusive recording artist with Contemporary Records.

First Coral album recorded with Manne in the booth was of the Bill Holman big band with all arrangements by the tenorman. Future albums will consist mainly of all-star west coast groups, according to Manne.

Young West Men Go

Record firms based on the west coast estimate an over-all increase up to 25 percent in their first-quarter sales.

Paced by Capitol, with reported sales of more than \$12,000,000 in the first three months of the year, the other labels have also noted an upsurge. Among them are Norman Granz' Verve, Imperial, Pacific Jazz, Contemporary, Good Time Jazz, Liberty, Era, Aladdin, Specialty, and Dot.

RADIO - TV

Gilbert-Sullivan, Anyone?

Groucho Marx and Frank Sinatra have been set to appear in an NBC-TV spectacular, *Gilbert and Sullivan's Trial By Jury*, next season.

Also sought for a role is Ethel Merman. Sylvia Fine, Danny Kaye's wife and author of much of his material, will produce the spectacular.

Back To College

Dennis Day will take over the role Kay Kyser had on the *College of Musical Knowledge*, now in the process of revival for TV.

NBC-TV will schedule the show daily, probably in the afternoon, and it may replace the Tennessee Ernie Ford show.

Record Show May Make It

The long-awaited show, *The Big Record*, may finally hit the picture tubes as a replacement for the Arthur Godfrey Wednesday night show.

The Big Record, with a format based on name recording stars doing their big sellers live, has been kicking around at CBS for a long period, just waiting for a time slot.

Godfrey gave up the Wednesday night show, but continued on his *Talent Scouts* and his morning radio stints.

The 1957 DeeJay Poll

NEW FACES captured first place in three of the top four categories in *Down Beat's* fourth annual disc jockey poll.

Harry Belafonte supplanted Frank Sinatra as the top recording personality of 1956. Andy Williams was named best new male singer. Eydie Gorme won best new female singer honors. None of the trio appeared in last year's poll results. Nelson Riddle, however, repeated his victory as best conductor of a studio orchestra.

The 3,000 deejays polled found that Belafonte's popular acclaim surpassed that of Sinatra, Elvis Presley, and last year's poll winner as best new male singer, Pat Boone.

An interesting note is that the top two new male singers last year moved into contention for top recording personality honors this year, an indication of astute disc jockey judgment.

BOONE'S SUCCESSOR as best new male singer, Williams, edged Johnny Mathis in a close finish, with film star Tab Hunter surging into third place.

Miss Gorme, thanks to excellent record and television exposure and her publicized efforts with Jerry Lewis at New York's Palace theater, succeeded Gale Storm as best new female singer.

In the best records categories, the Bing Crosby-Grace Kelly Capitol single, *True Love*, took top honors as best vocal single, as Doris Day's Columbia recording of Academy award winner *Que Sera, Sera*, was placed fifth by the deejays polled.

Morris Stoloff's Decca recording of *Moonglow* and *Picnic* took the best instrumental single title, utilizing the value of the melodic standard and the promotion for the film. George Cates' Coral recording of the same tunes placed fifth.

Pianist-composer Eddie Heywood was represented by two instrumentals: Hugo Winterhalter's Victor recording of *Canadian Sunset*, and Heywood's own piano version of *Soft Summer Breeze* on Mercury.

DUKE ELLINGTON'S *Newport* LP for Columbia was named best jazz LP of the year. Columbia, in fact, placed five LPs in the top 10. Louis Armstrong, Ella Fitzgerald, and Dave Brubeck were well represented on the artist side.

Frank Sinatra not only took first place in the best vocal LP category, for *Songs for Swinging Lovers* (Capitol), but placed ninth and 10, as well, for *This Is Sinatra* (Capitol) and *In the Wee Small Hours* (Capitol). Capitol Records almost matched Columbia's feat in the best jazz LP division by winning four of 10 places.

Buchanan and Goodman's Luniverse recording of *Flying Saucers* won the best novelty record title, with Eddie Lawrence's *Old Philosopher* on Coral a close second. Stan Freberg, last year's poll winner, placed fourth, sixth, and eighth, with his Capitol recordings of *Rock Island Line*, *Heartbreak Hotel*, and *Day-O*.

Complete results are:

Top Recording Personality of the Last Year

1. Harry Belafonte
2. Frank Sinatra
3. Elvis Presley
4. Pat Boone
5. Perry Como
6. Ella Fitzgerald
7. Fats Domino
8. Nat Cole
9. Julie London
10. Count Basie

Best New Male Singer

1. Andy Williams
2. Johnny Mathis
3. Tab Hunter
4. Tommy Sands
5. Harry Belafonte
6. Mark Murphy
7. Don Rondo
8. Jerry Lewis
9. Johnny Hartman
10. Sonny James

Best New Female Singer

1. Eydie Gorme
2. Betty Johnson
3. Jill Corey
4. Joy Layne
5. Ann Leonard
6. Eileen Rodgers
7. Chris Connor
8. Helen Merrill
9. Cathy Carr
10. Patsy Cline

Best Conductor of a Studio Orchestra

1. Nelson Riddle
2. Ray Conniff
3. Buddy Bregman
4. Morris Stoloff
5. Hugo Winterhalter
6. Dick Jacobs
7. David Carroll
8. Paul Weston
9. Mitch Miller
10. Percy Faith

Best Vocal Single of the Last Year

1. Bing Crosby-Grace Kelly — *True Love* (Capitol)
2. Gogi Grant—*Wayward Wind* (Era)
3. Pat Boone—*Friendly Persuasion* (Dot)
4. Vic Damone—*On the Street Where You Live* (Columbia)
5. Doris Day—*Que Sera, Sera* (Columbia)
6. Guy Mitchell—*Singin' the Blues* (Columbia)
7. Elvis Presley—*Don't Be Cruel* (RCA Victor)
8. The Platters—*My Prayer* (Mercury)
9. Julie London—*Cry Me a River* (Liberty)
10. Frank Sinatra—*Jealous Lover* (Capitol)

Best Instrumental Single of the Last Year

1. Morris Stoloff—*Moonglow-Picnic* (Decca)
2. Hugo Winterhalter — *Canadian Sunset* (RCA Victor)
3. Bill Doggett—*Hanky Tonk* (King)
4. Eddie Heywood — *Soft Summer Breeze* (Mercury)
5. George Cates—*Moonglow Picnic* (Coral)
6. Dick Jacobs—*Tower Trot* (Coral)



Harry Belafonte
Personality of the Year

7. Mitch Miller—*Song for a Summer Night* (Columbia)
8. Ray Conniff—*S'Wonderful* (Columbia)
9. Bill Doggett—*Slow Walk* (King)
10. Joe (Fingers) Carr—*Portuguese Washerwoman* (Capitol)

Best Novelty Record of the Last Year

1. Buchanan and Goodman—*Flying Saucers* (Luniverse)
2. Eddie Lawrence — *The Old Philosopher* (Coral)
3. Jim Lowe—*Green Door* (Dot)
4. Stan Freberg—*Rock Island Line* (Capitol)
5. Nervous Norvis—*Transfusion* (Dot)
6. Stan Freberg—*Heartbreak Hotel* (Capitol)
7. Homer and Jethro—*Houn' Dawg* (RCA Victor)
8. Stan Freberg—*Day-O* (Capitol)
9. Vaughn Monroe—*Middle of the House* (RCA Victor)
10. The Cadets — *Stranded in the Jungle* (Modern)

Best Jazz LP of the Last Year

1. Duke Ellington — *Ellington at Newport* (Columbia)
2. Louis Armstrong — *Ambassador Satch* (Columbia)
3. Erroll Garner — *Concert by the Sea* (Columbia)
4. Ella Fitzgerald-Louis Armstrong—*Ella and Louis* (Verve)
5. Shelly Manne and His Friends—*My Fair Lady* (Contemporary)
6. Modern Jazz Quartet—*Fantasia* (Atlantic)
7. Dave Brubeck Quartet—*Brubeck at Newport* (Columbia)
8. Ella Fitzgerald—*Sings Cole Porter* (Verve)
9. Dukes of Dixieland, Vol. 1 (Audio Fidelity)
10. Dave Brubeck — *Brubeck Plays Brubeck* (Columbia)

Best Vocal LP of the Last Year

1. Frank Sinatra—*Songs for Swinging Lovers* (Capitol)
2. Harry Belafonte—*Calypto* (RCA Victor)
3. Ella Fitzgerald—*Sings Cole Porter* (Verve)
4. Four Freshmen — *And Five Trombones* (Capitol)
5. Ella Fitzgerald—*Sings Rodgers and Hart* (Verve)
6. Don Cherry—*Swings for Two* (Epic)
7. Hi-Lo's—*Suddenly It's the Hi-Lo's* (Columbia)
8. Ella Fitzgerald-Louis Armstrong—*Ella and Louis* (Verve)
9. Frank Sinatra—*This Is Sinatra* (Capitol)
10. Frank Sinatra—*In the Wee Small Hours* (Capitol)

By Don Gold

SARAH VAUGHAN has cold feet. She'd like to record an all-piano LP, but she lacks the courage, despite eight years of piano training and experience as vocalist-pianist with the Earl Hines band.

"I've thought of playing more piano, but I always get cold feet. It's always in the back of my mind," she says. "I dig Tatum so much, and Hank Jones, Jimmy Jones, Garner, and Shearing. I practice at home, backstage, when there's time. You know, I'd like to do the kind of piano LP Nat Cole has done," she adds.

Despite the lucrative, satisfying career she has found, Sarah continues to seek other worlds to conquer, including the world of the spiritual.

"You have to have a little soul in your singing," she says. "The kind of soul that's in the spirituals. That's why I'd like to include spiritual material in the sets I do. It's a part of my life. You know, I'm from a Baptist church. Every now and then, when I'm home in Newark, I sing with the church choir," she adds.

"I WANT SO MUCH to do a special album of spirituals, like an Italian wanting to do Italian folk songs. I dig most of the spirituals I know from church, what you'd call the 'old standards', not too many of the new. I'd like to give an all-spiritual concert, too, with choir. Do it up right, like Marian Anderson. She's always been an idol of mine," Sarah says.

From one aspiration, she moves on to another.

"You know what else I'd like to do? I'd like to have a crazy TV show, like Rosemary Clooney's show. I'd have a variety of things, not just jazz. Something of musical value for young and old. It would be fun for me," she says.

It would be fun, she admits, but not quite like the earlier days, before these large-scale hopes, when she joined the Earl Hines band in 1943 at the age of 19.

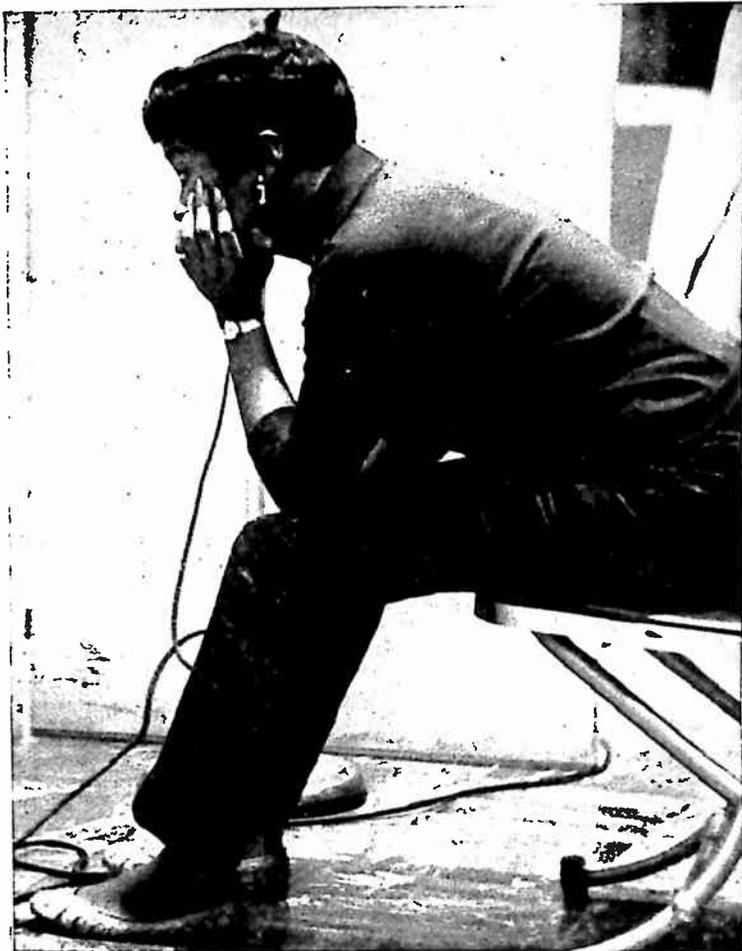
"I never had so much fun in my life as I did singing with Earl," she remembers. "Billy (Eckstine), of course, helped me get that job, by telling Earl about my amateur hour appearance at the Apollo theater. Not only did I learn much about stage presence from Billy, but several other members of the Hines band were like fathers to me. It was a beginning. No money, but much fun. I wouldn't mind going through it one more time."

SHE AND ECKSTINE left Hines and sang together in Eckstine's band. She began recording, first for Continental, then Musicraft. She worked and listened to the jazz innovators. Inspired and encouraged by such people as Charlie Parker and Dizzy Gillespie, she turned to working as a single.

"I thought Bird and Diz were the end. I still do. At that time I was singing more off key than on. I think their playing influenced my singing. Horns always influenced me more than voices," she says.

"All of them—Bird, Diz, Pres, Tatum, J.J., Benny Green, Thad Jones—listening to them and others like them, listening to good jazz, inspired me," she recalls.

Until the late '40s, Sarah went unrecognized by the general public. Then came a Columbia recording contract.



(Herman Leonard Photo)

Soulful Sarah

A Success As A Pop-Jazz Singer,
She Seeks Greater Accomplishment

The efforts of her unofficial fan club began to pay off. She attributes her success to a combination of influences and loyalties.

"Dave Garroway . . . People were telling me about him praising me before I knew Dave," she notes. "He praised me so much, some of his listeners thought we were married. It was the kind of support you can't pay for."

HER MANAGER, and husband since 1947, George Treadwell, played an integral part in her maturation as a singer and increased the number of strolls to the bank.

"Good management has helped me find much of the success I've got. George was the one who helped me all along. There are other loyal ones, too. My right hand man, John Garry, has been with me for 10 years. If he ever left me I'd be out of business. And with my secretary, Modina Davis, around, I don't

have to worry about a thing. I just have to sing," she adds.

Now with Mercury-EmArcy, Sarah can sing. She records pop tunes for Mercury, jazz-flavored sounds for EmArcy. She is aware of happenings in both fields, but devotes most of her listening time to jazz.

"I dig Chico's group, the Modern Jazz Quartet, and some of Mulligan's things," she says. "Doing a Pinky-type tune with such groups would just knock me out."

"I've got quite a record collection at home, jazz and semi-classical. I start listening as soon as I walk in the door. I prefer to have good music around me at all times. Good music? Well, Mahalia Jackson can sing! If she wanted to, she could sing anything well. I dig Doris Day. And I love the way Jo Stafford reads. Clooney can wail . . . Fitz-

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A Como Disc Date

It May Sound Easy On Records, But Perry Is A Finicky Man In The Studio

By Dom Cerulli

ON AN ICY mid-January afternoon this year, Perry Como recorded one of his hottest records.

The session had been called for 2 p.m. in Webster hall. Joe Carlton, RCA Victor pop musical director, and arranger Joe Reisman were there about 1:30. Ray Charles and 14 of his singers already were running through the tricky chorus part of a tune called *Round and Round*.

Mitch Ayres counted noses and handed out the sheet music to two tunes. The third number, *Round and Round*, would be done with just chorus and rhythm.

There were some familiar faces in the recording band: Warren Covington, Bobby Byrne, and Bart Varsalona were running down the trombone parts; Boomie Richman was in the sax section; Tony Mottola tuned his guitar; Jack Lesberg tuned his bass; Jimmy Maxwell and Bernie Glow were among the trumpeters.

Como, in a camel-hair overcoat, blue muffler, and brown pork-pie hat, materialized at 2:20 p.m. in the back of the hall while the band punched through the first tune, *I Accuse*. He stood quietly at the rear, moving only to wave at Mitch and the chorus. Then he walked very slowly across the studio floor to the control room, nodding in time to the music.

HE EMERGED FROM the control room when the band finished and moved among them, chatting and laughing. "Perry, we need a hot singer," Ayres declared. "Here's your hot singer," Como replied, thumping his chest. He went back into the control room and the band went through the arrangement again.

"It sounds fine, Mitch," he said from the control room when they finished. "But don't rush it. It sounds like some of the boys are trying to get away from the others." They did the number again, this time with the chorus clustered around a mike of their own, and with Como singing his part from time to time over the control room mike.

He emerged, humming the tune, and strolled over to the chorus. "Here's what we're doing kids," he said, and started to hum the phrasing he wanted with the group.

Perry retired to the vocalist's partitioned cubicle for the first take at 2:54. He was still wearing his coat and scarf. They came off at 3:55, when he went into the booth for the final take and breezed through the song without a flaw. In between the first and last take, Perry and Mitch and Reisman landscaped the arrangement until it had the beat and the sound that Como sought.

On one take, Como was dissatisfied because he had rushed a line. On another, the brass hadn't come through with guts. (After that take, he told the trumpeters, "Blow now, 'cause I'll

shush you on Saturday." They laughed, and unloaded on the next take.)

HE HAD THE chorus take its part alone and then called to Ayres, "Mitch, tell the kids not to kill themselves, we'll get it in here."

The band ran through the second number immediately after the final take of the first tune. Como stood by Ayres' music stand, working out his phrasing. Then he turned to Reisman, and Joe and Mitch listened while Perry sang different phrases at them. They sang some back to him. Occasionally he would nod.

The first take of the second tune started at 4:28. The second at 4:50. In between, there was more landscaping of the arrangement, constant setting up of balance, changing of mutes. At 4:55 Como switched on the control room mike after having heard the take and said, "Next tune."

Ayres leaned into a mike and said, "Perry, give it one more try. I think we'll get it this time."

Como clicked his mike on and said, "Next tune."

Ayres shrugged and dismissed the band, except for the rhythm section.

For perhaps an hour, the chorus and the rhythm section rehearsed and experimented for the right sound for *Round and Round*. Carlton and Como finally settled for the sound of Terry Snyder's wire brushes on his drum case—after Snyder had demonstrated the sound of brushes on open snare, on cymbals, with sticks on the case, on the snare, on the cymbals; and with sticks to which tiny bells were attached on the case, the snare, and a cymbal.

THE FIRST TAKE of *Round and Round* was started about 5:45. At 6:52, Perry called out, "Okay, thanks everybody." The tune had been recorded.

There had been 15 separate starts, many of them never finished. On some, Perry goofed a word. On others, the chorus wasn't coming over right. On the 10th take, the mikes picked up the sound of a page being turned. After every take, Como returned to his mike



and smiled at the chorus as if to say, "This next one will be it."

Despite the apparent difficulty in setting down the tune, Como was in great spirits and clowning with the chorus members. At one point, there was a longish discussion on how the song should end, with Como and Carlton agreeing that Snyder should keep the rhythm going for a fade-out finish.

Talking about *Round and Round* later, Perry said, "We all thought it would be a hot one." We, in this case, included Carlton, Ayres, Perry, Reisman, and Charles.

"But, if we handed it to an arranger," Como continued, "what could he arrange? There was really nothing there."

"I said why don't we do a row-row-your-boat thing. I started the beat on the piano, and that's what came up with on the record."

By Como's standards, he had to work twice as hard as usual for *Round and Round*, but it has become his 11th million-selling record.

"I like to do about a half-dozen takes when I record," he said. "Then we pick the best one, and that's it."

THE SONGS ARE chosen at a conference with Carlton, Reisman, Ayres, and Charles. Once they're chosen, arrangements are drafted, the band and studio set, and finally Como sees the tune again.

"I don't work at home at all," he said. "Once you know a song too well, you start to fool around with it. At the session, when the band's working on the arrangement, I learn the tune right there."

Como said he had no particular preference in his personal music listening. "I have to listen to everything. Now, take Ronnie (his son). I hear him listening to rock 'n' roll, then *Swan Lake*, then Belafonte, Lord Flea . . ."

"I asked him once which one he liked. He said, 'I like them all.'"

If, in a conversation with Como, the Ted Weems band is brought up, it becomes apparent that he relishes the memories and enjoys talking about them.

"You just can't buy that experience you get singing with a band," he said. "And a couple of records can't give it to you. When the time comes to cash

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Como—And Mo'

Since Perry Como made his first RCA Victor record, *Goodbye Sue*, in 1943, he has had 11 singles that have sold more than 1,000,000 copies.

