

Down Beat

June 27, 1957 35c
23 YEARS OF
JAZZ HISTORY

M. Music News from Coast to Coast DOWN BEAT

BALLROOM • CAFES • RADIO • STUDIO • SYMPHONY • THEATRES
Published by AL J. LIPSHULTE, 19 Cents Per Copy
VOL. 1, NO. 1 JULY, 1934

FAIR BOON FOR MUSICIANS

CLYDE LUCAS BOOKED FOR LONGER STAY AT TERRACE GARDEN

One of the Chicago band leaders to book a longer stay at the Terrace Garden is Clyde Lucas and his Calumet Dons now playing in the beautiful Tropical Terrace Garden of the Morrison Hotel in Chicago and broadcasting nightly over KYW, WMAQ, WENB, and the NBC network.



Clyde Lucas

Down Beat Greetings

"Down Beat" makes its introductory bow to the members of the Musical Profession. Its publication is the realization of a dream long cherished by its founder Mr. Al Lipshulte, who long ago conceived the need of a paper dealing exclusively in matters of interest to the profession to aid in bringing its members into a closer and more personal relationship with each other, to stimulate interest not only in their profession, but also in the members thereof, and to cultivate a sincere fraternal bond.

"Down Beat" was created for the further purpose of being useful to the members by bringing ready information of value to them. Al Lipshulte, who heads "ALBERT J. LIPSHULTE & ASSOCIATES," and producer of the paper, has for many years been identified with the success of all kinds required by the profession. It has been his pleasure to have added and assisted members in many ways and in many contrivances, which assistance he feels is needed by members, and while help he can give generally give through the medium of "Down Beat," "Down Beat" has established facilities in Chicago, New York and Los Angeles to service members in their requirements. "Down Beat" has established a service department to carry on the work of its founder. We ask in return that you read "Down Beat"—that you extend for publication all personal notes or other material of interest to the members. We will be pleased to have your cooperation and aid in making "Down Beat" the talking companion of your group.



Albert J. Lipshulte

MUSIC IS FIRST AT 1934-CENTURY OF PROGRESS

Veterans "Down Beat" marked the 23rd anniversary of the beginning of musical entertainment on the opening day of the 1934 Century of Progress. A number of meetings, conferences, and large exhibits surrounding musical entertainment, have given the Fair the appearance of a huge conservatory of music.

The opening of the new term, June 23rd, is sponsored by the Detroit Symphony Orchestra, which will entertain millions of visitors to the Fair free of charge. With the probable inclusion of Swift & Co. to present to the public a complete line of classical and popular music, they have engaged the Palmer Clark ten-piece orchestra of splendid musicians, formerly associated with the Chicago Symphony Orchestra, the Civic Opera Orchestra, and other outstanding musical organizations of the country. As an added feature, Palmer Clark has for ten years, along Arthur Hodek, guided several orchestras, who was with Vincent Lopez for the past few years. George Devoin and his Orchestra are the musical interest at the Spanish Village. George, former conductor of symphony orchestras of the Hollywood Bowl, Hollywood, California, is adding romance to the moon-lighted Alhambra Cafe with his beautiful solo strains and vocal renditions. The Catalans also give elegant Spanish music and the striking part he played on the copper-sprung-cork dance floor of the Spanish restaurant.

The "madras club" located on the lower level of the Illinois Building "dancing with its table, which is also enclosed and of yellow and blue tones, has built its musical entertainment around Frankie Kay and his orchestra.

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Bob Pank

The Italian Village containing the central stage of Rome, and the beautiful gardens of Napoli, have their own concert-organ at the San Carlo restaurant where Carlo Young is conducting his solo 1944 World's Fair Band. The show is very successful especially the "Carnegie" number which is repeated as well as a number of very pretty solo. Bob Pank and his orchestra, the personnel of which includes some very talented and well known Chicago musicians, do more than their share in the line of entertainment to make the things interesting to the visitor.

ARSON WEEKS GOES OVER WITH A BANG!