They are *Till the End of Time*; *Prisoner of Love*; *Hubba Hubba*; *Because*; *When You Were Sweet 16*; *Temptation*; *Don't Let the Stars Get in Your Eyes*; *Wanted*; *Papa Loves Mumbo, Hot Diggity*, and *Round and Round*.

In addition, during one week in 1946, a total of 4,000,000 Como records were pressed.

Self-Promotion: It Pays

By Nat Hentoff

GEORGE WEIN has built his Storyville in Boston into an undeniably major league club. In the process, he has indicated a particular skill in arranging for effective presentation of the talent he books and for its proper promotions.

"The process begins," Wein points out, "with how we buy talent. Of course, we have to take the commercial potential of an artist into consideration, but that alone isn't enough. We can get dates on Fats Domino, for example, but he doesn't fit in with the personality of our room.

"We then have to consider whether the artist is important enough to be exploited. 'Exploitation,' by the way, is not a bad word in the connotation in which I use it. If the artist is worth exploiting, we try to take into account his commercial potential and the desirability of having him in our particular room.

"Every once in awhile, this way of thinking leads us away from jazz. We will occasionally book talent like Josh White, Tom Lehrer, Mort Sahl—three completely different types of entertainers but all of whom are likely to appeal to the people who come to Storyville."

"ANOTHER FACTOR," Wein continued, "is the price of the attraction. There are many attractions we'd like to exploit their first time around, but they want too much to come in. Sometimes, a guy earning a certain amount as a sideman . . . thinks he deserves more money when he gets a new group of his own, but he doesn't realize that at first he's not worth as much . . ."

Wein focused on the various processes of exploitation he uses in Storyville:

"At base, we are trying to break the distasteful reputation the term 'night club' itself has to many people in Boston. I help do it by writing on jazz for the Boston *Herald*, by conducting a credit course in jazz at Boston university . . . In fact, whenever we can, we try to call Storyville a 'music theater.'

"Another way we help dispel the unfavorable connotation of a 'night club' is not to allow any concessions. There's no cigaret girl with baby pandas and no prowling photographer. We also allow no unescorted women at the bar. We do not require a particular standard of dress by our patrons, but the tone of the room is such that a person feels out of place if he's not dressed properly."

STORYVILLE WAS redecorated two years ago at a cost of \$12,000. Wein was asked what specific improvements he insisted on during the redecoration.

The first thing he noted was that "it gave us more space. We feel we'd rather have more table space than bar space, and as a result we seat 360 with about 20 at the bar.



"We put in a whole new speaker system. There is a set of speakers for the back of the room and a set for the front, making it possible to operate on different volume levels for the back and for the front. If an act doesn't like an electronic sound around them, it can cut out the mike in front, and yet the people in the back can still hear."

"We do try to keep our audience quiet," Wein went on. "We talk to them before a performance, and if a group persists in talking, we speak to them during a performance, too. But we also realize that if the performer himself can't basically hold the crowd, we can't hold it for him. As for noisy drunks, we ask them to leave."

WEIN OR HIS representative introduces each performer for each set. There after, the performers govern themselves. If Wein thinks they are not projecting, he makes suggestions but only, he says, with regard to presentation, not music.

Wein is in favor of musicians announcing the tunes but cautions that they ought to talk concisely and clearly.

Wein gives the club free to the Boston Teenage Jazz club for meetings once a month. Eventually, many of the members will grow up into customers, but more to the point, he says, he thinks he is helping thereby to perform a valuable service for jazz and for the community.

"Our regular attractions," he says, "play at Sunday afternoon jam sessions for which we charge a \$2 minimum no matter who the attraction is. These Sunday afternoons are the best time of the week, and not necessarily in terms of business. We try to encourage families to come with their children, and with some attraction like George Shearing, we have 10- or 12-year-olds there. We do not charge the kids a minimum.

"I also help build up the reputation

of Storyville by speaking on jazz at churches, and women's clubs.

"WHEN AN ARTIST comes to town and wants to do radio-TV interviews, his record company distributor will take him around. We appreciate it when an artist does this, but we do not insist on it. I'd rather have an artist perform at his highest level at night.

"We advertise on two regular stations and one FM station, but our spots are casual, not hard-sell. We get a lot of free time on radio and TV by bringing in artists the disc jockeys like. We maintain good relations with the jockeys and invite them down. They appreciate what we're trying to do, and we don't ask them for things.

"Newspapers make up the main part of our advertising budget. The newspaper is still the greatest way of communication for our purposes. We advertise in all the dailies and in the Harvard and Boston university college papers. Our newspaper budget seldom varies; we don't spend that much more on the bigger attractions."

WEIN SAYS THAT he is always trying to build himself as a personality so that his name on a presentation will indicate it has validity.

A theatrical producer, he maintains, operates the same way. Accordingly, he promotes concerts periodically and in conjunction with Storyville. He uses the Storyville mailing list, and the tie-up is "George Wein presents . . ."

STORYVILLE, ITSELF nowadays is playing many more singers, according to Wein. Their appeal is not necessarily limited to jazz fans only—Sarah Vaughan, Carmen McRae, Ella Fitzgerald, Chris Connor, Al Hibbler.

"By working with this kind of policy," Wein claims, "we can book as much jazz as ever, but we don't have to rely on jazz entirely. What I'm doing is packaging our bills in order to have more attractive groupings.

"Recent packages have been Gerry Mulligan with Les Jazz Modes, Charlie Mingus with Jeri Southern, Chris Connor with J. J. Johnson, Anita O'Day with Sonny Stitt. Actually, this way we can introduce more jazz groups. An unknown jazz group will bring no one into the room, but it's possible to package a new unit with a stronger, more commercial name."

The club owner says he has to be careful in buying attractions. If an act does well, it shouldn't be brought back too quickly. "An owner has to learn how to space attractions," Wein explains. By proper spacing, "you can get two or three successful appearances a year out of an artist."

"WE PAY AN artist what he's worth," he says. "We don't try to cheat him, but also, we don't overpay him. And we treat the artist not as an employee but as a contracted entertainer. You should give him the same treatment and consideration as you would give any businessman of stature.

"And so we do not, for example, give the artists rigid time schedules. We might advise them, but generally we tell them to work whatever times out they want. You find that most of them have a sense of responsibility to themselves and to the club. If two groups are on the bill, they work it out between themselves.

"After all, an artist is an equal with you—not a guy who does some work around the place."

(Ed. Note: Cy Baron, co-owner of the Composer, a New York jazz room, was in charge of the Onyx club on 52nd St. in 1942-44. He later managed and booked talent. Baron and Willie Shore opened the Composer on Sept. 23, 1954.)

By Cy Baron

WHAT MAKES A jazz club tick? Like any other business, it takes a combination of several things.

First, you must select a name that ties in with the type of music you're going to sell. Then there's your policy concerning the prices to charge. There are also the customer's comfort to be considered, good food, all the advertising you can afford, a good publicity man who knows about jazz, and a knowledge of how to buy talented musicians and how to put the music on the high level it deserves by giving them a room to play in that has the best sound an environment available.

When exposing a group to the public, advertise them by giving them 100 percent equal billing with the name units. Groups become semi-names or names only after plenty of proper exposure.

THE POLICY OF the Composer was

Jazz Night Clubs Section

What Makes Club Tick?

decided upon months before it was opened. We have the utmost confidence in jazz. People today love jazz and are listening more every day. It is up to the owner to stick to his policy, and to the musician to continue to educate the listener gradually. We haven't even scratched the surface yet.

We have found, with regard to determining our prices, that a \$1 minimum is sufficient in a room such as ours. This brings the customer back time and time again.

Out of our revenue, including this minimum, we pay the salaries of 12 waiters, eight musicians, bartenders, chefs, hatcheck girls, bus boys; rent; advertising; insurance, and publicity.

It makes no sense spending money on publicity and advertising to bring persons into your room, unless you prove to them that you're giving them value. A percentage of repeat business is all-important.

A cover charge is practically an admission charge. We feel our clientele would resent a cover. The patron will spend freely and accept a minimum charge provided it's not too exorbitant. Allow him to spend his money his way, and he'll go way over the minimum all the time.

We arrived at our minimum charge the same way as we set the prices of our drinks—volume against room capacity and overhead.

THE DAYS ARE gone when a club owner could put four, six, or eight persons around a 12-inch table. How can a customer concentrate on the music when his steak or sandwich is in his friend's lap? Today, an owner must sacrifice a little of the volume in order to give service and comfort.

Food is a club's tremendous problem

because its cost is very high. It takes a jazz club at least two years to break in a substantial dinner business. It seems that most persons eat early and wait for the late evening to go out.

Then there's the chef problem. Help! The workers in the kitchen are more temperamental than a leader who has two hit records on which he composed the tunes. Like an agent, food is a necessary evil. The more food you sell, the more you make. Believe me, food is a club's worst problem.

Now to advertising and publicity. Advertising is something you pay for and nobody believes, and publicity is something you don't pay for and everybody believes.

Spread out an advertising budget by picking the magazine or daily paper with the largest jazz audience. Don't be afraid to advertise. It will keep your club's name in front of the people. And above all, pay a publicity agent who knows enough to write about jazz and when and where it's accepted. Cut down where you can in business costs but never on publicity or advertising.

THE PROBLEM OF good talent is not as difficult as most club owners believe—if a club owner really has ears, two of them, tuned in not just for

other help and the musicians, it should be brought immediately to the owner's attention. Put the jazz musician on the highest level possible, and you're putting your club on a higher level. It will help make your club a quicker success.

You'll find in most cases that the musician will help. If you occasionally run into a rough one, get rid of him. Make him understand that his behavior pattern is as important to him as his style of playing. Have him dress neatly and look clean and clean shaven.

A CLUB OWNER who buys talent should, moreover, stick to his convictions. Today there are some club owners who spend thousands on advertising and publicity, and before they can say Jack Robinson, the gig is up, and the group is out of the club. John Mehegan has been at the Composer for almost two years and hasn't hurt us a bit. And other groups play here anywhere from four to 20 weeks at a time.

Above all, don't ever underestimate the listener. When he learns that a club has good talent most of the time, he will come back again and again. Talent will out.

To prove this, here are some instances of the jazz groups and singers, exposed properly by the owners, who were kept in their rooms from three months to a year at a time:

The Eddie Heywood trio, which grew into six pieces at the Cafe Society both uptown and downtown; George Shearing at the Three Deuces; Erroll Garner, first at Tondelayo's and then at the Three Deuces.

Billie Holiday was at the Onyx for 10½ months and then went across the street to the Downbeat. The first few weeks at the Onyx she did no business to speak of, but then it happened, and the place was packed for the next 10 months.

At the Onyx, four parties got up and walked out when Dizzy blew his first chorus. Three weeks later, the place was swinging and packed every night. The whole town was talking about the group.

A MUSICIAN'S contributions to help make a jazz room successful are in good music, neat attire, a pleasant attitude toward customers, and the ability not to take personal problems to the stand.

If he wants an audience to feel what he is trying to convey, he must understand what his own feelings are, or at least appear to have this understanding. This does not mean that he is sacrificing his music. From a musician's point of view, moving with the beat or smiling at an audience means being commercial. Again I say a musician is not being commercial until his music is accepted.

There is plenty of good talent around that hasn't been given proper exposure. To mention a few (and I'm ready to buy them), Bernard Peiffer, Kay Lawrence, Eddie Costa, Hampton Hawes, Claude Williamson, George Wallington, Bobby Corwin, Hank Jones.

Most jazz musicians today are intelligent, clean living, and very sincere and serious about their art. They should be given a chance or they'll go down the drain like hundreds of others I've seen who became disgusted with their agents and club owners.

So for an owner's own sake, he should put jazz and its talent on the high level it deserves. His club will be a success then.

the customer's cash and for his personal likes and dislikes.

Good talent always will prove itself in time if given a chance. It took about six weeks for the first bop group (dirty word, bop; so was jazz in 1929) to take on a bit of momentum at the Onyx club in 1944, but once it was heard it spread like a forest blaze. Provided—and here I go—it eventually becomes commercial. Please let me clarify this so-called awful word: No product in any line of endeavor is saleable unless it becomes commercial. In short, this word means "point of acceptance."

A musician strives for a sound, strives for a pattern, strives for a style.

Then, through proper exposure in the proper showcase, proper publicity and advertising, and maybe getting lucky with a record, he becomes a name product or semi-name. Customers come to buy the product. When the sound, style, and pattern are accepted and sell, get ready—the musician is commercial and everybody hates him—including his sidemen. Even though he hasn't sacrificed his musicianship one chord.

But who cares? The gigs are now specific dates, at a specific price, for a specific time every year. He's commercial but swinging in Lootville.

One of the most important things in making a club successful is the owner's attitude toward his talent. He must explain to his head waiters, bartenders, and managers that these persons who play for a living are no different from them—the other help). As a matter of fact, they are more important than some of the other help.

If any difficulty arises between the

The Ideal Jazz Club

By Gerry Mulligan

I CAN BEST OUTLINE what I feel are the qualities an ideal jazz club ought to have by describing some of my feelings about the clubs I have played in recent years.

For one thing, we no longer play the musical-bar type of room. The problem of having a bar and cash register between you and the audience and of competing against that kind of noise is still a very real one.

In general, proper acoustics is the first step in having an optimum jazz room. An owner should get a place that is big enough without being too big. And he should try to situate the band in such a way that the band is able to make contact with all parts of the room, and is not isolated from any section of the room.

THE SERVICE BAR should be as far from the bandstand as possible. The actual conducting of business should be done as much outside the room as possible. An owner should also try to make the bandstand the focus of the room.

This was done at Storyville in Boston, for example, when they redecorated that club. At Storyville, too, the lighting setup helps to direct attention to the bandstand. The lights are worked on a rheostat so all the lights can be lowered simultaneously to create an intimate quality and to prepare the audience for the music.

The bandstand should be long enough to accommodate various-sized groups easily. I have only a four-piece group without piano, and yet we've worked places where even we have been crowded onstand.

An example of a room whose structure presents problems is the Rouge lounge in Detroit.

There is a bar between the bandstand and the room proper. The ceiling over the bar is higher than the ceiling in the room, and so we have to try to figure out various ways of keeping the sound from bouncing back at us. Ed Sarke-sian, the owner of the room, makes it bearable because he likes music and treats musicians as people, but with obstacles like that in the structure of the room, it's hard to play at your best.

ANOTHER FACET an ideal jazz room should have is a knowledge on the

part of the owner of how to promote jazz talent. In Cleveland, our sextet had set a record at the Loop lounge, and so the Cotton club wanted us. The promotion the latter owner did before we came in was to send out a life story of Chet Baker with my name substituted for Chet's.

He didn't know anything about me or the group. He was trying to cash in on what he figured was a large jazz interest in the city. We did horrible business in the club because he wasn't geared for the kind of class attraction we have been trying to build a reputation as.

DUKE'S BAND was there another time, and we were in town with Basie. We all went over after the show, and instead of trying for the natural publicity that this was a place where all the musicians came, the club tried to charge Basie admission.

Some club owners are nice to me because my band draws for them but have a bad attitude toward musicians in general. This kind of owner treats the star attraction one way and the rest of the guys as second-class citizens. The time an owner's attitude especially counts is when the business is bad for one reason or another.

The owner, then, of an ideal jazz club should like music and then should get to know about it and about the individual groups that perform. If an owner knows and likes a band, he'll know how best to promote it. He'll know how to make use in his promotion of the fact, for example, that one of his units has had a successful European tour, or he'll know how to use the fact that a member of the band comes from a particular city.

AS FOR OTHER promotion, the best ways differ with the city and with the group.

Radio spot announcements are effective, even on a pop show if there are no jazz programs in town, because the people turn on those programs and leave them on. Table cards, as Basin Street used to use them, are very good. The cards should contain biographical information on the group. The people are always interested in the performer.

The group itself can help in that respect. The leader should announce his numbers.

Take Miles Davis. He's had a good group for more than a year and a half, but to some audiences, it doesn't give the impression of being an organized band because he doesn't announce the numbers or talk to the audience. The leader should convey his pride in his men and should want to communicate that pride to an audience.

The fact that few leaders do this is part of the reason there aren't more powerfully drawing bands. Max Roach does speak during a set, and that helps establish a stronger communication between his group and the audience.



LIGHTING IN THE club can be quite important. If the lights stay the same, that's another hurdle between you and the audience. In Detroit, Ed killed all the lights he could on *Funny Valentine* so that there was just a single spot on stage. We played the number the same as we'd played it before, but we broke the room up completely because the audience's attention could be wholly concentrated on this one thing.

I also feel that where it is possible for the group and for the room, it is wiser to book a unit for more than a week or two weeks.

In that period of time, we can only start to establish a relationship with the room and with the people. I would call a month to six weeks a good short duration. If you stayed longer, you'd find besides that attendance might level off around the fourth or sixth week but then it would build up again.

ANOTHER POINT IN the ideal jazz room concerns microphones. The musician should give more thought to mike technique. He should look a setup over before he starts moving it.

If the microphone is used to create false intensity or false presence, it's being misused. If the audience is attentive, it would rather hear the band playing at a natural volume, creating its own blend and then projecting that blend as a whole.

A lot of musicians don't realize that a solo horn blowing loudly right into the microphone distorts the sound and creates an imbalance in the band.

These are some of the things both the club owner and the musician ought to have in mind if their goal is as ideal a jazz club as is possible.

Rent Mann

New York—At a recent Town hall jazz concert, Al (Jazzbo) Collins was trying to fill up a stage wait. Noticing Herbie Mann with a bass clarinet, Al asked expansively, "Herbie, tell us a little about this bass clarinet."

"Well," said Herbie solemnly, "I rented it yesterday from a music store."

Rocketing In Rhythm

New York—A group of musicians, assembled at Junior's, were discussing the amazing amount of recording work being done by some New York rhythm section men.

"Do you know," volunteered vocalist Johnny Hartman, "that when the first record comes back from the moon, Milt Hinton will be on bass?"

Here's Up-To-Date Jazz Night Club List

BALTIMORE

BAND BOX, 1309 N. Charles St. Open seven days a week, including Sunday matinee. No cover or minimum. Harry Smyth, manager.
COMEDY CLUB, 144 Pennsylvania Ave.; HA 3-1270. Open six days a week, including Saturday and Sunday matinees. Cover charge: from 50 cents to \$1. No minimum. Evelyn Dixon, owner.

BOSTON

STORYVILLE, 47 Huntington Ave.; KE 6-9000. Open seven days a week and Sunday matinee. No cover charge. Minimum: from \$2.50 to \$3.50. George Wein, owner.

THE STABLE, 20 Huntington Ave.; KE 6-9327. Open seven days a week. No cover. Minimum. Tuesdays and Thursdays, \$2. Harold Buchalter, manager.

BUFFALO, N. Y.

TOWN CASINO, 481 Main St.; CL 7388. Open seven days a week. No cover charge. Minimum: Saturday only, \$3. Harry Altman and Harry Walters, owners.

CANADA

CAMPBELL'S, 100 Dundas St., London, Ontario; LO 3-4820. Open six days a week. No cover or minimum. George and Ted Campbell, owners.

COLONIAL TAVERN, 203 Yonge St., Toronto, Ontario; EM 3-6168. Open six days a week; closed Sunday. Cover charge: from \$1. to \$1.50. No minimum. G. and M. Lichtenberg, owners.
DOWN BEAT CLUB, 1424 Peel St., Montreal, Quebec; AV 8-1211. Open seven days a week. No cover or minimum. Jack Luterman owner.
EL MOROCCO, 1445 Clusse St., Montreal, Quebec; GL 6139. Open seven days a week. Cover charge: \$1, weekdays; \$2, Saturday. No minimum. F. J. Yandenoil, owner.

STAGE DOOR, 167 Yonge St., Toronto, Ontario; EM 8-5484. Open six days a week; closed Sunday. No cover or minimum. G. Karfalis, owner.

TOWN TAVERN, 16 Queen St., Toronto, Ontario; EM 6-5363. Open six days a week; closed Sunday. No cover or minimum. Sam Berger, manager.

CHICAGO

BASIN STREET, 671 N. Western Ave.; SH 3-9455. Open six days a week; closed Monday. No cover or minimum. Danny Alvin, manager.

BLACK ORCHID, Rush & Ontario; MO 4-6666. Open seven days a week. Cover charge: \$1.50. No minimum. Paul Raffles, Pat Fontecchio, Bill Doherty, owners.

BLUE NOTE, Clark & Madison; DE 2-2247. Open Wednesday through Sunday. No cover charge. Minimum: \$2. Fr. Solofsky, owner.

BRASS RAIL, 52 W. Randolph St.; CE 4-6840. Open seven days a week. No cover or minimum.

CLOISTER INN, 700 N. Rush St.; SU 7-4568. Open seven days a week. No cover or minimum. Paul Raffles, Pat Fontecchio, Bill Doherty, owners.

EASY STREET, 1125 N. Dearborn St. (entrance in alley); WH 4-7478. Open seven days a week. No cover or minimum. Howard Badgley, manager.

1111 JAZZ CLUB, 1111 Bryn Mawr Ave.; SU 4-1111. Open Wednesday through Sunday. No cover or minimum. Nick Alex, manager.

JAZZ LTD., 11 E. Grand Ave.; SU 7-2907. Open six days a week; closed Sundays. No cover charge. Minimum: \$2. Ruth and Bill Reinhardt, owners.

KEY OF C, 2475 N. Clark St.; DI 8-8486. Open seven days a week. No cover or minimum. John Boyle, Rick Mauerer, owners.

LONDON HOUSE, 340 N. Michigan Ave.; AN 3-4920. Open seven days a week. No cover or minimum. Oscar and George Marienthal, owners.

MISTER KELLY'S, 1028 N. Rush St.; WH 3-2233. Open seven days a week. No cover charge. Minimum: Friday and Saturday, \$2.50 (beverages only). George and Otis Marienthal, owners.

MODERN JAZZ ROOM, 7 W. Randolph St.; AN 3-6908. Open Wednesday through Sunday, including Sunday matinee. No cover charge. Minimum: Wednesday, Thursday, Sunday—\$1.50; Friday, Saturday—\$2. Milt Schwartz, Ralph Mitchell, owners.

PREVIEW LOUNGE, 7 W. Randolph St.; AN 3-6908. Open seven days a week. No cover or minimum. Milt Schwartz, Ralph Mitchell, owners; Jack Flaigel, manager.

RED ARROW, 6929 Pershing Rd., Berwyn; GU 4-9670. Open Wednesday through Sunday. No cover charge. Minimum: \$2 on Saturday only. Otto J. Kubik, owner.

SRO CLUB, 101-W. Goetha St.; MI 2-8905. Open seven days a week. No cover or minimum. Jerry Gates, Marty Allen, owners.

CLEVELAND

BILLY'S, Northfield at Emery Rd., North Randall. Open six days a week. Cover charge: \$1. No minimum. William S. Weinberger, owner.

KORNMAN'S BACK ROOM, 1788 E. Ninth St.; CH 1-4651. Open six days a week. No cover or minimum. William S. Weinberger, owner.

LOOP LOUNGE, 414 Prospect; SU 1-4055. Open seven days a week. No cover or minimum. Harry and Dave Bushman, owners.

MODERN JAZZ ROOM, 2230 E. Fourth St.; CH 1-8625. Open seven days a week. No cover charge. Minimum: two drinks a person. Sam and Larry Firsten, owners.

ZEPHYR ROOM, 16706 N. Kingman Rd., Shaker Heights; WA 1-4828. Open six days a week; closed Monday. No minimum. Cover charge: \$1. Jack Nalman, manager.

COLUMBUS, OHIO

CLUB REGAL, 772 E. Long St.; CL 8-7745. Open seven days a week. No cover or minimum. Admission charge for special attractions: 50 cents. David White, owner.

KITTY'S SHOW BAR, 1176 N. High St.; AX 1-8425. Open seven days a week. Cover charge: from 50 cents to \$1. No minimum. Buddie DeLong, manager.

DAYTON, OHIO

APACHE INN, 5100 Germantown St.; ME 0213. Open seven days a week. No cover or minimum. Mrs. Jessie Lowe, owner.

DETROIT

KLEIN'S SHOW BAR, 8540 12th St.; TR 2-9250. Open seven days a week. No cover or minimum. George Klein, owner.

ROUGE LOUNGE, 1937 Coolidge Highway; VI 3-9380. Open Tuesday through Sunday, including Saturday matinee. Cover charge: \$1. No minimum. Ed and Tom Sarkesian, owners.

BAKER'S KEYBOARD LOUNGE, 20510 Livernois Ave.; UN 4-1200. Open Monday through Saturday; closed Sunday. Cover charge: \$1. No minimum. Clarence H. Baker, owner.

LOS ANGELES

HERMOSA INN, 22 Pier Ave., Hermosa Beach; FR 2-7870. Open seven days a week. No cover or minimum. Ed Koci, owner.

PURPLE ONION, 7290 Sunset Blvd., Hollywood; HO 2-5363. Open seven days a week. Cover charge: Thursday, Friday, Saturday, \$1. Minimum: Friday and Saturday two drinks a person. James Kidd, owner.

TIFFANY CLUB, 3240 W. Eighth St.; DU 2-5206. Open Tuesday through Sunday. No cover charge. Minimum: two drinks a person. Max Factor, owner.

CRESCENDO, 8572 Sunset Blvd., Hollywood; OL 5-6480. Open seven days a week. Cover charge: \$1.50. No minimum. Gene Norman, Maynard Sloate, and Joe Abrahams, owners.

400 CLUB, 3330 W. Eighth St.; DU 2-0330. Open six days a week; closed Mondays. No cover or minimum. Harpold, owner.

KEYBOARD SUPPER CLUB, 483 N. Canon Dr., Beverly Hills; CR 5-1244. No cover charge. Minimum: two drinks a person. Earl Malby, manager.

LIGHTHOUSE CAFE, 30 Pier Ave., Hermosa Beach; FR 4-9065. Open seven days a week. No cover or minimum. John Levine, owner.

MIAMI

DREAM LOUNGE, 6985 Collins Ave.; UN 6-6821. Open seven days a week. No cover or minimum. John Maher, owner.

HERBIE'S ROOM, 1845 Alton Rd.; JE 1-9510. Open seven days a week. No cover or minimum. Lou Albert, owner.

RED CARPET, 1410 Alton Rd.; JE 1-3581. Open seven days a week. No cover or minimum. Gene Margolis, owner.

MINNEAPOLIS - ST. PAUL

ALARY'S, 444 Wabasha St. Paul; CA 4-2256. Open Monday through Saturday. No cover or minimum. Albert F. Basi and Lawrence Laner, owners.

CONROY'S, 2210 Hudson Rd., St. Paul; PR 6-2709. Open Monday through Saturday. No cover or minimum. George Conroy, owner.

HERB'S, 324 Marquette Ave., Minneapolis; FE 3-9603. Open Monday through Saturday. No cover or minimum. Herb Klein, owner.

KEY CLUB, 1329 Washington Ave. So., Minneapolis; FE 3-9757. Open Monday through Saturday. No cover charge. Minimum: 50 cents, weekends only.

POINT SUPPER CLUB, 7711 Golden Valley Rd., Golden Valley; LI 5-8221. Open Monday through Saturday. No cover or minimum. Larry Hork, owner.

WILLIAM'S BAR, 403 Hennepin Ave., Minneapolis; FE 8-3353. Open Monday through Saturday. No cover or minimum. Gene Williams, owner.

NEW ORLEANS

DAN'S PIER 600, 600 Bourbon St.; CA 3060. Open Tuesday through Sunday. No cover or minimum. Dan Levy, owner.

SAFARI ROOM, 5047 Chef Menteur Highway; BY 8558. Open seven days a week. No minimum. Cover charge: \$1.25. Walter Williams Jr., owner.

DANNY'S INFERNO, 831 Bienville St.; MA 8531. Open seven days a week. No cover or minimum. Danny Price and Charlie McKnight, owners.

SID DAVILLA'S MARDI GRAS LOUNGE, 333 Bourbon St.; MA 8610. Open six days a week; closed Sundays. No cover or minimum. Sid Davilla, owner.

GORDON NATAL'S LOUNGE, 7716 Chef Menteur Highway; FR 9255. Open seven days a week. No cover or minimum. Gordon Natal, owner.

PADDOCK LOUNGE, 309 Bourbon St.; MA 9648. Open seven days a week. No cover charge. Minimum: 75 cents. Steve Valenti, manager.

NEW YORK

BIRDLAND, 1678 Broadway; JU 6-7333. Open seven days a week. No cover charge. Minimum: \$2.50 (dining room only). Daily admission charge: \$1.80; Monday jam session admission: \$1.25. Oscar Goodstein, manager.

CAFE BOHEMIA, 15 Barrow St.; CH 3-9274. Open six days a week; closed Tuesday. No cover charge. No minimum at bar. Minimum at tables: \$3.50 on Friday and Saturday; \$2.50 other nights. Jimmy Garofolo, owner.

THE COMPOSER, 48 W. 58th St.; PL 3-6483. Open seven days a week. No cover charge. Minimum: \$3.50 on Friday and Saturday; \$3 after 10 p.m. other nights. Cy Baron, Willie Shore, owners.

EMBERS, 161 E. 54th St.; PL 9-3228. Open seven days a week. No cover charge. Minimum: \$3.50, Monday through Thursday; \$4, Friday and Saturday. Joe Howard, manager.

THE HOT CAFE, 5 Cooper Square; GR 7-9650. Open seven days a week. No cover or minimum. Joseph Termini, owner.

HICKORY HOUSE, 144 W. 52nd St.; JU 6-1150. Open seven days a week. No cover or minimum. John Popkin, manager.

METROPOLE CAFE, 725 Seventh Ave.; JU 6-2278. Open seven days a week, including Saturday and Sunday matinee. Cover charge: \$2.50. No minimum. Vincent Liggio, owner.

NICK'S, 170 W. 10th St.; CH 2-6483. Open Tuesday through Sunday. No cover charge. Minimum: \$3. Frank Harvey, manager.

CONTINENTAL LOUNGE, 724 Nostrand Ave., Brooklyn; ST 3-1119. Open six nights a week; closed Monday. No cover charge. Minimum: \$1 on Thursday only. Arthur Scott, owner.

JIMMY RYAN'S, 53 W. 52nd St.; EL 5-9600. Open six days a week. No cover or minimum. Jimmy Ryan, manager.

CENTRAL PLAZA, 111 Second Ave.; AL 4-9800. Open Friday and Saturday nights. No cover or minimum. Admission Friday: \$1.80; Saturday \$2. Jack Crystal, manager.

CONDO, 147 W. Third St.; GR 5-8437. Open six days a week. No cover charge. Minimum: \$3. Eddie Condon, owner.

PHILADELPHIA

BLUE NOTE, 1502 Ridge Ave.; ST 7-1730. Open Monday through Saturday. No cover or minimum. Lou Church, owner.

PEP'S MUSICAL SHOW BAR, 516 S. Broad St.; PE 5-4206. Open six days a week. No cover or minimum. William Gerson, manager.

SHOWBOAT, Broad and Lombard; KI 5-1944. Open six days a week, including Monday and Saturday matinees. No cover or minimum. Herb Keller, owner.

REX HILL INN, Intersection of Routes 73 and 130, Pennsauken, N. J.; ME 8-9340. Open Tuesday through Sunday, including Sunday matinee. No cover charge. Minimum: \$3, weekends only. Harvey Husten, manager.

PITTSBURGH

HURRICANE MUSIC BAR, 1552 Center Ave.; CO 1-9913. Open six days a week. No cover or minimum. William and Birdie Dunlap.

MIDWAY LOUNGE, 630 Penn Ave.; CO 1-9117. Open six days a week. No cover or minimum. Bert Regis J. Henry, owner.

WINDY OVE, Real 71, 12 miles south of Pittsburgh; EL 9334. Open Monday through Saturday. No cover or minimum. John S. Mihailov, owner.

ST. LOUIS

CRYSTAL PALACE, 3516 Olive; JE 5-9708. Open six days a week. No cover charge. Minimum: \$1.50 on Saturday and Sunday; \$1, other days. Jay and Fred Landestam, owners.

MOLINA LOUNGE, 5438 Delmar; PA 1-9114. Open six days a week. No cover or minimum. Johnny Molina, owner.

PLAYDIUM LOUNGE, 349 Collinville Ave.; East St. Louis, Ill.; BR 1-6324. Open six days a week. No cover or minimum. Glen Kannon, owner.

THE SPA, 4511 Delmar Blvd.; VO 1-3111. Open Monday through Saturday. No cover charge. Minimum: (Continued on Page 28)

(Ed. Note: The most unusual phenomenon in the history of American dance bands is the durability of the late Glenn Miller's sound and style. RCA Victor's several special Miller packages in recent years have sold extraordinarily well, and there was instantaneous success of the relatively new Glenn Miller Orchestra under the Direction of and Featuring Ray McKinley.

(The Miller legend has international roots, and the world's largest organization dedicated to Miller is in London—the Glenn Miller Appreciation Society, 5 Great Percy St., London, W. C. 1. This is the story of that organization.)

By Bill Holland

Secretary, Glenn Miller Appreciation Society

WE WERE FOUNDED in the summer of 1950 by a couple of chaps with the idea that there ought to be a Society for Glenn Miller. "After all," they reasoned, "there are fan clubs for everyone of note in show business, and Miller is about the most noteworthy we know.

"What if he is dead? His records are still selling very well indeed, and his music is very much played over the air. We can't very well call it the Glenn Miller Fan club; it's more like an appreciation club."

So we were born. We decided that there wasn't enough Miller for our liking and the only way we could get more was to enlist the help of the great number of enthusiasts there were in England. We couldn't advertise much; we had no cash. However, one or two of the music journals lent a sympathetic ear to our idea and started us off with a paragraph in their columns.

GROWTH WAS slow in those days. There had been a Miller club in earlier years that hadn't gone so well, and naturally persons looked upon us with a certain amount of misapprehension. However, we were too fired with enthusiasm at the time and remained undaunted.

We publish our own magazine every six or eight weeks. One might think, "What on earth could they put in the darn thing?" We started our own discography, such as it was. We had memories of the fabulous army air force band when it was here in England, and we wrote articles on that. We printed a few letters from our few members. And there was a magazine.

To date, we've produced 42 issues of that magazine, *The Moonlight Serenader*, and from the few dozen who read it then, the number has multiplied many times today, to include readers all over the world.

However, back to the early days. We naturally started bombarding the record companies to issue more of Miller's discs and at first were politely met with the usual reply of, "Your suggestion is not impossible but . . . patience, etc."

We must have made rather a nuisance of ourselves. We even submitted a circular that had been sent to our members for completion. We showed that the demand was there.

Meanwhile, we had learned of the Miller Chesterfield broadcast LPs being issued by Victor, and we had gathered quite a lot of discographical details about them.

They Won't Give Up

Miller Name Kept Alive Through Active Society

AT ABOUT THAT time, David MacKay of the Glenn Miller estate became interested in us and gave us introductions to other persons who could be of help. Not long after, we got more Miller discs. We also got a lot more information for our discography.

One of the best things that happened to help us was the Universal-International film *The Glenn Miller Story*. When it was shown here in London, we were fortunate enough to be asked to provide foyer displays in several cinemas.

Articles were written in the music press by many critics, and reviews of the film appeared all over the place. Somewhere, among this dense foliage of print, we managed to squeeze our name. The result was a sudden and very welcome influx of members, both young and old. They all had one thing in common: they wanted to learn all about Miller, from A to Z.

As the film went overseas, so the members poured in—from France, Germany, Sweden, South Africa, Belgium, Holland, Australia, and, most welcome, the United States and Canada.

Although the rush is not quite as great now as it was then, it is constantly being helped by a new record or a reissue of one of Glenn's films. Incidentally, one of our committee members claims to have seen *Orchestra Wives* 22 times and *Sun Valley Serenade* 17.

MANY OF THE LP sleeve notes that have appeared on the Miller issues in this country have stemmed from the pen of our onetime editor, Geoffrey Butcher. He also was responsible for the two Miller limited editions and, lately, the fabulous (that's the only word we know that aptly describes it) air force band album.

Just A Gigolo

Radio-television columnist Sid Shalit of the New York *Daily News* couldn't believe his eyes . . . or his ears.

He attended a rehearsal of the ABC Symphony orchestra for the *Metropolitan Opera Auditions of the Air* show and told his readers he was amazed to find as members of the band Billy Butterfield, Bobby Hackett, peanuts Hucko, Vernon Brown, Arnold Fishkind, and Morey Feld.

Shalit stopped Hackett and asked, "Isn't it unusual for a hipster to be picking up coffee-and-cakes with an operatic symphony?"

Replied the trumpeter, "It's just another gig."

Our greatest achievement to date has been the publication of *A Glenn Miller Discography*, a book which contains 110 pages covering Miller's entire music career, from his early days with Ben Pollack and the Dorsey Brothers and finishing with his finest achievement, the service orchestra.

Originally, this work was compiled by one of our members, Dr. Steven Bedwell, a Canadian now resident in the United States, and added to from our own collection of facts. The whole thing was edited for publication by Butcher. (We'll have to strike a medal for him one day.) Although we are never likely to show a cent profit on this venture, the satisfaction it has given us in getting it published has been tremendous. We are working on a supplement at the moment.

JUST WHEN WE seemed content to spend the rest of our lives on producing the works of Miller (several of our members are hard at work on massive biographies), along comes this man Ray McKinley. We were all acquainted with Ray's prowess from his army air force band days, and we were very pleased to learn that he had been given the job of directing a new Miller band.

We all remembered Tex Beneke, and the music he played and the records he made never will be forgotten. When his Miller band finally finished, we wondered if we'd ever hear another.

Now we have Ray, and from all reports, a really great outfit. We haven't heard much of it in this country. In fact, we have to thank the Voice of America and the U. S. cultural relations office in London for hearing what little we have. However, we like what we did hear, like it a lot. It has aroused fresh enthusiasm not only in this society but also in the dance band business as a whole.

After all, isn't it true that even though musical tastes may change, a good style played by a good band will last? That's what Ray has on his side. The new band hasn't yet made any records, so we understand, but when it does, there will be a good buying public. Of that we are certain.

You might call us a bunch of fanatics, giving up our spare time for something that has no rewards but love of work. Our homes are our offices, and they are scattered over London. When we give a recital, home life is disrupted during preparation.

A well-known critic once remarked, after attending one of our recitals, that he'd never seen such a sincere audience as we had. We think that remark hits at the foundation of why we are so successful, or still in existence. We can listen to and enjoy all kinds and styles of music. But the one that comes out on top, for us at any rate, is that of the late and great Glenn Miller.

the hot box

By George Hoefler

FRANK R. BILLINGS, known as Josh to any musician or jazz fan familiar with the Chicago scene between the years 1925 to 1940, died a month ago. He had the distinction of being "a career jazz fan" dedicated to righteous music, Eddie Condon, liquor distilled from rye, barley, or maize, and the Wilt luggage shops.



Josh was born in Chicago around 1903 to two doctors. Billings Memorial hospital at the University of Chicago attests to the fame of his progenitors.

Early in life young Frank showed evidence of being a natural-born Bohemian. He was an artist of better-than-average talent and tried to capture the rhythm of Chicago's south side in drawings. After he got in with the Chicago jazz gang (Condon, Mezzrow, Freeman, Tough, etc.) his time got to be taken up with keeping up with the free and easy atmosphere.

Unlike most jazz fans, Josh attained the status of an active musical participant, and that is where his appreciation of the Wilt luggage shops comes into the picture.

IT HAPPENED back in 1928, when Chicagoans left the Windy City for New York, leaving Mezz Mezzrow and Josh behind. These two felt completely deserted, but not for long, for they managed to "borrow" a car and follow the so-called Austin High gang. Mezz gives a vivid description of their fantastic journey in his *Really the Blues* biography.

When the two left-behinds arrived in Manhattan, they found the boys had lost their big chance after playing the Palace for a week accompanying a dance team. They were out of work, completely discouraged, in hock for their rent, and eating canned tomatoes.

It was at this stage of the game that they decided to revive the Mound City Blue Blowers, a vaudeville act that had done wonders for Red McKenzie, Jack Bland, Frankie Trumbauer, and Dick Slevin around 1923-'24-'25. The act had toured the U.S.A., Europe, and recorded for the Brunswick label.

Billings had a clever mechanical mind and the boys had frequently used his Jules Verne talent for opening the locks of liquor cabinets and devising soft-playing needles for their phonographs. He contrived a place for himself in music by rigging a suitcase to act as a drum. Condon in *We Called It Music* describes the Billings technique: "for soft effects he covered the case with wrapping paper, which he wrinkled and then stroked with whisk brooms. For bass effects he kicked the suitcase with his heel." In the months that followed Frank caused considerable consternation up and down Fifth Ave. as he tested prospective suit cases by walking into the shop and tapping, slapping, and kicking the bags.