"Arson Weeks" were started last week when Arson Weeks and his band recently opened at The Aragon, Chicago in Chicago with the addition of being "the nation's second sensation" the orchestra is being up in the name. He is not to be the approval of the new of the season, as the steady blue has not comparable records on the Wave front. Planned for six years at the Black Highway in San Francisco, the show will be repeated by thousands of music lovers who have moved to the far-reaching studios. Planned in the name of "Arson Weeks" from May 15, 1956, Frank Hayes and the Wave Trio Arson has completed its season, including the 50,000,000 Wave Trio. The "Arson Weeks" season, and a number of others.

Frank Hayes and his orchestra, and the Wave Trio Arson has completed its season, including the 50,000,000 Wave Trio. The "Arson Weeks" season, and a number of others.

Levant Opens at Fair

Levant and his splendid orchestra have become an early hit that we are prompted to say things for him in the show. After having a very successful run at the Uptown House, he was engaged by Andrew Kraus for a limited engagement at the Triton Ballroom, during which time his orchestra over 2000 were the talk of the town. This is to mark the debut of his fourteen-piece band at Hollywood at The Fair and we feel sure of his continued success.

Buddy Rogers Returns

Buddy Rogers returned to the Chicago fair, June 23rd for an excellent musical engagement. Buddy comes in with a new band with the exception of Gene Conklin, saxophonist and vocalist, Jack Douglas, and Hubert Finkel. His old number one success in the music is the great interest that he stills in the "old" and romantic college hits, which only a few other bands play here. He is a should prove a big factor in closing up the bill and just the ticket for those who are looking for the music they love.

Henry Busse and His Orchestra at Chez Paree



(Story on Page 7)

Eddy Duchin's Orchestra Opens at Congress

Eddy Duchin, New York's celebrated band leader and his orchestra came to town Friday night and the smart crowd of New Yorkers that filled the Congress Hotel's Joseph Urban Room to eagerly looked, listened, and applauded. A lot of the customers who hadn't heard him at the nearby Central Park Casino, where he has been a sensation for three seasons, may be wondering a bit about the much heralded Duchin music. When the Duke failed to open, President Kaufman of the Congress Hotel saved the situation for Duchin's orchestra by having it play the musical evening at the Congress Hotel.

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Gibson, INC.

KALAMAZOO, MICHIGAN

June 27, 1957

chords and discords

On Stan's Behalf . . .

New York City

To the Editor:

May I make some corrections and offer some comments with regard to the article published in the May 30 *Down Beat* entitled "Operation Getz"? I was Stan's attorney in the matter referred to.

Stan received a 90-day temporary card, not a 60-day temporary card. At the end of the 90-day period, he is privileged to reapply for a six-month card upon presentation of a medical examination, and, thereafter, he will be given six-month cards until the termination of the three-year period. This is consistent with the new procedure and policy of the New York City police department's bureau of cabaret licenses.

The hearing was thorough and was distinctive because it permitted the applicant the widest degree of latitude in presenting evidence favorable to himself. There was no hostility nor undue sympathy. The hearing was conducted in an atmosphere of complete

fairness. The applicant was permitted to see the department's evidence when introduced and the conventional rules of evidence were discarded in place of an informal and thorough method of procedure.

This is very heartening and most encouraging.

Obviously, it will be most incumbent upon any petitioner and/or his attorney to prepare meticulously and with great care for a hearing and review—an approach which certainly is not offensive to the intelligence and attitudes of the police authorities.

In short, the importance of the employment opportunity and status to the petitioners justifies the most intelligent preparation possible for the application, the review, and the hearing.

Down Beat's interest in the situation is thoroughly commendable.

Now, will *Down Beat* do something about the deplorable situation about public police raids while musicians are performing in Philadelphia and the well-known abuses in Los Angeles?

If the unions do nothing about this

deplorable situation and the agencies do nothing about this and the club owners are too apprehensive to do anything about this, the voice of *Down Beat* should be heard vigorously and militantly on behalf of the musicians.

Maxwell Cohen

Birdlanders Flew Coop . . .

Houston, Texas

To the Editor:

Recently, the "Birdland Stars of '57" were presented in concert here. It was a big event for lovers of the modern idiom, who eagerly awaited its coming.

Stars such as Chet Baker, Zoot Sims, Seldon Powell, and Rolf Kuhn were publicized as being on the show, but not one of them appeared. Many customers were disappointed by this, to say the least, for many came a great distance to see some of these stars.