THE BLUE BLOWERS consisted of Red McKenzie playing a comb covered with tissue paper, Jack Bland on guitar, Eddie Condon on banjo, and Billings. They played many fashionable cocktail parties, spent nine months at John Perona's Bath club and worked the Stork club several times when these places were speakeasys, and augmented with Jack Teagarden and Al Morgan on bass in September, 1929, they made *Tailspin Blues* and *Never Had A Reason To Believe in You* for Victor.

Two years later, in June, 1931, they made four sides for the Okeh company. This date also included Coleman Hawkins, Muggsy Spanier, Jimmy Dorsey, and Jack Russin playing piano. These sides were *You Rascal You*, *Darktown Strutters Ball*, *Georgia On My Mind*, and *I Can't Believe That You're in Love with Me*.

One of the best paying jobs in music that Billings held down was that of band boy for Ray Noble's Rainbow Room orchestra in mid-1935. This was the band with Bud Freeman, Claude

Thornhill, Glenn Miller, Will Bradley, Pee Wee Irwin, and others, Billings sole duty, for which he made \$75 a week, was to gather up all the instruments once a week and move them by freight elevator down to the radio studio. After Noble's weekly Coty broadcast he returned the horns to the stand and was free for another seven days.

Billings finally got a steady job in the lithography field and went on the wagon in 1940. At first he worked in Chicago and in 1945 he came out of musical retirement to play concerts for John Steiner at the Uptown Players theater. He appeared with his own trio called Josh Billings Baggage Busters with Tut Soper on piano and Jack Goss on guitar.

After Eddie Condon opened his club on Third St. in New York's Village, Josh moved back to New York, and became a fixture as a sober overseer of the Condon menage. He had a good job as a lithographer and added sports cars to his activities. Until recently he made Floral Park, Long Island, his headquarters, but got tired of making the long journey to Condon's and finally moved back to town.

A book of jazz lore passed out of existence without being written when Josh finally left Condon's.

counterpoint

By Nat Hentoff

A RECENT SURVEY of the questioning readers of this magazine indicates a substantial rise in the percentage of those who collect classical recordings in addition to jazz.

Accordingly, I juggle even fewer qualms than usual in writing an occasional column on that side of the budget. The result of survey surprises me not, since it has long appeared inevitable to me that a listener with the imagination and ear to receive a message from Louis and Bird and Miles will in time search as well among the works of Bach, Bartok, and Beethoven. I would be surprised only if there were a significant increase in the number who dig Joni James and Bill Haley.

For several years, the most important influence on a large number of young European composers has been the late Anton Webern, the first pupil of Schonberg. In this country, however, his works are rarely performed, and until now, only two of his compositions have been available on LP.

Now, Columbia has released—in one of the most emotionally and intellectually stimulating events in the history of recorded music—the complete music of Webern in four 12" LPs under the direction of Robert Craft. The album includes an excellent folder of detailed notes by Craft (Columbia K4L-232).

THE ACHIEVEMENT is another indication of the stature of Goddard Lieberson, president of Columbia. Obviously, it will be a long time before

this collection will break even financially, but Lieberson felt that the project was part of the responsibility of a major label. Can you imagine Victor underwriting this kind of undertaking?

The late Alban Berg, a close associate of Webern and Schonberg, is for me a shatteringly powerful composer, and I trace to him several musical experiences that have hit me as deeply as Bessie Smith and Bird.

There is at last a probing book in English on the man and especially his work. H. F. Redlich's *Alban Berg: the Man and His Music* (Abelard-Schuman, \$5, 316 pp., indexed, musical illustrations) is, I feel, the best book of its kind since Halsey Stevens' work on Bela Bartok.

A musician I admire enormously as a master of his instrument and as a giant of a man is Pablo Casals, who, as I write this, has been stricken with a heart attack at 80. Casals, the paragon cellist of the century thus far, is also a man with the integrity to refuse to perform in the Spain he loves so long as Generalissimo Francisco Franco remains in power.

In *Conversations with Casals* (Dutton, \$5, 240 pp., indexed), J. M. Corredor has sensitively and intelligently drawn from Casals opinions on a considerable range of subject matter from his life and his music.

The point is not whether one agrees with all or even most of Casals' views. This is a rare chance to meet a mind and spirit that reminds us of what man is capable. The James Eastlands somehow seem less terrifying a testimony of the human condition when one also can know, even from a book, a Casals.

Down Beat

music in review

- Jazz Records
- Popular Records
- Tape Recordings

- Blindfold Test
- High Fidelity
- Jazz Best-Sellers

- In Person
- Radio-TV
- Films

popular records

SHARKEY BONANO—LIZZIE MILES

The earthy swing of Lizzie Miles makes this New Orleans collection, *A Night in Old New Orleans* (Capitol T 792), an aural delight. Among the tunes she hammers out are *A Good Man Is Hard to Find*, *Salty Dog*, *Bill Bailey*, *Darktown Strutters' Ball*, and *Lizzie's Blues*. She is also present in the background of nearly every other track, whooping the boys in the band to greater efforts.

The instrumental tracks are good-humored New Orleans style, with suitable solos by unidentified personnel. But it's Lizzie makes this one shine. She sings *Good Man, Bill*, and *Ball* in English and Cajun French. A very happy record; so happy, in fact, my wife has added it to her private stock, where it ranks with *My Fair Lady*, *'Ere's 'Olloway*, and *Lotte Lenya Sings Kurt Weill*. Fine company all around. (D. C.)

EDDIE CANO

An agreeably paced collection of six tunes by Cole Porter and six by Cano, *Cole Porter and Me* (RCA Victor LPM-1340) mixes the Latin rhythms and the current harmonies with due deference to each. Here, the Latin beat is not always pulsing. The group breaks into 4/4 and uses the Latin beat to underline a chorus or to build a climax.

It's generally swinging, intelligent music. Too bad the notes aren't. No personnel is listed, although the liner essay does profile Cano quite adequately. Among the tracks: *Love for Sale*; *Get Out of Town*; *I Love You*; *It's All Right with Me*, and *I Get a Kick Out of You*. The Cano sextet occasionally takes on a Shearing sound, but it seems rather the result of the group's instrumentation rather than any conscious attempt. (D.C.)

RAY CHARLES SINGERS

Sing a Song of Paris (M-G-M 12" LP E3484) is a delightfully sustained collection of 17 songs of love and children associated with Paris. Some, like *April in Paris* and *Mam'selle*, present Paris as seen through travelers' eyes. The others are home-sprung and include *La Seine*, *Mademoiselle de Paris*, and perennially fresh essentials like *Frère Jacques*, *Au Clair de la Lune*, and *Sur Le Pont D'Avignon*.

For buyers who have eschewed previous French collections, all the lyrics are in English. There is aptly flavored, accordion-tinged backing and beautifully articulated, fine sounding singing by Charles' characteristically precision-warm singers. The musicians were Dick Hyman, accordionist Nick Perito, guitarist Tony Mottola, harpist

Janet Putnam, bassist Frank Carroll, and drummer Bob Rosengarden. An excellent buy. (N.H.)

DICK HYMAN

September Song (Proscenium 12" LP 4001), *Autumn in New York* (Proscenium 12" LP 4002), and *Conversation Piece* (Proscenium 12" LP 4003) are collections of the music of Kurt Weill, Vernon Duke, and Noel Coward respectively.

Hyman plays solo piano and provides an appealing triptych of some of the superior popular songs of the last three decades or so. The sets were recorded by Dick from three (the Duke) to five (the Weill) years ago for Classic Editions but were never reviewed here.

The arrangements are his own and indicate his reservoir of resourcefulness, ranging, for example, from a Debussyian approach to a stride piano in the Duke tunes.

There are good notes by George McIver for all three, and excellent Bill Hughes cover photographs for the packaging under the Proscenium aegis (part of the MMO family). The recording is overechoy, leading to a hollow effect, but by and large, these are very able recitals in their field, particularly the first two. (N.H.)

MARTHA DAVIS AND SPOUSE

I can't imagine two more delightful persons than Mr. and Mrs. Calvin Ponder, who are *Martha Davis and Spouse* (ABC-Paramount 160). Martha plays punchy piano, and her spouse plucks happy bass. Together they sing, kidding the songs and themselves with equal zest. There are a dozen very happy tunes here, including *Two Sleepy People*; *Mine*; *I'm Gonna Sit Right Down and Write Myself a Letter*; *Umbrella Man*, and *I Like the Likes of You*.

Martha sings *Back Street* with a bluesy feel, and pumps new life into *The Surrey with the Fringe on Top*, the lone instrumental in the set. The sound is excellent. And the cover picture of the couple is too much; just like having another track in the album. (D.C.)

NELSON RIDDLE

Hey . . . Let Yourself Go (Capitol LP T814) is a dance session with Nelson Riddle's studio band. The arranger-conductor who has worked so well with Nat Cole and Frank Sinatra presents a dozen danceable arrangements, including *Let's Face the Music and Dance*; *You Leave Me Breathless*; *Have You Got Any Castles, Baby?*; *You're An Old Smoothie*; *Darn that Dream*, and the title tune.

The LP, according to the ridiculously brief notes, is an "answer to the demand for more of these carefree, up-tempo rhythms." The tunes, as a result, are crisply arranged in dance tempos. The orchestra utilizes reasonably tasteful strings and has a definite rhythmic impact. Unidentified soloists are given brief opportunities to speak for themselves and include trumpet (Harry Edison?), trombone, tenor, vibes, guitar, and violin (Stuff Smith?).

In its own terms, this album succeeds. It provides reasonably fresh dance sounds by Riddle, ably performed by capable studio men. (D.G.)

RUTH PRICE

First time through, neither *The Party's Over* (Kapp KL-1054) nor *Ruth Price Sings* (Roost LP 2217) made any impact, one way or another. But on repeated listenings, a definite pattern evolved. A feeling persists that Miss Price has explored these songs thoroughly, and then given each one her full and complete efforts.

I would say, however, that her style is still evolving; that she is still working toward her musical identity. There are occasional lapses in pronunciation, but these seem part of the pattern of evolution. On the Kapp album, where she is accompanied by the Norman Paris trio and quintet, there is a handsome mounting of *Street of Dreams*, a neat version of *By Myself*, and a quite moving *If I Love Again*. On the Roost collection, attractively backed by the Johnny Smith quartet, she sings an admirable version of the fine Harold Arlen-Truman Capote song from *House of Flowers*, *Sleeping Bee*, and a pretty *This Heart of Mine*.

The Kapp album seemed her better showcase, perhaps because the selections are torchier in nature, and that is, at present, her strong point. The Roost cover, though, is the handsomer. (D.C.)

THE TARRIERS

A mixture of calypso and folk tunes make up *The Tarriers* (Glory PG 1200). Among the 14 tunes are the calypsos *Pretty Boy* and *Banana Boat Song* and the folk tunes *I Know Where I'm Going*; *Drill, Ye Tarriers, Drill*; *Lonesome Traveler*; *Those Brown Eyes*, and the blues-edged *Trouble in Mind*.

Erik Darling, Bob Carey, and Alan Larkin apply a gloss to the tunes which is always tasteful and quite commercial. There are even a couple of chuckles in *Rock Island Line*, *Drill*, and *Acres of Clams*. The sound is good, although there was some surface hiss on my copy. (D.C.)

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

Bonano - Barbarin - Mathews - Girard

RECORDED IN NEW ORLEANS, Vol. 1—Good Time Jazz 12" LP L-12019: Second Line; Look What You Missed; Panama; Too Late; We'll Meet Again; Dooky's Doing His Dance; Bugle Call Rag; Walk Through the Streets of the City; Maryland, My Maryland; Dr. Jazz; Liebestraum; Son.

Personnel: Tracks 1-3: Sharkey Bonano, trumpet, vocals; Jack Delaney, trombone; Pete Fountain, clarinet; Jeff Riddick, piano; Arnold (Deacon) Loyocano, bass; Paul Ferrara, drums. Tracks 4-6: Paul Barbarin, drums, vocals; John Beal, trumpet; Welfin Thomas, trombone; Willie Humphries, clarinet; Lester Santolugo, piano; Edmond Souchon, banjo, guitar; Richard Alexis, bass. Tracks 7-9: Bill Mathews, trombone; Ernie Cagnolatti, trumpet, vocal; Albert Burbank, clarinet; Octavo Crosby, piano; Richard McLean, bass; George Williams, drums. Tracks 10-12: George Girard, trumpet, vocals; Bob Havens, trombone; Harry Shields, clarinet; Bob Discou, piano; Bob Coquille, bass; Paul Edwards, drums.

Rating: ★★★★★

Wiggs-Pierson-Pecora-Hug

RECORDED IN NEW ORLEANS, Vol. 2—Good Time Jazz 12" LP L-12020: Callatin Street Grind; Sweet Substitute; Everybody Loves My Baby; Gettysburg March; In Gloryland; Bill Bailey; Albany Bound; Zero; Struttin' with Some Barbecue; My Old-Time Sweetheart; Doodle Doo Doo; Dixie Bug.

Personnel: Tracks 1-3: Johnny Wiggs, cornet; Emile Christian, trombone; Raymond Burke, clarinet; Armand Hug, piano; Edmond Souchon, guitar, bass, vocals; Sherwood Mangiapane, bass; Santo Pecora, drums. Tracks 4-6: Eddie Pierson, trombone; Albert Walters, trumpet; Joseph Thomas, clarinet; Jeanette Kimball, piano; Albert French, banjo; Sidney Brown, string bass; Louis Barbarin, Sr., drums. Tracks 7-9: Santo Pecora, trombone; William Galfaty, trumpet; Lester Bouchon, clarinet, tenor, bass sax; Ronald Dupont, piano; Chink Martin, bass; Paul Ferrara, drums. Tracks 10-12: Hug, piano; Phil Darois, bass; Charlie Duke, drums.

Rating: ★★★★★

Much credit is due Good Time Jazz for asking the New Orleans Jazz club to record this series of proofs that traditional jazz in that city is still alive, still entertaining, still rather diversified, and sometimes moving. The supervisor of the sides was Dr. Edmond Souchon, the continually enthusiastic New Orleans jazz historian, banjoist, guitarist, and expert surgeon.

There is not the space to try a detailed examination of each of the eight groups. I think, however, that any of you with a taste (whether beginning or developed) for the New Orleans and Dixieland jazz language will find more than enough kicks in the sets to warrant their purchase. For the most part, in the playing and in the occasional singing, there is the individual expressive warmth and the collective, relaxed pleasure in blowing that make this a happy idiom, even often paradoxically in the blues.

There are rough sections (like a Mathews *Maryland* that Doc Souchon should have recut), and there is not a great soloist in the lot. But there are a number of good jazzmen here to whom this way of playing jazz is as natural as their speech accents, and the overall effect is like a series of good tankards of ale in contrast, let's say, to the bonded bourbon of Louis or Bechet.

Particularly valuable is the chance these sessions gave to several largely

ignored New Orleans veterans to be heard, men like Mathews, Pierson, Hug, Wings, etc. And the repertoire is well balanced. There are some standards, a couple of marches (dig *Gettysburg* for the flavor of how this aspect of New Orleans life probably used to be), a couple of adapted spirituals, and some attractive new melodies, especially the four by Paul Barbarin in the first volume. There is clean engineering by Lou Wachtel and first-rate packaging. Particularly noteworthy in the latter respect is the Currier & Ives lithograph of steamboats on Vol. 1. This series is a worthwhile complement to the activities of Joe Mares Jr. of the Southland label. (N. H.)

Ray Brown

BASS HIT!—Yerve 12" LP 8022: Blues for Sylvia; All of You; Everything I Have Is Yours; Will You Still Be Mine?; Little Too; Alone Together; Solo for Unaccompanied Bass; My Foolish Heart; Blues for Lorraine.

Personnel: On *Little Too*; *All of You*; *Everything I Have Is Yours*, and *Alone Together*—Brown, bass; Harry Edison, Ray Linn, Pete Candoli, trumpets; Herbie Harper, trombone; Jimmy Giuffe, clarinet and tenor; Bill Holman, tenor; Jack DuLong, Herb Geller, alto; Jimmy Rowles, piano; Herb Ellis, guitar; Alvin Stoller, drums. On the other sides, Conrad Gozzo replaces Candoli, and Mel Lewis replaces Stoller.

Rating: ★★★★★

"First of all, I wanted to make an album that would be worth hearing, musically, that's the most important thing, over-all. After that, I wanted to show that the bass can produce interesting music on its own and for that I would take some solos—but I didn't want the bass hogging the scene, either." Those are Brown's statements in the notes.

This album certainly fulfills the intentions of the artist. It is worth hearing musically, from start to finish, being a neat, tidy, ever-swinging series of arrangements for a medium-large band (12 men) in a rather modern Basie style.

The men on the date are all up to that unusual standard where they can read down the arrangements and produce something worth hearing even if they have not played together enough to develop a group feeling.

The arrangements, all of which were written by Marty Paich, who also conducted the band but did not play piano, are artfully contrived to present the bass in the best possible fashion without relinquishing any inherent swing. And the bass does not hog the scene at all; instead it retires gracefully into the body of the arrangement and lets some fine solos by such as Edison, Giuffe and Geller come forth.

On one side only, the unaccompanied *Solo*, does the bass take over completely, and this number is going to be an object of study by bass players for quite a while. Such a task as an unaccompanied solo is a tremendous challenge. I think that, at least in the sense that this also should communicate to the nonmusician listener, Ray has

Down Beat

fallen somewhat short of his aim here although musicians all will be intrigued by it.

The great driving swing he brings to an ensemble section, his ability to kick along a soloist and his great tone, all of which are shown to a high degree in the other numbers, somehow seem to be more impressive than the sheer dexterity with which he plays on *Solo*.

Brown has such a mastery of his instrument, and the basic honesty with which he plays it is so strong that there is never a moment in the bass sides where he does not do exactly what is needed, where his solos fail to reach the listener emotionally, and where his magnificent beat is not felt.

It may be that the bass itself cannot be made into an instrument for unaccompanied solos (although I have heard Charlie Mingus and a cellist, Janos Starker, do incredibly exciting things unaccompanied). Or it may be that what Ray has attempted here is too complicated to get across to ears unaccustomed to hearing the bass alone. At any rate, this is the only side not completely satisfying, the rest are wonderful, and Ray himself never sounded better. (R.J.G.)

Teddy Buckner

TEDDY BUCKNER AND HIS DIXIELAND BAND—Dixieland Jubilee 12" LP DJ304: West End Blues; Do Lord; Martinique; Wang Wang Blues; Every Night; When the Saints Go Marching In; Didn't It Ramble; Struttin' with Some Barbecue; Lasso Trombone; Honky Tonk Parade; Just a Closer Walk with Thee; Battle Hymn of the Republic.

Personnel: Buckner, trumpet; Joe Darsan-

bourg, clarinet, soprano saxophone; Harvey O. Brooks, piano; Jess Sails, drums; Arthur Edwards, bass; William Woodman, Sr., trombone on eight tracks; John (Streamline) Ewing, trombone, on four tracks.

Rating: ★★ ★

A substantial traditional jazz session marked most notably by the dramatic (but not melodramatic), full-feeling trumpet of Buckner and the liquid clarinet of Darsanbourg with its Louisiana roundness of tone in the lower and middle registers. And Joe also plays good soprano.

It is Buckner's presence that dominates the set. His background for years was with men like John Kirby, Lionel Hampton, and Benny Carter, but he then decided to concentrate on this idiom, playing with Kid Ory for four years and then forming his own combo in 1954. He has been clearly influenced by Armstrong and while he is not likely to be ranked as one of the major trumpeters in this idiom, he blows a clear, powerful, honest, and functionally imaginative horn.

The rhythm section doesn't especially flow but has an infectious beat. The trombones are sturdy, and the ensemble passages are played with zest although some of the figures could be fresher. This tradition, like all others, needn't rely wholly on all the grammar of the past.

There are two Buckner vocals and one by the band. This isn't the band's first album, as the notes imply. Buckner was recorded in concert at the Dixieland Jubilee on Dixieland Jubilee LP 503. Producers of the album are Frank Bull and Gene Norman. (N.H.)

Leonard Feather - Dick Hyman

HI-FI SUITE: Feedback Fugue; Bass Reflex; Wow; Reverboration; Squawker; Tweeter; Woofer; Flutter Wots; Hi-Fi Pie.

Personnel: Tracks 1, 5, 9: Joe Newman, trumpet; Benny Powell, trombone; Jerome Richardson, alto, piccolo; Frank Weas, tenor, flute; Romeo Pangos, baritone, clarinet; Dick Hyman, piano; Oscar Pettiford, bass; Oso Johnson, drums; Don Elliott, vibes, miscellaneous percussion. Tracks 2, 4, 6, 7: Thad Jones, trumpet; Powell, trombone; Richardson, alto, piccolo; Weas, tenor, flute; Phil Bodner, oboe, baritone; Hyman, piano; Pettiford, bass; Kenny Clarke, drums; Bill Barber, tuba (except on *Bass Reflex*). Tracks 3, 8: Hyman, Hammond organ; Eddie Sufzalin, bass; Don Leonard, drums.