Two of the performers who did appear, seemed not at all to have control of themselves. One of these men, who was a pioneer of progressive jazz, had a hard time making it from the wing to the center of the stage. After he got there he couldn't get a decent sound out of his horn, much less blow jazz.

The only part of the audience which got kicks out of this demonstration were the idiots who indulge in such weaknesses themselves. The reason for this man's pitiful exhibition was the same as the one which kept some of the stars away.

As long as jazz promoters continue to put fools like these before the public, there will never be a major acceptance of jazz on the part of the masses.

James Cosmo

Eydie Is A Lady . . .

New York City

To the Editor:

It is with a great deal of pride that I write this letter to tell you the wonderful feeling I got when I found out that I came out No. 1 in the best new female singer category in your Disc Jockey poll.

I would like to take this opportunity to thank the disc jockeys all over the country for the support they have shown me. No singer can do without these wonderful guys. My thanks, too, to *Down Beat* for all the kind words in the past.

Eydie Gorme

Kamman Famine . . .

Detroit, Mich.

To the Editor:

I just noticed an article written by Leigh Kamman in the May 2, 1957, issue of *Down Beat*. It's nice to know that Leigh is still around in jazz. Unfortunately, I left New York right after he left the 1280 club radio show (from the Palm's cafe) and I haven't heard from him since.

Here in Detroit (ugh!) there isn't a jazz deejay worth mentioning except for one or two renegades who aren't afraid to feature a jazz record for a brief few moments, but to pay for this, they must play Pat Boone, Crazy Otto, and Elvis for the next week.

It just isn't worth staying up until 3 a.m. to hear the radio anymore.

Send my best to Leigh and Jack Walker.

Jerie Germaine Harvey

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Down Beat

the first chorus

By Jack Tracy

THIS ISSUE MARKS *Down Beat's* 23rd anniversary, and at this stage of our growth, we feel we have many reasons to be proud.

From a skinny, groping depression baby, we have grown into the best-known and most influential journal of fact and opinion about American music in the world.

These pages have traced not only the development of jazz and dance bandom during their most significant stages, they have reflected the tempers and customs and tastes of more than two decades.

To read back now through bound volumes of earlier years of *Down Beat* is like reading a unique, fascinating, but graphic history of the nation during that time. The pressures of the depression, the all-out war effort, and the subsequent realization that the world is ever growing smaller in size come sharply to light.

THROUGH THESE PAGES, too, has passed a parade of writers who have become shapers of America's taste in music—men who are now recording executives, authors, television producers, and talent packagers. *Down Beat* has proven to be a fertile spawning ground for a great deal of creative talent.

As our influence has expanded, and as the music we write about and fight for has gained in acceptance, so has our circulation increased and expanded.

From a flimsy semi-handout to Chicago musicians in 1934, *Down Beat* spread swiftly nationwide up to the world war. Because of the many servicemen overseas who subscribed and received free condensed copies of every issue, we became better-known in many foreign countries. Among the more than 20,000 who now subscribe to this publication, there are persons in 73 countries, from Arabia and Yugoslavia to China and North Borneo.

MORE COPIES of *Down Beat* are now being sold than at any time previous to and following a couple of mid-'40s war years.

This edition will be purchased by some 65,000 readers. And for the first time in our history, we have initiated and have begun to receive heavy distribution on many overseas newsstands, where 5,000 copies of this issue will go on sale.

At the present rate of growth, before the year is out we will have hit the 75,000 sales mark.

It is more than double the sale of a year ago.

HAPPY AS WE ARE about the circulation picture, however, we are more proud of the way you have helped us grow in prestige and weight in the jazz field through your support and encouragement.

A journal of news and criticism must reflect opinions and tastes as well as help to shape them.

Your ever-growing acceptance of *Down Beat* is encouraging proof to us that we are doing that job well.

Thank you.

db down beat.

Volume 24, No. 13

June 27, 1957

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MUSIC NEWS

Another look at the midsummer frenzy of jazz concerts, further news about the shuttle service of talent between the U.S. and England, and some comments on the AFM vs. Jim Crow are part of the news roundup that starts on page 9.

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On The Cover

A reproduction of the first page of the first issue of *Down Beat*, dated July, 1934, is the cover of this edition, published just 23 years later. For special anniversary stories and columns, see page 13, *Feather's Nest*, *The Hot Box*, *Perspectives*, and *The First Chorus*.