Rating: ★★ ★ 1/2

As the titles indicate, this was a somewhat gimmicky project in conception although a fair amount of entertaining music results. On all tracks, there is an attempt somehow to match the title with some part of the execution. For example, *Feedback* is fugal; Newman blows growl trumpet in *Squawker*; Barber's tuba is prominent in *Woofer*; etc.

Withal, composers Hyman and Feather have built several effective note-to-be-taken-too-seriously frame works. I was most intrigued with the second track, a blues in 5/4. There are a number of expert solos, but the ensemble playing rarely seems to catch much fire from the arrangements.

The notes are unusually literate and helpful for an M-G-M album, with comments by both scorers and a short definition of each title. Not a basic LP but one that's fun to have around, particularly if you're an audiophile who is not immune to a certain amount of whimsey. (N.H.)



1 Shelly Manne, Friends
My Fair Lady
Contemporary 3527

2 Ella Fitzgerald
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Verve MGV-4002-2

3 Erroll Garner
Concert by the Sea
Columbia 883

4 Duke Ellington
At Newport
Columbia 934

5 Ella Fitzgerald
Cola Porter
Verve MGV-4001-2

6 Modern Jazz
Quartet
At Music Inn
Atlantic 1247

7 Miles Davis
'Round About Midnight
Columbia 949



8 Duke Ellington
Drum Is a Woman
Columbia 957

9 Miles Davis
Walkin'
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10 Four Freshmen
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Capitol T 483

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11 Four Freshmen <i>Four Freshmen and Five Trombones</i> Capitol T 743	12 Metronome All-Stars Clef MGC-748	13 Chico Hamilton Quintet Pacific Jazz 1225	14 Ella Fitzgerald-Louis Armstrong <i>Ella and Louis</i> Verve 4003	15 Chris Connor <i>He Loves Me, He Loves Me Not</i> Atlantic 1240
16 Nat Cole <i>After Midnight</i> Capitol T 782	17 Erroll Garner <i>Most Happy Piano</i> Columbia 937	18 Milt Jackson <i>Opus de Jazz Savoy</i> MG 12036	19 Count Basie <i>April in Paris</i> Verve MGV-8012	20 George Shearing <i>Latin Escapade</i> Capitol T 737

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Chico Hamilton

CHICO HAMILTON QUINTET—Pacific Jazz 12"
 LP 1225: *I Know*; *Channel #5*; *Beanstalk*; *September Song*; *Siete-Cuatro*; *Mr. Jo Jones*; *I Know*; *Satin Doll*; *Lillian*; *Reflections*; *Solo Winds*; *Caravan*.

Personnel: Chico Hamilton, drums; Fred Katz, cello; Paul Horn, alto, flute, clarinet; John Pisano, guitar; Carson Smith, bass.

Rating: ★★★

The whole point at issue with the Chico Hamilton quintet is whether such a group, without the contrasting qualities of the piano, can produce enough difference in musical coloration to avoid monotony in tone and whether the cello, bowed, can swing.

When the Hamilton group first appeared, there was a tremendous shock value in its unusual instrumentation and ideas. At that time the combination of Hamilton and Smith and Buddy Collette also produced some excellently swinging solos with a close tie to the fundamentals of jazz. Now, however, the group is out with its third LP, and by now the quality of shock has diminished (much as has happened with the George Shearing quintet) and the limitations of the group are more obvious than its virtues.

The greatest virtue this group possesses is an extraordinarily high standard of musicianship which results in everything being well played at all times.

The current personnel (Pisano for Jim Hall on guitar and Horn for Collette) maintains the high standard of the previous one. However, by its very nature monotony is unavoidable, if not in emotional content, then in color and variety of sound.

There continues to be a restraint to this group which seems to be contingent on the activities of the cello. This circumstance makes it less and less easy to stay with the group at length.

By now it almost appears that the question of the bowed cello swinging has been answered in the negative. Smith is a continually fine bass player; the new guitarist retains the warm lyrical sound of his predecessor; Horn is impressively adept at flute, tenor, alto, and clarinet. Hamilton's drum solos seem to have increased their element of bombast, however.

The most successful tunes on this LP are *Satin Doll*, which swings in a fine chank-chank fashion, *Caravan*, which has an electrifying opening where you can almost see the camels and the drivers and the swaying stacks of Eastern merchandise.

Katz has written two romantic and somewhat overripe numbers, *Lillian* and *Reflections*, which are very well played and pleasantly bland to hear. The group's theme, *I Know*, is used as an opener and closer.

The entire album is recorded extraordinarily well, and there are excellent, literate notes by George Laine whose capabilities I admire even when I disagree with his opinions. (R.J.G.)

Lionel Hampton

JAZZ FLAMENCO—RCA Victor 12" LP LPM 1122: *I've Got a Brand New Baby* (He Encomendado una Chica Estupenda); *Boop City Flamenco* (Flamenco de Boop City); *Lovely Nights in Spain* (Bellas Noches en Espana); *Spain* (Espana); *The Bullfighter from Madrid* (El Torero de Madrid); *Hampt's Jazz Flamenco* (Jazz Flamenco de Hampton); *Tenderly* (Ternura); *Hot Club of Madrid Serenade* (Serenata del Hot Club de Madrid); *Toledo Blando* (La Espada de Toledo); *Flamenco Soul* (Alma Flamenco).

Personnel: Hampton, vibraphone; Bobby Plater, alto; Curtis Lowe, baritone; Scoville Brown, clarinet; Eddie Chamblow, tenor; Walter



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Morris, trombone; Dave Gonzalez, trumpet; Oscar Dennard, piano; William Markel, electric guitar; June Gordon, drums; Peter Hadley, bass; Maria Angelica, castanets.

Rating: ★★½

This LP, recorded in Madrid last year during a Hampton tour, features the Hampton band, a small group (the Flamenco Five) from within the band, and some unidentified Spanish musicians. It is, as the liner notes state, "a crazy, mixed-up album."

Although there is no *Flying Home* here, there is little of worth in its place. The primary fallacy involved is one which assumes that by recording in Spain with a "jazz" group one obtains *Jazz Flamenco*. What emerges from Hampton in Spain is Hampton and castanets, with the latter losing.

With the exception of *Flamenco Soul*, which indicates some absorption of Spanish melodic influence (despite Hampton's Middle Eastern-flavored solo), the performances are very much in the inconsistent Hampton tradition.

New Baby, for example, is blues-based with castanets, complete with a statement from Chamblee's strident tenor and a concluding ensemble blast. *Bop City* and *Jazz Flamenco* are mambo but without the precise interplay characteristic of Prado's.

The horn solos, for the most part, are undistinguished. The most palatable sides feature the small group with Hampton, Dennard, and rhythm. *Spain* utilizes Dennard's functional piano and indicates that Hampton, when restrained, can make musical sense. *Tenderly* features some extended, elaborate improvisation by Dennard and a Hampton solo. *Hot Club*, by the way, could have been reached by the "A" Train.

Six of the tunes were written by Hampton and/or Dennard, Morris, and Gonzalez. They do not serve to further the creative achievement of any of them.

For the lack of Spanish-American integration present, this album could have been recorded anywhere. As far as Hampton is concerned, whatever his aims in touring with a big band, his recording efforts would be more worthwhile if he recorded with musicians of more substantial stature, as he has in the past. These sides are no challenge and, as a result, he has relatively little to say. The diplomatic worth of Hampton's tour and this LP undoubtedly exceed the value of the music itself. (D.G.)

Illinois Jacquet-Roy Eldridge

SWING'S THE THING—Verve 12" LP 8023; *Los Vegas Blues; Harlem Nocturne; Can't We Be Friends?; Act One; How You Met Miss Jones; Lullaby of the Leaves.*

Personnel: Jacquet, tenor; Eldridge, trumpet; Jimmy Jones, piano; Ray Brown, bass; Herb Ellis, guitar; Jo Jones, drums.

Rating: ★★★

Communications have so speeded up the process of cultural assimilation in the Western world in the last 20 years that artists such as Roy and Illinois who, if they had lived in, say, the 18th century, would have spent their entire life spans perfecting their style and getting their message disseminated. Now they find themselves, on the verge of middle age, sort of musical anachronisms.

There is nothing whatsoever wrong with what they play. It is every bit as good as it was when their initial appearance made such an impression.

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my favorite jazz record

(Ed. Note: Following is the second prize-winning letter in Down Beat's regular favorite jazz record contest. The \$10 prize goes to George Kanzler Jr., 606 Hagel Ave., Linden, N. J.)

(You can win \$10, too, by telling Down Beat, in 250 words or fewer, which selection in your jazz collection you'd give up with the most reluctance.)

(Your choice is unlimited; it can be a single 78-rpm disc, an LP, or one track from an LP. Send letters to Down Beat, Editorial Department, 2001 Calumet Ave., Chicago 16, Ill.)

About two years ago I started buying jazz records, almost exclusively of the big-band variety. In those days the only appeal jazz had for me was through big bands. There was something I was looking for in music, and I thought I could find it in jazz. I started listening to small groups and to be truthful they didn't sound like much at the time.

When I bought my first Charlie Parker record, my reaction was immediate and violent. All I heard were mad flurries of notes and cacophonous squeals. The only jazz I listened to after that was Duke Ellington.

About that time I read an excellent article on Lucky Thompson by Nat Hentoff in *Down Beat*. Something about Lucky appealed to me, and I bought a Milt Jackson album on Savoy, *The Jazz Skyline*, which featured Lucky. When I listened to that record, I felt as if I was hearing jazz as it really was for the first time.

I heard the warm, flowing eloquence of Lucky Thompson, and I had a better understanding of the emotions of that great musician. When I listened to the album a second time, I dug Milt Jackson and Hank Jones as never before. The music began to convey a fuller meaning to me, and the trio's beat became a living, breathing, throbbing thing.

More than any other thing, this one record unlocked the door to a greater understanding and appreciation of all great jazz. Now I can listen to Bird and Mingus, Miles, the Messengers, and all the rest; and I can hear their message. I can dig jazz.

(Continued from Page 25)

They are every bit the musicians they were 10 years ago, and yet what they have to say no longer seems to have any relevance. It is tragic. They are left stranded on a plateau which they reached when it was important to get there. But now the main stream of history has gone on by, and they are talking in the language of another era to an ever-diminishing audience.

It is good to hear them. Nostalgic, warm-feeling, and evocative of the good old days. But it is impossible to escape the conclusion that they have made their contribution, and unless they manage to grow and develop and keep in touch with the pulse of the times, they will remain without an audience, though not without fans.

This album offers excellent romantic tenor by Illinois, on *Nocturne* and *Miss Jones* (there is a gorgeous typo in the notes on this indicating that Granz-

ville needs a proofreader), and Roy, on *Atchung* brings back memories of *Swing Is Here*. This is a further indication of the appropriateness of the above remarks. (R. J. G.)

Thad Jones

MAD THAD — Period 12" LP SPL1208: *Jumping for Jones; Bird Song; Mad Thad; Cat Meats Chicks; Whisper Not; Quiet Slip*. Personnel: Tracks 1, 3, 5: Jones, trumpet; Frank Foster, tenor; Jimmy Jones, piano; Jo Jones, drums; Doug Watkins, bass. Tracks 4, 6: Jones, trumpet; Frank West, tenor; Henry Coker, trombone; Tommy Flanagan, piano; Elvie Jones, drums; Eddie Jones, bass. Track 2 has the same personnel as 4 and 6 except for absence of Coker. West is on flute on 6.

Rating: ★★☆☆

Although not quite as cohesively sustained as the previous *The Jones Boys LP* (Period SPL 1210), this meeting of five unrelated Jones (plus two arrangements by Quincy J.) and five "intruders" makes for a satisfying, productive session.

Thad is in his customarily individual, pungently direct form that is particularly marked by his feeling for structure. He strikes me as particularly effective here with mute although his open solo on the last track may be his best of the collection.

The two tenors indicate strongly on this LP that they have evolved considerably as individual voices with a considerable amount to say. Tonally, both have also grown. There never was any problem rhythmically since they appeared on records. Coker is agreeable in his two appearances.

The two rhythm sections make it, although the sound balancing is annoying in the tracks with Jo Jones since the drums are quite overbalanced (listen especially to the first and third tracks). Balance throughout could be better. Both pianists solo with a kind of calm intensity, and Jimmy is an especial pleasure because, for one reason, he's relatively seldom heard on jazz dates since joining the Sarah Vaughan staff.

Both bassists come through impressively for their time and tone. The writing by Leonard Feather, Thad, Quincy, and Benny Golson is attractive. The best contribution is Golson's lyrically appealing *Whisper Not*. The cover is awful, and the title, even though idiomatic, is tasteless. Feather should know better. (N.H.)

Mel Lewis

COT 'CHA—San Francisco Jazz Records 12" LP JR12: *In a Mellowtone; Loose Your Worries Behind; A Winner's Tale; Sir Richard Fare; One Joe Pat; 'Enry 'Igins 'Ead; El Corrito*. Personnel: Lewis, drums; Richie Kamawa, Jerry Coker, tenors; Ed Luddy, trumpet; Johnny Marabuto, piano; Dean Reilly, bass; Pepper Adams, baritone.

Rating: ★★☆☆

San Francisco Jazz's second LP is a warm septet session with able, functional writing by Bill Perkins, Lennie Niehaus, Adams, Coker, and Marabuto. The best soloists are the three reed men. Adams is developing into an important baritone soloist. His ideas flow cohesively, and his tone is agreeable although it could be fuller. Both tenors play with unusually sustained relaxation on this session; both have stories to tell, and both have tones in the *Brothers'* tradition but somewhat softer than, say, Zoot Sims or Al Cohn. I would prefer a degree more of bite and iron in their work, but for their chosen

way of speaking, both project emotional and ideational quality.

Leddy is an accomplished lead trumpet, but as a soloist, he lacks authority and an amount of building fire although he is tasteful and controlled. His solo on the last track should have been recut. Lewis is excellent in the rhythm section, and although this is his date, he restricted himself to the role of "time keeper and tempo setter."

The piano was out of tune for reasons detailed in Pat Henry's informative notes, but Marabuta comps helpfully, and his solos are capable if not memorable. Reilly blends well. A virtue of the set is its maintenance of a pulsating, unhurried groove. I would though have liked a little more intensity of heat. (N.H.)

Perkins-Rowles-Freeman-Twardzik
- Hawes - Timmons - Lewis -
Jolly-Haig

PIANIST CALORE!—Jazz West Coast 12" LP JWC-506: *Too Close for Comfort; We'll Be Together Again; Laugh, Cry, Bew, You Is My Woman; I Hear Music; Sonny Speaks; Autumn in New York; I Can't Get Started; Younger Than Springtime; Taking a Chance on Love.*

Personnel in order of tracks: Carl Perkins, Jim Hall, Red Mitchell, Jimmy Rowles, Al Honderickson, Joe Mondragon, Nick Fatool, Russ Freeman, Mondragon, Shelly Manne; Richard Twardzik, Carson Smith, Peter Littman; Hampton Hawes, Mitchell, Mel Lewis; Rowles, Ben Tucker, Mel Lewis; Bobby Timmons, James Bond; Littman; John Lewis, Percy Heath, Chico Hamilton; Pete Jolly, Leroy Vinnegar; Stan Levey; Al Haig, Harry Babasin, Larry Bunker.

Rating: ★★½

Nine different pianists with 10 rhythm sections (Rowles has two shots). Only the sides by Twardzik, Freeman, Lewis, and Hawes have been released before. The result is an instructive variety of styles and sounds. Besides being a pianist's album, this is also, notes Ed Michel, "a collection of rhythm sections working with pianists who, in solo, are still an important part of the unified feeling of a section so essential to basic jazz."

The album was an intelligent device and could well be emulated by other labels on other instruments with preferably all tracks being new. Granz has a few sets like this. My reservations here concern particular choices of tracks. Of the first five, I liked best the unselfconsciously funky *Close* and the flowing, beautifully sounded *Together*. There could have been however, a more fiery, more involved Freeman track, and I would have preferred another Twardzik selection although this one is intriguing. The Hawes jumps brightly, but his work here is rather too brittle for my taste.

On the second side, Rowles blows well on *Sonny*, but he has indicated more sustained invention on other dates. Timmons makes the mistake so prevalent among many young modernists of ornamenting a ballad as if with cake icing and of attacking it besides with the kind of conception more appropriate for *True Story* magazine. John Lewis' *Started* (from the *Grand Encounter* LP) is very well developed but somewhat too deliberate for me. It is, however, an excellent lesson in non-mushy jazz ballad playing.

Jolly's *Springtime* is another sound example of ballad interpretation in a more directly passionate, more full-bodied approach than Lewis'. It's one of the most impressive tracks on the LP, except for its close which becomes too ripe. Haig's *Chance* moves swiftly,

cleanly, and with good conception though Al is capable of more shadings than here. All the rhythm sections make it. The label is part of the Pacific Jazz family. (N.H.)

Max Roach

MAX ROACH PLUS FOUR—EmArcy 12" LP MG 3609B: *Ezz-Thetic; Dr. Free-Zee; Just One of Those Things; Mr. X; Body and Soul; Woody'n' You.*

Personnel: Max Roach, drums; Kenny Dorham, trumpet; Sonny Rollins, tenor; Ray Bryant, piano; George Morrow, bass.

Rating: ★★½

This is the first LP by the Roach quintet since the death of trumpeter Clifford Brown and pianist Richie Powell in an auto accident last June. Dorham, the 32-year-old Texan who has worked with Charlie Parker and

Dizzy Gillespie, and Bryant, 25, the Philadelphia pianist, have replaced Brown and Powell.

The sensibly planned LP provides the group with five tunes for extended blowing; *Free-Zee* is a brief (two-minute) twin-tracked exhibition by Roach on tympani and drums. George Russell's *Ezz-Thetic* is explored in a nine-minute performance, featuring Rollins' uninhibited, free-flowing horn and some fine Dorham, a pulsating, dynamic Bryant solo, and a vivid solo by the incomparable leader.

Just One of Those Things is taken at a frenzied tempo, with Rollins galloping through a long series of two-bar breaks and a full, stimulating solo chorus. *Mr. X* is a rapid-tempo, minor-theme composition by Roach, which inspires a relentlessly driving solo by



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Rollins, a precise, technically fluent passage by Dorham, and a competent Bryant solo, before an exchange of four winds it up.

Body and Soul is given a relaxed, delicate ballad treatment, with Rollins and Dorham sharing the theme-stating opening chorus. Bryant provides a lovely solo. Morrow's opportunity to solo is marred somewhat by mike placement, which results in the inclusion of annoying extraneous sounds. Rollins, in a series of meaningful cadenzas, gift-wraps the ballad.

The 1943 Gillespie tune, *Woody'n' You*, is a medium-tempo romp. Dorham solos with authority, and Rollins contributes a vigorous statement of ideas. There is a brief, tight ensemble sound that makes the group sound like a much larger one.

There is much of value here: Rollins' virile, driving sound, full of top-level conception; Dorham's sharply defined trumpet; Bryant's genuinely maturing approach to the piano, and Roach's ever-present taste, creativity, and drive.

Missing is the excitement of Clifford's horn, the one element needed to give the group additional creative momentum. Dorham is more than merely competent, apart from comparison with Clifford, and could, however, become more of an inspirational factor within the group in time. It is a case of matching Rollins' musical virility or being overpowered by it.

In any case, the Roach quintet is well worth hearing often. (D. G.)

Jimmy Rushing

THE JAZZ ODYSSEY OF JAMES RUSHING, ESQ.—Columbia 12" LP CL 963; *New Orleans; Tricks Ain't Walkin' No More; Baby, Won't You Please Come Home; Piney Brown Blues; Tain't Nobody's Bizness If I Do; I'm Gonna Move to the Outskirts of Town; Careless Love; Doctor Blues; Rosetta; Lullaby of Broadway; Old-Fashioned Love; Some of These Days.*

Personnel: Tracks 1 and 3: Buck Clayton, trumpet; Vic Dickenson, trombone; Tony Parenti, clarinet; Cliff Jackson, piano; Zutty Singleton, drums. Track 2: Rushing, piano; Walter Page, bass; Jo Jones, drums. Tracks 4, 5, 6: Buck Clayton, trumpet; Buddy Tate, tenor; Dickenson, trombone; Jackson, piano; Page, bass; Jones, drums. Tracks 7, 8: Clayton, Ernie Royal, trumpets; Dickenson, trombone; Hilton Jefferson, alto; Tate, tenor; Danny Banks, baritone; Jones, drums; Milt Hinton, bass; Skeeter Best, guitar; Hank Jones, piano. Tracks 10, 11, 12: Clayton, Billy Butterfield, Ed Lewis, trumpets; Urbie Green, Dicky Wells, trombones; Jefferson, Rudy Powell, alts; Budd Johnson, tenor; Dave McRae, baritone; Hank Jones, piano; Jo Jones, drums; Steve Jordan, guitar; Hinton, bass. Rushing sings on all tracks.

Rating: ★★★★★

A tale of four jazz meccas, in all of which Jimmy has worked. Except for *Outskirts*, Jimmy never has before recorded any of the songs. The backgrounds are functional and jumping, and while there are robust instrumental solos, the center of the set is the singing of Jimmy. Rushing is wholly magnificent here and indicates, to my taste, that he has become the leading contemporary male jazz singer (except for Louis when he's not showing all his teeth.)

Note particularly *Tricks*, which is worth the price of a couple of average jazz LPs and will last much longer. Actually, there's something of unusual impact on every track. Jimmy sings with a kicking strength that can come on like the Basie brass section (hear the ending of *Careless Love* or *Some of These Days*). He gets into the blood of the blues (*Piney Brown* or *Doctor Blues*). He can set and keep rocking a muscular groove (*Nobody's Bizness* or *Old-Fashioned Love*).

On all, there is the virile sensitivity, the story-telling authority, and the Rushing sound that at various times somehow also connotes the cries of many kinds of persons who have lived hard but who have lived. Excellent sound and a superb cover drawing by Thomas Allen. The album is a credit to producer Irving Townsend. (N. H.)

Richard Wess

MUSIC SHE DISCS TIE MOST—MGM 12" LP E 3491: *Autumn Leaves; I Didn't Know What Time It Was; Hey Now!; I Got It Bad; Why Shouldn't I?; Somewhere; Give Me the Simple Life; Cabin in the Sky; You'd Be So Nice to Come Home To; Lover Man; Honest Abe; Blues for Samsona.*

Personnel: Wess, piano; Al Cohn, tenor; Frank Rehak, trombone; Nick Travis, trumpet; Jerry Santino, flute and alto; Ole Johnson, drums; Johnny Smith, guitar. Tracks 1, 6, 11, 12. Mundell Lowe, guitar, Tracks 3, 4, 5, 10. Tony Mottola, guitar, Tracks 2, 7, 8, 9. Aaron Bell, bass, Tracks 1, 6, 11, 12; Milt Hinton, bass, Tracks 2, 3, 4, 5, 7, 8, 9, 10.

Rating: ★★★★★

A well-organized series of sessions, this, highlighted by some fluid Cohn blowing, some biting Rehak, and some generally fine Travis. Pianist Wess has *Cabin* all to himself and comes off as a sensitive soloist, particularly in that ballad solo spot. On the jump tunes, he raps out the long, right-hand line.

Although Travis nearly hangs himself a couple of times on *Lover Man*, it is, over-all, a moving and declarative solo vehicle for his horn. Rehak solos effectively throughout. Cohn is booting and at the same time reserved in his solo spots, always blowing with taste and handsome tone.

The writing on the heads is neat and spare and the group achieves a nice, big-band feel. The sound is excellent and the packaging handsome, although the theme of the album is a bit thin. (D.C.)

Jazz Night Clubs

(Continued from Page 18)

mum: two drinks a person, Friday and Saturday only. Elmer Cahler, owner. 4600 Gravois; FL 3-9645. Open six days a week. No cover or minimum. Bert Stewart, owner.

PEACOCK ALLEY, 2935 Lawton Blvd.; JE 1-5888. Every other week open seven days; alternate week open Friday through Sunday. No minimum. Cover charge: \$1. Al Fine, owner.

SAN FRANCISCO

BLACKHAWK, Turk & Hyde Sts.; GR 4-9567. Open Tuesday through Sunday, including Sunday matinee. No cover or minimum. Admission: from 50 cents to \$1.50. John Noog, Guido Cacciani, managers.

THE CELLAR, 576 Green St.; YU 6-5812. Open Tuesday through Sunday, including Sunday matinee. No cover or minimum. Sonny Wayne, owner.

FAK'S II, 960 Bush St.; PR 6-6367. Open Tuesday through Sunday. No cover or minimum. Admission: \$1. George Andros, owner.

HANGOVER, 728 Bush St.; GA 1-0743. Open Monday through Saturday. No cover or minimum. Doc Dougherty, manager.

MACUMBA, 543 Grant St.; EX 2-8151. Open Friday, Saturday, and Sunday. No cover or minimum. Admission charge.

PIER 23, Pier 23, Embarcadero; YU 4-4440. Open Wednesday through Sunday. No cover or minimum. Havelock Jerome, owner.

SALL'N, 99 Broadway; DO 2-9936. No cover or minimum.

TIN ANGEL, 987 Embarcadero; SU 1-2344. Open Monday through Saturday. No cover or minimum. Admission: 90 cents. Peggy Tok-Walkins, owner.

WASHINGTON, D. C.

CHARLES HOTEL LOUNGE, 1338 R St.; N.W.; DU 7-8493. Open seven days a week; entertainment Thursday, Friday, and Saturday. No minimum. Cover charge: 75 cents. Charles M. Flagg, owner.

THE BAYOU, 728 Eighth St. N.E.; LI 4-8918. Open seven days a week. No cover or minimum. Joseph Polunale, manager.

THE BAYOU, 3135 K St. N.W.; FE 3-2877. Open Tuesday through Sunday. No minimum. Cover charge: \$1. Vince and Tony Tramonte, owners.



Previn's Picks

By Leonard Feather

Andre Previn continues to keep one foot firmly planted in the two worlds of which he is a citizen—the Hollywood celluloid cosmos that has earned him security, prestige and Academy award recognition through his work as an M-G-M music director, and the jazz set, in which he finds leave-of-absence enjoyment with a combo in a club.

The last time Previn took a *Blindfold Test* (almost four years ago), and at our subsequent occasional meetings on the coast, I observed that his opinions were apposite, often spiced with humor, and very often remarkably similar to my own, which is something you notice after years of transmitting, via this page, hundreds of opinions to which one's own views are antithetical.

Visiting New York a few weeks ago, Andre took a new test. As before, he was given no information, in advance or during the test, about the music he heard.

The Records

1. Phineas Newborn. *Come to Baby Do* (RCA Victor). Inez James, Sidney Miller, composers.

This is probably the fellow I heard on the coast a few months ago, Phineas Newborn—because of a lot of unison playing in the right and left hand. I haven't heard this record before. I like the tune, which of course is Duke's, isn't it? I think it is extremely elegant, clean playing, and I enjoyed listening to it, but it didn't excite me too much. I'll give it about three stars.

2. Jimmy Giuffre and Modern Jazz Quartet. *Serenade* (Atlantic). David Raksin, composer.

Again, I haven't heard the record, but it's got to be from that album of Giuffre and the Modern Jazz Quartet. Also, it had to be John Lewis' tune, not Jimmy's. I'd better preface this by saying that I think Jimmy is one of the biggest, most important talents in jazz, and, of course, the MJQ is one of my very favorite small groups.

I think in this particular record there was no attempt made to say this was jazz. It's a pretty piece, but I think one of the few times that John's simplicity has gotten the best of him. This is so oversimplified that it didn't get to me too much. However, I can't give a low rating to anything that involves these people, so I'll say four stars.

3. Birdland Dream Band. *That Jones Boy* (Vik). Hank Jones, piano; Jimmy Campbell, drums; Manny Albam, arranger.

I haven't the faintest idea who the band was or the pianist, but I liked it. I'll take a wild stab and say the arranger was Bill Holman. I don't seem to know any of these records, Leonard. The whole thing had a nice feel to it . . . I loved the writing. I didn't much like what the drummer was doing behind the piano soloist, and I'm probably insulting my best friends with this whole thing, but I'd say about 3½ stars.

4. Bob Scobey. *The Girl Friend* (RCA Victor). Phil Stephens, bass; Ralph Sutton, piano; Bob Short, tuba.

I kept waiting for them to get the joke over with. It's a confusing thing—the bass is playing four, and so is the tuba, God help us all! I kept thinking it was one of those things Billy May does very cleverly which I love when he kids around and then gets down to business, but the more this went on I knew they weren't kidding. I'm afraid I found it noisy and pointless. No stars.

5. Bill Evans. *Displacement* (Riverside). Paul Motian, drums.

I can't even guess with this one. It must be a new pianist. I like what he did with the theme—he turned the time around a couple of times in an interesting fashion. This is unfair to the pianist, but I never like piano records where the drummer builds the Empire State building under him. He got in the way so much that I had trouble listening to the pianist.

He's a good pianist, and I think he's a good technician. The time is wonderful, but I think it's just another record in these days of 10,000 releases a week. Two stars.

6. Opus in Swing. *Wess Side* (Savoy). Frank Wess, flute; Freddie Green rhythm guitar; Kenny Burrell, solo guitar; Eddie Jones, bass; Kenny Clarke, drums.

I haven't gotten to the point yet where I can tell jazz flute players from one another. I know it isn't Bud Shank—it must be somebody out here like Frank Wess. I have no idea what this group could be, with two guitars, bass, drums, and flute. I don't much care for the guitar soloist. The flutist was very good. He gets a pleasant sound, and he is always in tune, which is half the battle with a flute player, but I'm afraid over-all it didn't do a thing for me. One star.

7. J. R. Monterose. *The Third* (Blue Note). Ira Sullivan, trumpet; Horace Silver, piano.

I have a dismal feeling I should know more definitely who this is. I'll give you the detriments first. I thought it was terribly sloppily played—not the solos, but whatever ensemble there was, the band wasn't any too happy about it. It's a good trumpet player—sounds

like Miles playing more notes than usual. I didn't like the sax player at all.

It's a shame, because in the old days when there weren't so many hundreds of records, this is a record I might have listened to more carefully, but nowadays, it's just another one of the enormous output that you have to go through every month. I didn't notice the piano—I wasn't paying too much attention. I'd say in comparison with what I have been giving the other people—three stars.

8. Nat Adderley. *Hayseed* (EmArcy). Cannonball Adderley, alto.

That's a crazy record! Do you realize you haven't played one record I'm familiar with yet? That's terrible! I'll take another guess—that's Nat Adderley and Cannonball. It's wonderful . . . They're having a ball on the record and I hate to use a word that's been much overworked and has begun to take on too many meanings, but they're really cookin' all the way through. I enjoyed the whole thing very much. Four stars.

9. Bud Powell. *Coscrane* (RCA Victor).

Oh, no! . . . that must be Wingly Manone playing piano. Surely Bud Powell can't be that sick . . .

I think this is where I make some enemies. One of the things I know I'm wrong about is that I pay a little too much attention to technique. I fully realize that it isn't always necessary for a great jazz improviser, but this thing is really so badly played that I hope the excuse is that they were running out of time and didn't want to make another take rather than saying that the fellow just doesn't know how to play very well.

However, the thing that's confusing is that there are flashes of some awfully good ideas in it . . . It sounds very much like a terribly out of shape Bud Powell. But even if it is, and I consider him the very best of the modern pianists, I'm afraid it's no excuse for this record being released. If it is Bud, it's an injustice to him, and if it isn't Bud, then the fellow should have practiced more. No stars at all.

filmland up beat

By Hal Holly

JAZZ MUSICIANS on camera in Hollywood pix have generally found themselves somewhat in the position of domestics in a mansion: quickly perform better than well; that done, get out of sight. The growth of the music, however, in these peculiar times manifests itself in unwonted ways. Take, for example, the Chico Hamilton crew and their place in *The Sweet Smell of Success*. Not only did Fred Katz, cellist in the quintet, write the score for the group's soundtrack chores but, with the exception of guitarist John Pisano, all the Hamiltonians are seen in prominent spots throughout the film.

Perhaps the most graphic illustration of incidental influence is exemplified by actor Tony Curtis who plays a press agent in the pic. Tony, it seems, became fascinated off camera by the skill of woodwind man Paul Horn, Chico's "front line" alto, tenor, clarinet, and flute. It was the flute especially that apparently caught Tony's fancy, and the actor wasn't satisfied till he

had tested Paul's flute with a few untutored notes.

AS PAUL RELATES. "Once he tried it, he was sold . . . He asked me if I'd give him lessons. I said 'sure,' but told Tony he'd have to get himself an instrument first. Darned if he didn't go right out and buy himself a beautiful flute."

Once they'd begun the lessons, according to Paul, it became quickly evident that Tony Curtis may well have discovered his lost vocation. "That guy is a natural," says Paul. "After only a little instruction he picked up an essential feel for the flute—he has a real flair for it. I really believe he'll make a fine flutist if he keeps up practice. The way he's improving now, don't be surprised if you pick up an album one of these days to find Tony Curtis in the lineup." Believe us, we won't be surprised. In fact, we're just waiting for, say, C. B. DeMille to wail on the old washboard for some brisk discery.

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ON AND OFF THE BEAT: When the Mickey Spillane ode to Mike Hammer, *My Gun Is Quick* (Park Lane Productions) is released in movie form sometime in September, you'll be correct in supposing the musicians visible in the nitery sequence are Russ Freeman, piano; Leroy Vinnegar, bass; Charlie Mariano, alto; Stu Williamson, trumpet, and Richie Frost, drums. Shelly Manne subbed for Frost in cutting the soundtrack but is not seen in the picture.

The Ames Brothers, originally skedded to do the title song in *Man On Fire*, Bing Crosby starrer, have been pre-empted by Bing. The Groaner at first declined to sing the ditty, since then has had the song released as a single by Capitol. Now it's announced he'll warble behind the credits, while the Ames Brothers will deliver their version at the finale. Bing doesn't sing in the film, just emotes—but surely it couldn't be Old Relaxo himself who turns out to be a man afire. Reekon if 'twere, he'd nonchalantly snuff himself out.

Actor Jack Lemmon, currently working in Paramount's *The Mad Ball*, stands revealed as a more than capable pianist, according to enterprising drummer Rick Jones. Jones has discussed with Lemmon plans to make a jazz album when work on the pic is complete.

THEME FROM MGM'S *Raintree County*, epic by the late Ross Lockridge starring Monty Clift and Elizabeth Taylor, emerges as *The Song of Raintree County* by Johnny Green with lyrics by Paul Francis Webster. This is the first time Green and Webster have collabed.

Exchange student Ukonu, currently the rage of Hollywood's bongo set, is featured with his "Afro-calypto" group in Paramount's *Sad Sack*, Jerry Lewis' latest. Ukonu, an African attending UCLA, will introduce an original song in the film titled *Why You Pay?* the lyric to which queries, "Who started charging for the things that are free . . ."

How - far - can - you - go - to - lure - teenagers - to - the - boxoffice department: Mario Lanza was skedded to do a rock 'n' roll number in MGM's *Seven Hills of Rome*. Then the calypso craze erupted. Now Lanza's number has been switched by music director George Stoll to a "calypso Italiano." Explains Stoll, "Mario will do the number as West Indian, but with operatic overtones."

ADDITIONAL NOTES ON CALYPSO BEAT: The Mary Kaye trio has been added to *Boyz n' the City*. Scenes featuring the trio were shot at the Sunset Strip's Crescendo . . . Les Baxter has been set by producer Aubrey Schenck to elf the score of same flick . . . That's "30" from Calypso-land.

Don't Top This

London—The new leading contender for the worst pun of the year in the international music press is *The New Musical Express*, which recently pointed out:

"It is untrue that when he joins the army, Elvis Presley will start as an officer; if there's a commission, it will go to his agent."

Down Beat

heard in person

Harry Belafonte

Personnel: Harry Belafonte, vocals; Danny Barrajanos, drums; Millard Thomas, Vic Messer, guitars, and the Ned Harvey orchestra.

Reviewed: Two sets during the sixth night of a 12-day run at the Town and Country Club, New York City.

Musical Evaluation: Belafonte is at that stage in his career where his audiences become almost impatient to hear their favorites in his repertoire. So it was in this upholstered barn of a club, where easily 2,000 persons jammed at tables, stood along the far walls, and milled in the Hollywood-type lobby wrangling over reservations.

There were audience squeals of delight when Belafonte announced *When the Saints Go Marching In*; *Mama, Looka Boo Boo*; *Jamaica Farewell*, and *Matilda*. The last-named became an audience participation number, running perhaps 15 minutes, with Harry clambering all over the stage and into the audience with a mike, and with the audience joining in the refrain.

The presentation was every bit that of a thorough professional. Belafonte commanded center stage, with the guitars seated together behind him and to his left, and drummer Barrajanos in a corresponding position to his right. Lighting was superior, timed to the exact dramatic instant. The spotlight on *Jamaica Farewell*, for instance, narrowed to a face-illuminating light patch almost imperceptibly during the final lines of the song, and blacked out completely at its end.

Matilda was a ball. The question was: who had the better time, Belafonte or his audience? On *Saints*, it was a similar situation, with Harry plucking the head off the microphone in one quick motion and roaming the stage as he sang.

Also included were *Lead Man Holler*, from the film, *Island in the Sun*; *Hava Nagela*; *Did You Hear About Jerry?*; *Scarlet Ribbons*, and another calypso, *Scratch, Scratch Me Back*.

Although Harry's voice seemed a bit hoarse, particularly during the ballads on the second show, his showmanship more than made up for it. He drew some hearty laughs with a bit about BBC radio in the islands, "where they play the top thousand tunes. This one is 696th on the Hit Parade, 113 notches higher than last week." The audience sang along with him on the tune, *Boo Boo*.

Audience reaction: As stated, the audience would have been delighted had Harry sung the first three pages of the Brooklyn telephone directory.

Attitude of Performers: Belafonte admitted after his shows that he was exhausted. On the day caught, he had been subject of innumerable interviews because the story of his marriage to Julie Robinson had broken in the morning.

He said that with the exception of the Riviera in Las Vegas, this engagement was his final club appearance. He said clubs were too demanding physically and that he will concentrate on

his concert tours, particularly at colleges, in the future.

Commercial Potential: This category is superfluous. Harry has only television left to conquer, and that should come quite soon. And on his own terms.

Summary: So much has been said about Belafonte's success and his artistry, that I think one important point should qualify as a summary here. Harry is no longer considered a great Negro artist. He is a great artist, period. In the long run, that may prove to be more important than the immediate success on all fronts.

—dom

Mel Torme

Personnel: Mel Torme, backed by Joe Parnello, piano; Al DeMarco, bass; Hal Russell, drums and vibes.

Reviewed: Opening night at the Black Orchid, Chicago.

Musical Evaluation: Despite the presence of cameras and cables associated with NBC-TV's *Tonight* show, Torme managed to overcome most distractions, emerging as a precise, poised showman. Coming to town as a single, and utilizing the Orchid's capable house group for backing, Torme offered a well-planned program, slanted to club listeners. There is less of the jazz-oriented effort in Torme today, but much of his past experience is evidenced in his basic approach to his current repertoire.

In his own terms, as a versatile performer, he succeeds.

Torme is a poised, personable, projecting stylist. As a singer he possesses a good many merits. His phrasing is wondrously astute, as it has been for years. His diction is natural, not sloppy. His sense of time, his awareness of the intricacies of rhythm, is a delight.

As a personality, he is a warm, humorous, communicative artist. He establishes and maintains a vital rapport with his audience.

His opening night performance included such ballads as *I've Grown Accustomed to Your Face* and *Looking at You*, up-tunes like *Love Come Back to Me*, *Taking a Chance on Love*, and *Mountain Greenery*, and special material like *Autumn Leaves* with a comic French accent. His sense of humor is evident in a variety of ways, from a bit of Basie-ish piano during *Mountain Greenery* to asides to the audience between tunes. He termed Bethlehem Records "a very religious company" and described his drum efforts as "Mickey Rooney strikes back at Sammy Davis Jr."

His well-balanced program and direct communication with his audience make Torme one of the most appealing contemporary song stylists. His voice remains one of the most fluid, perceptive, jazz-influenced sounds in music.

Audience Reaction: Chicago, Torme's home town, always has welcomed him. This opening was no exception, with a full house indicating unqualified approval with considerable applause and demand for encores. Despite the clatter of *Tonight* preparations, the audience was quite attentive.



Mel Torme

Attitude of Performer: Torme obviously enjoyed a triumphant return to Chicago. He appeared completely at ease on stand, with an appreciable amount of self-confidence. This is reflected in his wonderfully relaxed approach.

Commercial Potential: Torme's potential in many areas is a proven entity. In club dates, motion pictures, television, concerts, and on records, he can captivate an audience. His current act, a kind of hip musical comedy slant, has inherent interest for a broad audience.