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OTHER MAHER PUBLICATIONS: DOWN BEAT; COUNTRY AND WESTERN JAMBOREE; MUSIC '57; JAZZ RECORD REVIEWS; RADIO Y ARTICULOS ELECTRICOS; BEBIDAS; ELABO; RACIONES Y ENVASES; RADIO Y ARTICULOS ELECTRICOS CATALOGOS

feather's nest

By Leonard Feather

THE ANNIVERSARY celebration is a trigger for nostalgia. One's first instinct is to dive into 1934 *Down Beat*, to dig up little-known facts about now-known persons.

But it isn't as easy as it sounds; for when you go back to the first year of *Down Beat* you also revert to the musical, professional, and social conditions that prevailed in these United States at that time and you realize, with relief, how many Rubicons have been crossed in those 23 years and how much more there is to the music world than could be observed through the specially filtered looking glasses of those primitive days.

For at that time, you could find plenty in the infant *Beat* about Little Jack Little and Al Kavelin and Al Donahue and Ace Brigode, but you had to go through the pages with a microscope before a mention of Ellington, Goodman, or Lunceford came up.

NOT ONLY WERE there no features or news about such obscure cats, there were also no record reviews and no jazz critics to speak of. John Hammond was on the scene, but chiefly as an entre-

preneur, fighting for causes that seemed hopeless.

At the moment of *Down Beat's* par-turition, he was involved in a big plan to send to Europe an all-star mixed band led by Benny Goodman and Benny Carter, a project that never could have been realized at that time in the native land of jazz.

The plan fell through; meanwhile, back in Chicago, it was announced that "the Dorsey Brothers wish it known that they are Irish, not French" (it seems somebody had listed them as d'Orsay) and that "Johnny Hamp's orchestra definitely is not colored," and that Jimmie Grier was doing just great out on the west coast.

My own first *Down Beat* contribution appeared in the October, 1935, issue, not long after I had first laid eyes on the Manhattan jazz scene, such as it was.

IN A PIECE headlined "America Crazy But England's Crazier Still!" and subheaded "Absence of Inhibitions About Color One of Our Saving Graces, Says Feather" (the latter referred, of

course, to the British), I lashed out with adolescent fervor at the "great, dumb U. S. public" and at the even more cubical squares across the water; but I cited several instances of racially integrated bands working in London and, recalling that at that time Benny Goodman dared not even hire Teddy Wilson, added:

"The sooner your public (and some of your narrower-minded musicians) shake off this complex, the better it will be for jazz."

During the next couple of years, an old scrapbook reminds me, both the *Beat* here and the *Melody Maker* in London opened up more space to the kind of men and subject matters that were to form the bases, two decades later, for forums and festivals and academic courses.

In the same old scrapbook (ah, now I begin to feel the nostalgia setting in, like a shot of schnapps that takes a moment or two to get glowing) I found an interview with Ella Logan: "She points with pride to a little niece who, she is sure, will one day be as big a hit as Shirley Temple." (Her name now is Annie Ross and she's bigger than Shirley Temple.)

And my first report on the Basie band after a trip to Kansas City's Reno club: "They have some advanced orchestration and deserve real recognition;" but the atmosphere in the club, I added, was hardly conducive to the formation of any firm judgment.

And a glowing report on the Chick Webb and Louis Armstrong bands at a 5 a.m. breakfast dance (whatever happened to breakfast dances?) in the Savoy ballroom (whatever happened to Harlem?).

WHAT FASCINATED me most of all in these tattered pages were the old night club programs and menus: "The Ubangi Club Presents the Fifth Edition of the Ubangi Follies, July 23, 1935," with Erskine Hawkins and the Original 'Bama State Collegians; Billy Daniels, Velma Middleton, and Edna Mae Holley, who's now Mrs. Sugar Ray Robinson.

They didn't care what they put in the lyrics in those days. The show's opening number was *You Broke It Up When You Said Dixie*, and as I recall, it was pro-Dixie; the finale was *Reefer Smokers' Ball*, and I doubt whether it was anti-reefer.