Summary: Although Torme is not the uninhibited, horn-flavored singer of old (all those who remember his *Night and Day*, step forward), he is a thoroughly professional entertainer, singing a diversified selection of tunes, playing piano and drums, and creating an informal performer-audience relationship. Musically speaking, his singing is the product of meaningful experience, in and out of jazz. He continues to project with the quality and force which have impressed audiences for years.

A Last Word: Although a full review of sophist Irwin Corey is not appropriate here, it should be noted that he shares the bill with Torme. In brief, he is one of the funniest men on earth.

—gold

Al (Jazbo) Collins, Town Hall, New York

Concert lineup: The Dizzy Gillespie band; George Wallington, piano; Milt Hinton, bass; Gus Johnson, drums; Herbie Mann, flute and bass clarinet; Mat Mathews, accordion; Lee Konitz, alto, and Roy Eldridge, trumpet.

Bob Maltz, the former weekend Huron of the Stuyvesant Casino and Childs Paramount, has begun what promises to be a financially sunny series of Town Hall jazz concerts. He is to be commended, in general, for his choice of artists, but he and his colleague, Collins, have much to learn about production.

Dizzy's bristling, shouting band opened the concert. Collins' less-than-meager introduction of Dizzy and the band was lamely unenlightening.

The band has improved in collective assurance and in the cohesiveness of its roaring strength from its months of traveling. The sections smack with guts but are not innocent of the usages of dynamics. And nobody loafs.

There is also an earthy humor running through the band. Dizzy's hip clowning is all the more effective because it operates within a co-operative



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context. The Stan Laurel-like performance, for example, of Billy Root in the quasi-pantomime section of *Doodlin'* could get him a part in a DeSica movie. And as many times as the members of the band have shaken hands with each other in affable, courtly surprise when Gillespie "introduces the band," they still appear to get kicks out of the charade. This is so enjoyable a band, because for one reason, it so enjoys being a band.

DIZZY IS PLAYING with stirring emotional power and a consistent maturity of conception that makes every detail in his work meaningful. In Lee Morgan, he has a second trumpet soloist who would be a major asset to any modern band. Trombonist Al Gray blows with a fluid guttiness, and Melba Liston, aside from being lovely to look upon, played a solo on *My Reverie* that was quite convincing blend of vigor and lyricism.

In the reeds, Billy Mitchell remains a bursting, muscular soloist of hard heat while tenor Benny Golson, from the little I heard him play, sounds as if he could become a valuable complement to Billy since he has a somewhat softer, modern - Herschel Evans approach. Ernie Henry plays a biting, strong alto, and Root has more personal authority, I feel, on baritone than he used to have on tenor. Billy, incidentally, is leaving as of this writing, and will be replaced by Pee Wee Moore.

The rhythm section is solidly alive with Charlie Persip now one of the handful of superior big band jazz drummers, and Wynton Kelly a creative soloist as well as sturdy section man. Even vocalist Austin Cromer has become somewhat less eclectic and ornate though that kind of seven-layer-cake, deep-voiced romanticism is not to my taste for a jazz band.

After Dizzy's set, there was an embarrassing stage wait. Collins had the off-handed tactlessness to ask Wallington, haplessly waiting for other musicians to show, "to play something, George," for background to wandering electricians and to Jazzbo's equally wandering remarks. If you want background music, hire a theremin.

FINALLY, WITH Johnson, Hinton, and Wallington as a willing if unhearsd house rhythm section, the concert proceeded with a series of short sets by four soloists.

I doubt if there had been a run-through by any of the soloists with the rhythm section, and it seemed as if the rhythm section was finding out the name of each number the instant the number was begun. The promoters have no excuse for this kind of slovenly preparation.

Mann was agreeable on flute, and once he works out more on the bass clarinet, he should find that instrument a congenial one for him. He had some reed trouble this time. Mathews demonstrated again that an accordion can wait and can be played with invigorating jazz imaginativeness. Konitz was exceptionally impressive in the sustained freshness and absorbing continuity of his conception. A Konitz solo is an exercise in listening participation as well as playing creativity, and for the listeners who are willing to concentrate, his work at its best is unusually rewarding.

Eldridge, the fourth featured soloist, projected his customary enormous vi-

perspectives

By Ralph J. Gleason

FROM MIDNIGHT to two a.m. on a Sunday in April, Erroll Garner gave a lesson in jazz piano the like of which I have never heard.



What he actually did was to combine a history of jazz piano from James P. and Fats right on down to Bud Powell in one amazing set.

I have never heard Erroll sound like this. He is always exciting and always groovy to me, but this particular morning he outdid him-

self.

He started right in by playing *Acc in the Hole*—not the Cole Porter tune, but the old rouders number. Erroll's version of this was so compelling that even soft-spoken, quiet, George Wein broke his usual Bostonian reserve to applaud and Martha Glaser was jolted from her normal calm long enough to murmur, "aahhhhhh."

It was really a musical experience. Garner played like he was on trial for his life and had to prove it. And I must say he did. The audience was fascinated, and so were the musicians who were in the house. Ballad after ballad, jazz tunes, band instrumentals, anything. He did Earl Hines, he did Fats Waller, he did Avery Parrish, Bud Powell, he even did George Wein. He played Parker lines like a wild man, and he rocked and rolled the joint until even the bartenders stopped to listen.

IT WAS really too much, and after it was all over, the whole mob was speechless. I don't know what got into him that particular night, but if he ever puts something like that down on LP, look out. It's not just that he gives lessons in rhythm and melody every set. This was something more. He reached a new dimension as a pianist with me that night, and there appeared a glimmer of a new Garner.

Perhaps he is just now reaching the orchestral sound and style he has been striving for. Perhaps he is about to take a giant step and emerge as a pace setter in the jazz field as the next step past Powell and the Tatum school. This is quite possible with the piano, just as similar amalgams have occurred with other instruments. Garner possesses the right amount of basic technique, background, and feeling to bring to modern piano the benefits of the past and combine the two into a new and fuller and more exciting piano style.

I CERTAINLY hope so.

And if those two hours are any indication of what he can do when he wants to, I won't be at all surprised if he does it.

And when and if he does, it will be worthwhile. As it now stands, a good Garner set is one of the most rewarding experiences in jazz today. A set by a Garner going past this could be unbelievable. I know. It was.

tality. Roy's presence conveyed a shout even when he was resting.

—nat

Down Beat

devil's advocate

By Mason Sargent

Folk Checklist: *Yankee Legend: The Story of New England through Its Ballads and Songs* with Bill and Gene Bonyun is the best collection yet of its kind with, besides, excellent notes and sound (Heirloom Records HL-500, Brookhaven, N. Y.) . . . One of my favorite folk singers is the completely unpretentious Pete Seeger, whose most recent collection is *American Ballads* (Folkways FA 2319) which includes complete texts . . . *Greetings from the Tyrol* is a diverting set of "house music" by the seven Engel-



kinder who play more than 120 instruments among them and by the Engel Family as a whole (Vox VX 25290) . . . In *An Anthology of Jewish Song*, Sylvia Schultz sings with warmth and wit in Yiddish and Hebrew with accompaniment by piano, recorder, percussion, and guitar. Notes contain text and translations (Classic Editions 1036, 719 10th Ave., New York City).

Two recent issues by Tradition Records (Box 72, Village Station, New York City 14) sustain that relatively new label's standards of authenticity and thoughtfulness of production: Seamus Ennis sings and plays *The Bonny Bunch of Roses: Uilleann Pipes, Tin Whistle, and Folk Songs of Ireland* (TLP 1013) and Ewan MacColl and Peggy Seeger are heard in *Classic Scots Ballads* (TLP 1015). Both albums are well annotated . . . Another in Capitol's musically illuminating Capitol of the World project is *The Music of Poland* (T 10084), and this time, the notes are of more help than is too often the menager case in this series.

Voices: *Le Vergini*, eight "spiritual madrigals" for five voices by Palestrina are sung with impassioned clarity by the Choir of the Choral Academy, Leco, Italy, on the same program as Palestrina's *Stabat Mater* and *Super Flumina Babylonis*. Liner has text, translations, and sound background notes by conductor Guido Camillucci (Vox PL 9740).

Lovely singing of sustained sensitivity and feeling for the texts can be heard in a program by the Renaissance chorus, formed in 1954 with youngsters from New York's invaluable High School of Music and Art, and directed by Harold Brown. This is music primarily of the 15th and 16th centuries, and the composers are Ruffo, Tallis, Josquin Des Pres, Palestrina, and Hassler, plus one full side of motets from *Choralis Constantinus* by Heinrich Isaac. Good notes but no texts (Esoteric ES-546) . . . Contemporary religious music of drama and sweetness and immediate accessibility is Paul Paray's *Mass for the 500th Anniversary of the Death of Joan of Arc* with Paray conducting the Detroit Symphony orchestra, the Rackham Symphony choir, and excellent soloists Frances Yeend, Frances Bible, David Lloyd, and Yi-Kwei-Sze (Mercury MG-50128).

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radio and tv

By Will Jones

Dear Jack:

Something was wrong. Paris wasn't right. We'd seen it in movies and Cinema, and I don't know how many television shows. Now here it was, the live version, and it didn't seem to come off.

It didn't take us too long to figure it out.

No Gershwin. Not even Offenbach.

It's eerie, Jack, looking at the Eiffel tower and not hearing any background music. Gives you the creeps.

We adjusted in a few days, however, and I'll tell you how

we did it. We started humming to ourselves. Gershwin, mostly. That got us through the hard part, and now we're attuned to the real music of Paris: the roar of motor scooters and two-cylinder Citroens.

I HAVE SOME advice for any TV composer who wants to write some up-to-date background music to use over the film-library shots of Paris. Let him lock himself up in a room full of roaring two-cylinder engines for a day, and if inspiration hits him before the carbon monoxide does, he'll have it.

Now I'm not saying there's no background music in Paris, Jack. There is some. But it comes in unusual places.

I was looking over the radio-TV log in *France-Soir*, for instance, and came across this little ad tucked into the schedule:

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Call SUF 84-20 and you will hear, presented by Phosphatine, the télé-chanson for Wednesday—*Toi Qui Sais* by Michel Emer—sung from 9 to midnight by Edith Piaf.

So I picked up the phone, asked for the number, and golly if Edith Piaf didn't come quivering onto the line singing *Toi Qui Sais*.

Then she and some guy talked, too fast for me to understand. I guess that was about Phosphatine. The hotel phone operator giggled. I asked somebody and was told that Phosphatine is baby food.

SOMEHOW IT'S good to know, Jack, that any time I get the feeling Paris isn't living up to herself, I can go to the phone—first closing the windows to shut out the noise of the little engines—and in a matter of seconds have Edith Piaf sing a sad song to me.

And you don't always have to go to the telephone for a little shot of bolstering background music.

Sometimes it comes right to you, almost as good as like on TV.

Take the other night. We were lying in bed, pooped after a hard day of sight-seeing, and it was kind of late and quiet, with not more than one little engine coming by every two minutes (which averages out at a cylinder a minute, if you're statistic-minded, Jack).

Paris

Anyway, it was relatively quiet.

First we heard some clomp-clomp-clomp and then this brass band started blasting right under our window.

We rushed to the balcony—yes, Jack, we have a balcony, with view of the Eiffel tower—and looked down. There was a whole brass band on horseback, got up in Napoleonic-looking outfits. I looked at my watch. It was exactly midnight.

They kept on playing until they got into the courtyard of a big gray building across the way.

I MEANT TO ASK somebody, the next day, what it was all about. But nobody in the hotel speaks English (despite what all the writers in *Holiday* say), and it takes me a full five minutes of boning-up in the French dictionary before I can ask a simple question like "When will the laundry come back?" and I need all my conversational energy for merely keeping us supplied with the simple necessities of life, and I probably wouldn't have understood the answer any way. So I didn't ask.

I can only conjecture. We are located near the Ecole Militaire, and I figure these were cats from the music department who had goofed during the day. It was a midnight disciplinary march. In the United States they might have been marched through a wilderness into a creek. In Paris they are marched, blowing, through the narrower streets at night. The risk of getting wet is about equal.

In addition to not hearing any Gershwin in Paris, Jack, we managed a week in Switzerland without hearing any yodeling.

Once I thought we were in for it, though. We stopped for lunch at one of those cuckoo clocks hung on the side of an Alp, and inside were a bunch of guys in mountain knickers wining it up. One of them whispered to the waitress, and she went to the jukebox.

Out came a jazz-piano version of *Chinatown*.

We liked Switzerland, Jack.

I'VE SEEN VERY little French TV. Once I walked into a hotel lobby in Dijon to find in progress what I thought was a charming program—a film study of the works of one of the French painters, with a quiet, enchanting musical score and not a word of narration. Everybody was ignoring it.

On another public TV set—in a newspaper lobby, same town—I watched a kind of chubby guy with a guitar. He talked on and on, then played very ordinarily, and then talked some more. His patter must have been great. The lobby was full, and everybody was paying attention.

I'd also like to report that when my wife went perfume shopping, she found among the Chanel No. 5 and the Sortilege and the usual tourist brands a new one called Rock and Roll.

Yrs.
Jones

(Will Jones' column, *After Last Night*, appears daily in the *Minneapolis Tribune*.)

Down Beat

Perry Como

(Continued from Page 14)

in, you can make more of the band background than any other.

"You have to walk first, and then you run. I've seen it work the other way, but I've seen too many kids hit big and then have nothing. I hate to see that happen to anyone.

"IF I WERE to recommend anything to a youngster who wanted to sing, I'd say you have to start somewhere, you have to learn things, and you need a break. That has a lot to do with it.

"For a starter, there's nothing better than band work. It gets you out in front of people. You do that so when your break comes, you're not scared to death with it. All the big ones today went through the band phase.

"You've got to have a little confidence, too. But you shouldn't get the I-have-arrived attitude.

"Road work and the one-niters, they're all experience. With a band, you're always singing. The most important thing, really, is that way you have to find a style. You don't have any special arrangements, or maybe just a few. But to get across with a band, you have to develop a style. And, after a while, you just do."

Perry recalled the Weems days and the old radio show, *Beat the Band*, which was emceed by Garry Moore.

"We had more fun on that show, I think, than the listeners or anybody," Como said. "Garry Moore always broke me up . . . He still does.

"We had another show before *Beat the Band*. This one was on Sunday mornings. We were sponsored by some face-powder company in France, and the guys in the band got up \$300 and invested in the company.

"Along came the war, and we lost everything."

PERHAPS THE band background coupled with Como's genuine good nature have combined to produce in him that casual manner. But whatever the ingredients, the effect is refreshing, and very much appreciated by his co-workers.

Ray Charles, who has been with Como about 10 years, said, "He is a wonderful guy to work with. He is very considerate of everyone. His sessions are generally easy sessions. He likes to take his time and doesn't rush take after take. Instead, he listens to each take and improves the next."

Joe Reisman, who arranged some of Perry's biggest hits, added, "There are no restrictions working with Perry. You can write for 50 pieces or two. It's complete freedom.

"Perry is a perfectionist. He works on an arrangement until he gets it to fit what he feels."

Joe Carlton, who has been recording Perry since Carlton came with Victor some five years ago, concurred that Como is a perfectionist, but added, "There are certain other things, too.

"He only makes a few takes of a tune; he does not do more. Let me explain that. We've got to be sure the balance is ready, and the sound has got to rise up to him.

"PERRY KNOWS what he can do. He saves it up and gives it to you. He knows when he's done it that you've got his best. You don't see it in his

face or his manner—it comes from inside. He gives you all he's got, and that's it.

"He's a master of intonation, phrasing, and rhythm. If there's ever anything wrong with his records, it's not anything wrong with him. It'll be something we've done.

"It's a very difficult chore to find hit material because of Perry's 'family' status. He's an American institution, and I mean that sincerely. He works hard to keep in step with the teenagers and to remain in good taste.

"It's our job to keep him saleable and very wholesome. We're actually dedicated to getting wholesome sales. He has fans in every age bracket. It's a very hard task finding wholesome things for him to do.

"That's why he doesn't do the obvious. That's why he's very rarely covered by other artists. When Perry makes a tune, it's *him*. How can you cover that?

"As an individual, Perry is never temperamental. He never displays his emotions. He's the best self-controlled man I have ever seen.

"He is a very bright and mature individual. He'll listen to a reasonable argument before making a decision on material. We always approach each other with plain, open truth. You can't deal any other way with Perry. He's the kind of friend you respect."

FOR A FINAL judgment, here is the comment by one musician who has worked on the Como studio band and the recording bands for several years: "This guy is always tops with the musicians who play with him.

"I've seen him ask the guys at record sessions how they're doing that week. And lots of times, he'll make a couple of extra takes so we can get some overtime on the session. We know what he's doing it for. I guess everybody knows. He's that kind of a guy."

Any questions?

(This is the second of two articles.)

Sarah Vaughan

(Continued from Page 13)

gerald . . . Nat Cole . . . Billie.

"IT'S SINGING with soul that counts. Billie has so much soul. When I sing a tune, the lyrics are important to me. Most of the standard lyrics I know well. And as soon as I hear an arrangement, I get ideas, kind of like blowing a horn. I guess I never sing a tune the same way twice. And a recent rehearsal we had in Boston was the first I had in years. My trio—Jimmy Jones, Richard Davis, and Roy Haynes—is always up to tricks onstand. I dig it this way," she concludes.

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08

Strictly Ad Lib

(Continued Page 8)

celebrate her fourth decade in show business . . . Mercury signed Hal Mooney and Pete Rugolo to a&R posts, and set an extensive European recording schedule . . . M-G-M in a hurry-up over issue of the sound-track album for the picture *This Could Be The Night*, with Ray Anthony and his band, Julie Wilson, and Neile Adams . . . Look for Dot's fall release schedule, which will feature LPs by Pat Boone, Tab Hunter, Gale Storm, The Fontane Sisters, Billy Vaughn, Helen Traubel, and Marlene Dietrich.

RADIO-TV: Connie Russell will headline what is described as a jazz-format show called *Candy*, the pilot film of which is being shot at CoBer Studios . . . Bing Crosby signed to appear on Dean Martin's initial solo TVer, and Ella Fitzgerald is also sought to be on the show . . . Harry Belafonte is scheduled to be among the upcoming guests to be interviewed by Mike Wallace on his ABC-TV Sunday night show . . . Tony Martin, Julius LaRosa, Jaye P. Morgan, Georgia Gibbs, and Vaughn Monroe will head a Victor Galaxy of Stars on an NBC-TV telecast June 15. Also on hand will be Geoffrey Holder and Eddie Heywood and his trio . . . Alan Copeland, former Modernaire, signed to appear with Jill Corey, Virginia Gibson, and Tommy Leonetti on the Hit Parade next season . . . Fourth anniversary show of Leonard Feather's Platterbrains had Duke Ellington, Sammy Davis Jr., Gene Krupa, and Stevo Allen as panelists.

Chicago

JAZZ, CHICAGO-STYLE: The Woody Herman band is at the Blue Note, to be followed by Count Basie for one week May 29. Stan Kenton returns to this city after Basie, in the June 5-16 slot. Duke Ellington and Dizzy Gillespie will bring their bands back to the Note in July . . . Chet Baker is scheduled for the Modern Jazz room. Kai Winding and fellow trombonists arrive there May 29, with Gerry Mulligan slated to arrive June 12 . . . Rose Murphy is at the Preview lounge for two weeks, moving out to make way for the invasion of the Dukes of Dixieland for a summer-long engagement beginning June 5.

Dorothy Donegan's trio is at the London House. Previous bookings prevented the appearance of the quartet comprising Buck Clayton, Milt Hinton, Jo Jones, and Hank Jones at the London House during June; Barbara Carroll's trio will take over. Because of his wife's illness, Paul Smith was forced to cancel his July date at the spot; the Oscar Peterson trio will make it instead . . . Pianist Ed Higgins has left the Dixieland crew at Jazz, Ltd., to head his own trio at the London House on Monday-Tuesday and at the Cloister inn Wednesday-Thursday. The trio includes Jack Noren, drums. Bassist was not set at presstime.

Dinah Washington is completing a two-week engagement at Mister Kelly's. Kaye Ballard opens May 20, with Buddy Greco and Teddi King following

June 4 for four weeks. Martha Davis and Spouse will be at Kelly's during July . . . The Hi-Lo's are at the Black Orchid until June 3, when Jerry Lester opens . . . The Bob Dorough trio and singer Ruth Olaj are at the Cloister.

The Chevy Chase Country club is scheduled to book name bands, beginning May 30 with Ray McKinley's Glenn Miller-style orchestra . . . The Ramsey Lewis trio continues to impress at the SRO. Israel Crosby has replaced Jerry Friedman as bassist with Jimmy Gourley's trio at the SRO on Wednesday and Thursday . . . Bassist Johnnie Pate has joined Ahmad Jamal's trio . . . The Bob Anderson octet has been breaking it up on Wednesday evenings at the Ranch in Lyons . . . The International trio, a soft lights jazz group, is at the 12 West Maple club on Friday and Saturday.

Joe Segal continues his jazz programs at the Casino Moderne ballroom. Recent sessions featured Sun Ra in a jazz symposium and local jazzmen. Segal's sessions at Roosevelt jazzmen recently featured flutist Sam Most, Iru Sullivan, and the Paul Serrand quintet.

ADDED NOTES: Eydie Gorme opens at the Empire room of the Palmer House June 13 . . . Tony Bennett is in residence at the Chez Paree. Nat Cole takes over May 24 for three weeks . . . Former Down Beat and Variety staffer Les Brown has rejoined Variety here, after a stint as part owner of the Gate of Horn folk music club.

Hollywood

JAZZ SCENE: If the jazz clubs have taken a staggering blow to the solar plexus here, recording activity shows no sign of slackening. Most jazz groups that *should* be working around town, but aren't, have either cut albums or are about to. Big bands, too, are waiting on wax, with sessions now in the can by such studio aggregations as Dennis Farnon's (for RCA Victor), Bill Holman's (for Coral and Bethlehem) and Shorty Rogers' (again for Victor). Now it looks like eastern labels, such as Roulette and Epic, will join the parade in recording jazz from the west coast. All of which will spell dates aplenty for local cats, with no letup in sight.

NITERY NOTES: Looks like the Peacock Lane is back on the jazz beat seven nights a week. Art Pepper's quartet was booked there at presstime with good signs of being held over for Chris Connor's date which begins the 24th. This makes Chris' first constant in a year and should stir a lot of interest . . . Shorty Rogers and his Giants are now working the off nights (Mon and Tues) at The Lighthouse with Howard Rumsey's All-Stars once more complete with Bob Cooper back onstand after his European tour . . . Cal Tjader moved to the other end of the Freeway for a stint at Zucca's Cottage beginning the 16th. He consistently packed the house during his last engagement there.

T. Riley's Saints, weekenders at Hermosa Inn, now deliver the message Monday and Tuesdays at Dude's in Westwood . . . Harry Babasin's Jazzpickers debuted material from their forthcoming EmArcy album on KABC-TV's Stars of Jazz May 13. Group is resident attraction at the Hollywood Jazz Society's Monday eve "Informals" in the Purple Onion where the Les Me-

Cann trio backs the acts weekends in addition to some solo swingings.

For persons who refuse to go to bed Saturday nights, Jazz International has innovated weekly 1 a.m. "jazz suppers" at the Glen-Aire country club (yet) in Sherman Oaks. Affairs continue till about 5 a.m., when those still on their feet may proceed out to the eastside and join in Jack Sheldon's Sunday morning sessions at The Digger . . . The Tiffany has Harry (The Hipster) Gibson on indefinite holdover. Ben Tucker and Bruz Freeman provide the beat, on bass and drums respectively. Jo Ann is intermission singer.

Morty Jacobs' trio, currently at Frascati's on the Strip, presents a history of jazz as part of its act. Morty is on piano, with Steve LaFever, bass, and Joe Tenney, drums . . . Jeri Southern is due into the Interlude May 29 . . . Paul Torawa combo brings the breath of jazz to suburban El Sereno on weekends at the Club El Sereno . . . Louis Rivera trio is still entrenched at Marty's, 56th and Broadway.

BAND BRIEFS: Dick Stabile's fine ork at the Statler Terrace room is featuring a slyly abbreviated version of Count Basie's April in Paris for dancers who never know what's hitting them.

—lyman

San Francisco

Dave van Kriedt's composition for chorus and rhythm section was performed by the Vallejo Junior college chorus at San Francisco State college in May with Dave Froelich conducting. It is a musical adaptation of Dylan Thomas' Death Shall Have No Dominion . . . Erroll Garner broke all records during his three weeks at the Blackhawk in April with Kelly Martin on drums and Eddie Calhoun on bass. His concert for Jimmy Lyons at Carmel, site of the recording of his Concert By the Sea LP, was a sellout, with a turnout of more than 300. Nesuhi Ertegun and George Wein were among the April visitors . . . Jean Hoffman trio signed for six months at the Jazz Cellar . . . Rudy Salvini's rehearsal band played a dance in San Francisco and another in Oakland last month.

Irving Granz May concert is set for the 26th in San Francisco Civic auditorium with Louis Armstrong, Dave Brubeck, Anita O'Day, and the Four Freshmen . . . Anita O'Day's recent blast against Hawaiian musicians has drawn a lot of rumbles from local musicians who play there regularly. They say the trouble was Anita, not the musicians . . . Judy Tristano rehearsing with a group and set to debut it shortly . . . Bassist Eddie Conn taking a small group into the Palladium in Oakland, with Dunny Pateris on tenor and Bob Fullrod on drums.

—ralph j. gleason

Boston

The Boston university Conference on the Creative Arts in American Life featured music by Menotti (his newest work: The Unicorn, the Gorgon, and the Manticore), and by composers Paul Creston, Wallingford Riegger, and Eastern-influenced Alan Hovhaness. They also presented Boris Blacher's abstract-expressionist opera, "Abstrakte #1" . . . Gunther Schuller was in town with the Metropolitan Opera orchestra the week the Columbia LP featuring his Symphony for Brass was released. He discussed the work with Father O'Con-

nor for WGBH-TV's Jazz, and also on Jazz Notebook over WXHR-FM . . . Ken Squirc has a new show on WBMS, Jazz Just for You. Sundays from 4:30 to 6:30 p.m. . . . Jaki Byard is rehearsing a new big band made up of local musicians . . . Chris Connor and the J. J. Johnson quintet just finished a week at Storyville. A triple bill is being featured now: Sonny Stitt, the Australian Jazz quintet, and Lurlean Hunter . . . Carmen McRae and the Jimmy Guffre trio will be at Storyville for a week, starting May 20. The Maynard Ferguson band and Helen Merrill open on the 27th.

—cal kolbe

Washington, D. C.

Duke Ellington's fans got a break on May 8 when the local RCA Victor color television distributor arranged special showings of the color TV presentation of Ellington's A Drum Is a Woman . . . Charley Byrd and his un-amplified guitar put in two fine week-ends with the Dick Williams-Bill Potts combo at the Vineyard . . . Jack Nimitz

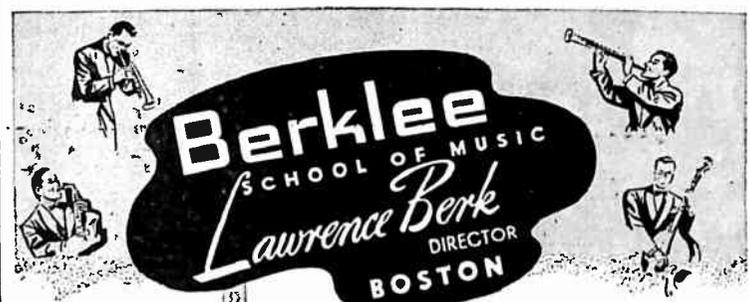
is set as a member of the Vineyard crew . . . Wild Bill Davison unleashed some hot sounds Easter Sunday at the Bayou.

THE orchestra is playing occasional Sunday afternoons at the Spotlight and looking for an open-air summer gig . . . For the first time in about 2½ years, downtown Washington's biggest theater, the Capitol, is having a combination stage and movie show. The stage package, opening May 15, is a calypso show touring the country for Loew's, and featuring the likes of Geoffrey Holder, Tito Puente, and Lord Flea . . . Sonny Stitt played a one-ner at the Masonic temple in mid-April . . . Note to Horace Silver: The Dixie group at the Bayou plays The Preacher.

—paul sampson

Detroit

Pianist Lou Stein was featured at Baker's Keyboard lounge recently for two weeks . . . Norman Granz recorded the Yusef Lateef quintet. Trumpeter Wilbur Harding replaced trombonist



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Curtis Fuller with Lateef's group at Klein's Show bar. Fuller left the group to join Miles Davis . . . Jimmy Giuffre did a week at the Rouge lounge. Upcoming at the Rouge are Chico Hamilton, Phineas Newborn Jr., and Kai Winding . . . Jimmy Wilkins leads a 16-piece band Wednesdays at the El Sino. Most of the arrangements are by his brother, Ernie Wilkins . . . Buddy Greco returned to the Club Alamo for a short visit . . . Carmen McRae appeared here recently in a concert at the Madison ballroom . . . Helen Scott, pianist-vocalist who also plays organ, is in the middle of a long stay at the Sapphire room of the Park Shelton.

—donald r. stone

Baltimore

Jimmy Smith's trio finished a stint at the Comedy club, and was followed by the Horace Silver quartet . . . The Bob Young quartet is still playing weekends

On To Newcastle

New York — "The busiest and most successful writers of calypso music," reports the New York Daily News, "are two Americans named Diane Lampert and John Gluck Jr. They've never been to any of the West Indian islands. Yesterday they got a letter from the Peleccan Calypso band in Jamaica.

"The Peleccans asked the composers if they'd please send down some new calypso songs."

at the Club Paree . . . Kurt Watkin's quartet is still at the Club Astoria . . . The Red Fox is going calypso with singer Andre King, along with the house trio.

Cornell Drew's trio is still on, after many weeks, at the Club Casino . . . The Jerry Jaye trio is at the Club Tijuana, with the Back Hill quartet playing at the April 20 session, which was sponsored by the Interracial Jazz Society . . . Drummer Owen Pinkney's quartet, with former Paul Bley bassist, Jeff Jefferson, Mickey Fields on tenor, and Sam Dailey, piano, played the Green Door lounge Easter Sunday.

—alphonso cottman jr.

St. Louis

Bob Scobey with Clancy Hayes and Ralph Sutton played a five-day stand at Collinsville Park . . . Drummer Billy Schneider is back home after two years with the Conley Graves trio . . . The voluptuous Abbey Lincoln attracting eyes and ears at Peacock Alley . . . The newly enlarged Tic Toc can boast of a newly enriched Harry Stone quartet. Pianist Tommy Wolf is now with the group . . . Bill Martin and his Hot Points have replaced Singleton Palmer at the Windermere.

—ken meier

Pittsburgh

The Australian Jazz Quintet played their sixth return engagement recently at the Midway lounge. Jimmy Giuffre followed with his trio . . . Jerry Elliot has a jazz workshop group rehearsing Sundays. There are 10 pieces in the

band and emphasis is on experimentation and original charts . . . Leo O'Donnell and Billy Rye have a new trio—piano, bass, and drums . . . Danny Conn and Tommy Turntine were a hit at the Grille and may be back again in the near future. Chico Hamilton can be heard there till May 18.

—bill arnold

Miami

Add Billy Daniels to the list of name vocalists imported for the seasonal showcase; Lena Horne, Billy Eckstine, Chris Connor, and Billie Holiday were earlier visitors . . . Joe Mooney and Herbie Brock continue to please at their own clubs, the Grate and the Coral bar . . . Preacher Rollo and His Saints at the Club Dixieland . . . The Miles-derivative horn of Sol Fisch, abetted by guest contributors, sparks the Sunday afternoon sessions at the Theme Gallery in Coconut Grove.

—paul haines

Combo Arrangement

Beginning on the next page is the third in a series of arrangements designed to be played by rhythm section and any combination of Bb and Eb instruments, including the trombone. The rhythm section *must* include drums and bass; either piano or guitar or both may be used in addition. Best results will be obtained from these pieces if dynamics and markings are carefully observed and if a serious attempt is made to blend the wind instruments.

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E Flat Instrument 'Guess Who' By Bob Acric: Arr. Bill Russo

RHYTHM SECTION INTRODUCTION

Chords: A, G, B9, A9, E9, F#9, E9, B9, G, E9, D#9, E9, A9, C, E9, D#9, G

SOLOS || 32 BARS — USE CHORDS OF A B A ABOVE

Up Beat Section

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Piano - Guitar 'Guess Who' By Bob Acri: Arr. Bill Russo

RHYTHM SECTION INTRODUCTION

Chords: F, Eb, D7(b9), Gmi7, Abmi7, D7, Gmi7, C9, A, F, Bb9, Db9, C9, Gmi7, Ab9, F, B, F7, F7, Bb, G9, Gmi7, F#9, Gmi7, C9, C, F, Bb9, Bb9, Db9, C9, Db9, C9, Db9, C9, F7, Db9, C9, F7.

SOLOS - 32 BARS
USE CHORDS OF A A B A, ABOVE

D.S. al

F6

Drums 'Guess Who' By Bob Acri: Arr. Bill Russo

STICKS/HI-HAT

SOLOS
32 BARS - USE RIDE CYMBAL

D.S. al

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Albert, Abbey (On Tour—East Coast) MCA
Bair, Buddy (On Tour—Texas)
Bartley, Ronnie (On Tour—Northwest) NOS
Basie, Count (Waldorf-Astoria) NYC, h
Beecher, Little John (On Tour—Midwest) NOS
Belloe, Dan (On Tour—Midwest) GAC
Bencke, Tex (On Tour—Midwest) MCA
Borr, Mischa (Waldorf-Astoria) NYC, h
Brandwynne, Nat (Waldorf-Astoria) NYC, h
Brown, Les (On Tour—West Coast) ABC
Butterfield, Billy (On Tour—East Coast) MCA
Cabot, Chuck (On Tour—East) GAC
Calanc, Bob (On Tour—South) NOS
Clayton, Del (On Tour—South) NOS
Coleman, Emil (Waldorf-Astoria) NYC, h
Commanders (On Tour—New England, Penn-
sylvania, Ohio) WA
Contino, Dick (Gray Haven) Detroit, Mich.,
out 6/13, nc
Cross, Bob (Statler-Hilton) Dallas, Tex., h
Cummings, Bernie (On Tour—East) GAC
Davis, Johnny (Excelstor) Long Island City,
N. Y., r
DeHans, Al (Plantation) Greensboro, N. C., r
Donahue, Al (On Tour—East Coast) MCA
Donahue, Sam (On Tour—Midwest) GAC
Dorsey, Jimmy (Statler) NYC, out 6/29, h
Dunham, Sonny (On Tour—New England,
Pennsylvania, Ohio) WA
Eberle, Ray (On Tour—East Coast) MCA
Eliart, Les (On Tour—New York State) MCA
Ellington, Duke (On Tour—Midwest, East)
ABC
Ennis, Skinnay (On Tour—West Coast) MCA
Ferguson, Danny (Brown Suburban) Louis-
ville, Ky., out 9/7, nc
Ferguson, Maynard (Birdland) NYC, out 6/19,
nc
Fields, Shep (On Tour—Southwest) GAC
Fisk, Charlio (Palmer House) Chicago, h
Flanagan, Ralph (On Tour—Midwest) MCA
Foster, Chuck (Peabody) Memphis, Tenn.,
out 6/25, h
Garber, Jan (On Tour—Southwest) GAC
Gordon, Claude (On Tour—West Coast) GAC
Grady, Eddie (On Tour—Far West) GAC
Henderson, Skitch (On Tour—East) WA
Herman, Woody (On Tour—East, Midwest)
ABC
Howard, Eddio (Elitch's Gardens) Denver,
Colo., out 7/1, b
Jahns, Al (Thunderbird) Las Vegas, Nev., h
Kaye, Sammy (Roosevelt) NYC, out 6/15, cl
Kenton, Stan (Blue Note) Chicago, out 6/16,
nc
King, Henry (On Tour—Dallas Territory)
MCA
Kirk, Buddy (Lake Club) Springfield, Ill., nc
Kistey, Steve (Statler) Washington, D. C., h
Lane, Eddie (Roosevelt) NYC, h
Lewis, Ted (Desert Inn) Las Vegas, Nev.,
out 6/24, h
Long, Johnny (On Tour—Midwest) GAC
Lund, Parker (Statler) Buffalo, N. Y., h
Malby, Richard (On Tour—East) ABC
Marterle, Ralph (On Tour—Midwest) GAC
Martin, Freddy (Ambassador) Los Angeles, h
Masters, Frankie (Conrad Hilton) Chicago, h
McGrane, Don (Radisson) Minneapolis, Minn.,
h
McIntyre, Hal (On Tour—South) GAC
McKinley, Ray (On Tour—Midwest) WA
Melick, Jack (Shamrock) Houston, Tex., h
Mooney, Art (Shorham) Washington, D. C.,
h
Morgan, Russ (On Tour—Southwest) GAC
Morrow, Buddy (On Tour—East) GAC
Munro, Hal (Millford) Chicago, b
Neighbors, Paul (On Tour—Midwest) MCA
Palmer, Jimmy (On Tour—Midwest) GAC
Pastor, Tony (On Tour—Midwest) GAC
Pettiford, Oscar (On Tour—New York State)
WA

Phillips, Ted (On Tour—Chicago Territory)
MCA
Prado, Perez (On Tour—West Coast) MCA
Renech, Henry (Golden) Reno, Nev., out 8/27,
h
Rank, George (On Tour—Midwest) GAC
Ray, Ernie (Bella Vista) Billings, Mont., nc
Rayburn, Boyd (On Tour—East) GAC
Reed, Tommy (Muehlebach) Kansas City, Mo.,
h
Reichman, Joe (On Tour—Southwest) GAC
Rico, George (Syracuse) Syracuse, N. Y., h
Rudy, Ernie (On Tour—Midwest) GAC
Sedlar, Jimmy (On Tour—East Coast) MCA
Sonn, Larry (On Tour—Midwest) GAC
Stratner, Ted (Plaza) NYC, h
Sudy, Joseph (Pierro) NYC, h
Thal, Pierson (Royal Hawaiian) Honolulu, h
Thompson, Sonny (On Tour—South) UA
Thornhill, Claude (On Tour—New England)
h
Tucker, Orrin (On Tour—West Coast) MCA
Tucker, Tommy (On Tour—South) WA
Waples, Buddy (Colony) McClure, Ill., nc
Watkins, Sammy (Statler) Cleveland, Ohio, h
Williams, Billy (Town Club) Corpus Christi,
Tex., out 7/8, nc
Williams, George (On Tour—East) GAC

combos

Armstrong, Louis (Village) San Francisco,
Calif., 6/13-26, nc
Blake, Artie (On Tour—East) GAS
Cunill, Barbara (London House) Chicago, r
Carter, Ray (On Tour—East) GAS
Chamber Music Society of Upper Charles St.
(Band Box) Baltimore, Md., nc
DeFranco, Buddy (Continental) Norfolk, Va.,
6/21-30, nc
Dixieland All-Stars (Red Arrow) Berwyn, Ill.,
nc
Dukes of Dixieland (Prevue) Chicago, nc
Five Itoynis (On Tour—South) UA
Green, Buddy (Mister Kelly's) Chicago, out
6/30, nc
Hamilton, Chico (Crawford's) Pittsburgh, Pa.,
out 6/18, nc; (Blue Note) Philadelphia, Pa.,
6/20-25, nc
Jordan, Louis (On Tour—East) GAC
Kalleo, Alex (Embers) NYC, out 6/16, nc
Kelly, George (On Tour—East) GAS
Les Jazz Modes (On Tour—South) WA
Mann, Mickey (Nowak's) Kalamazoo, Mich.,
out 6/31, r
Mason, Hob (Milla Villa) Sioux Falls, S. D.,
nc
McPartland Marian (Composer) NYC, nc
Midnighters (On Tour—Midwest) UA
Negret, Tony (On Tour—East) GAS
Newborn, Phineas (On Tour—Cleveland Terri-
tory) WA
Peley, Norm (On Tour—East) GAS
Press, Joe (On Tour—East) GAS
Putnam, Jerry (Suburban) NYC, nc
Rosa, Annet (On Tour—East) GAS
Scott, Bobby (Hickory House) NYC, nc
Sherwood, Yogi (GT Supper Club) Muncie,
Ind., r
Sinker, Hal (On Tour—East) UA
Smith, Johnny (Baker's Keyboard) Detroit,
Mich., out 6/23, cl
Smith, Tab (On Tour—South) UA
Swingin' Gentlemen (Club Harlem) Atlantic
City, N. J., 6/20-7/22, nc
Three Jacks (Village) Colman Manor, Md., nc
Three Sparks (El Cortez) Las Vegas, Nev., h
Towles, Nat (Elmo) Billings, Mont., nc
Tyrones (Nito Cap) Newark, N. J., 6/10-23, cl
Vanguards (Hillside) Providence, R. I., out
6/14, nc; (Moy Loo) Narragansett Pier, R.
I., in 6/16, nc
Ventura, Charlio (On Tour—Milwaukee Terri-
tory) UA

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