A few pages later there's the Small's Paradise menu (sirloin steak \$1.50, no cover or minimum); Connie's inn, one of Broadway's fanciest night clubs (full-course southern fried chicken dinner \$1.50); the Apollo theater program for the week of 12/11/36: *The League of Rhythm Revue* with the tragically fallen Bessie Smith near the bottom of the bill (John Hammond introduced us, and I am sorry that this is my only memory of her, for she was too far gone); and a rave review of Red Norvo's "subtle swing sextet" at the Hickory House.

Not everything from those years has gone the way of the \$1.50 sirloin steak and the Harlem cabarets and Bessie Smith.

John Hammond, torch ever aflame, still digs up undug talent; Ellington still has the best band around; the Hickory House is still swinging, and *Down Beat* is bigger and better than ever. But what became of Ace Brigode?



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June 27, 1957

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NEW YORK

JAZZ: Tenor man John Coltrane formed his own group and was scheduled to cut an LP for Prestige the end of May. In the group are Sahib Shihab, baritone; Red Garland, piano; Albert Heath, drums; John Splawn, trumpet; Paul Chambers, bass. Mal Waldron was one number. Manager Tilly Mitchell said Prestige would release three LPs and some singles under the contract . . .

Herbie Mann will head for the west coast shortly to cut an album with Pete Rugolo for Mercury and another with Bud Shank for Pacific Jazz. He'll head overseas in the fall . . . Trombonist Frank Reichak and pianist Hank Jones were auditioned and set for acting and blowing roles in the forthcoming Nancy Walker musical, *Copper and Brass*. Ralph Burns is arranging the scores for the production due early next season . . . Columbia still cutting the Miles Davis big band album, with reports from musicians on the date that it will be a classic . . . J. J. Johnson and a rhythm section of Tommy Flanagan, piano; Paul Chambers, bass, and Max Roach, drums, stopped at Columbia to cut an LP, but things got so swinging they cut two . . . Shorty Baker is with Duke Ellington on trumpet, subbing for Clark Terry, who took a five-week leave of absence to play featured horn in the Radio City Music Hall presentation, *Musicana* . . . Billy Taylor continues his jazz lecture series, with more than 15 given at high schools in the area so far, the latest at Riverside . . . Oscar Pettiford will again record his big band for ABC-Paramount, when they can all find time . . . Gigi Gryce and the *Jazz Lab* group set to record a big band date for Epic and a string date for Signal . . . Herb Pomeroy and his band from Boston due back to record an LP for Roulette early in June. Band's impression during recent Birdland stay was so favorable, management is mulling bringing the group in again in August with Sarah Vaughan . . . Miles Davis reported forming a new group, probably to the Cafe Bohemia.



Rugolo

Les Jazz Modes are at Small's Paradise Club . . . Charlie Mingus and the *Jazz Workshop, Inc.* opened at the Five Spot in mid-May . . . Jazztone is readying some stereo tape releases for the near future, among them: the Rex Stewart-Cootie Williams session, the Sammy Price Paris concert, Jimmy and Marian McPartland, and an Eddie Bert session . . . Art Blakey's *Jazz Messengers* and the Teddy Charles duo at the Cafe Bohemia . . . George Wallington at the Composer until mid-July.

ENTERTAINMENT-IN-THE-ROUND: The famed Glen Island Casino opened its summer season with Sonny Dunham's band, and scheduled Warren Covington and the *Commanders* for every week-end in June . . . Saxist-singer Tony Carter and his 11-piece band signed for the summer at the Rainbow room at the Albion hotel, Asbury Park, N. J., kicking off a new big band policy for the spot . . . Bill Haley set for the State theater in Kingston, Jamaica, starting June 15 . . . Harry Belafonte, on a sudden health kick, enrolled his entire office staff, including a girl member, his friend, actor Sidney Poitier, and his wife in the YMCA for five years. He also bought bicycles for his and staff use in Central Park to keep in shape. First day out, one staffer received a police summons for reckless cycling.

RECORDS: Bob Rolontz, *Vik's jazz a&r man*, was upped to singles director. He'll continue to cut the label's jazz packages . . . Trombonist Murray McEachern signed with Capitol . . . Verve has issued its last six Charlie Parker packages, and is preparing a Parker memorial album . . . Mercury is working on a two-LP set of Billy Eckstine and Sarah Vaughan . . . Bernie Green was signed by Frisco Records. So was Art Hodes, who will inaugurate a Dixieland line for the label.

RADIO-TV: Mutual's *Bandstand* show, now carried by more than 300 stations and sustaining a good live jazz policy, celebrates its 1st birthday July 6 . . . Spike Jones lost his TV gig. His sponsor let him go . . . Vaughn Monroe, Julius LaRosa, Georgia Gibbs, Tony Martin, Jaye P. Morgan, Martha Carson, Eddie Heywood, and others will participate in RCA Victor's *Galaxy of Stars* on NBC-TV

(Continued on Page 39)

music news

Down Beat June 27, 1957

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U. S. A. EAST

Midsummer Frenzy

More and more activity centers on New England, where preparations for the Newport Jazz festival are moving into high gear, and the programs at the School of Jazz, Lenox, Mass., and the concert season at the Berkshire Music Barn are being rounded into shape.

In addition to the imposing roster of jazz names set already for the four evening concerts at Newport, July 4, 5, 6, and 7, an impressive array of afternoon programs has been scheduled.

Friday afternoon, July 5, will be highlighted by a program consisting of Julian (Cannonball) Adderley and his group; the Jazz Lab group, with Gigi Gryce and Donald Byrd; the Bernard Peiffer trio; Ruby Braff's octet, featuring Pee Wee Russell; Toshiko and her trio, and jazz accordionists Mat Matthews and Leon Sash.

The Saturday afternoon program will include the Don Elliott quartet; the Horace Silver quintet; organist Jimmy Smith and his trio; the Kai Winding septet; the Farmingdale high school band; pianist Bobby Henderson; vocalist Jackie Paris, and, as featured instrumentalists Eddie Costa, piano; Oscar Pettiford, bass, and Tony Scott and Rolf Kuhn, clarinets.

Sunday afternoon will mark a Newport first, with gospel singing being given full display as one of the roots of jazz. Featured on the program will be Mahalia Jackson and Clara Ward and Her Ward Singers.

Forums will be held Friday and Saturday mornings, under the direction of Nat Hentoff. Subjects and participants were not set at presstime.

At the School of Jazz, its executive director, John Lewis, music director of the Modern Jazz Quartet, announced that instructors in the various categories still were auditioning prospective students.

Of the total anticipated enrollment of 60 students, some 20 had been informed by the end of May that they had been accepted. Lewis and school directors said the applications to date had been of very high caliber.

At the Berkshire Music Barn, July 6 was set as the date for the Ethel Waters concert. Others include Mahalia Jackson on Aug. 15; the Jimmy Giuffre trio, Aug. 11; Richard Dyer Bennett, Aug. 10; Marais and Miranda, July 27, and Lee Wiley and song satirist Tom Lehrer, for whom negotiations still were under way.

In Boston, the annual Arts festival in the Public Garden from June 14 to June 30 will feature three important music presentations. The highlight of the festival will be a salute to Igor Stravinsky on his 75th birthday. In addition, four performances of Gian Carlo Menotti's opera *The Consul* will be presented.

Jazz highlight of the free festival will be the Herb Pomeroy-John McLellan

Living History of Jazz, the 2½-hour music and narrative chronology composed and arranged by Jackie Byard. McLellan will narrate the presentation, and the Pomeroy band will play original scores in the idiom of the eras covered.

The Children's Hour

At 4:30 p.m. on a mid-May Thursday, some 150 apple-cheeked reporters and editors of college and high school



Sammy Kaye
A Jolt

newspapers in the Greater New York area started firing questions at band-leader Sammy Kaye and a few disc jockeys.

Some of the queries were quite pointed for so young an audience.

Disc jockey Paul Sherman of WINS was bracketed with questions on payolas and the importance of DJs in hit-making.

"You kids control the record industry," Sherman said. "Disc jockeys don't. They play what you request. And I don't think DJs make the hits."

On payolas, Sherman said he had "heard of it, but I don't know anyone who has taken it. I never have accepted money for plugging records. I wouldn't jeopardize my career. I'd say that very few disc jockeys get paid for plugging records."

Kaye fired a few questions at the kids after answering scores of theirs. "How many of you like rock 'n' roll?" he asked. More than three-quarters of the group stood up.

"Who do you like better, Elvis Presley or Frank Sinatra?" Kaye asked. Sinatra's victory was almost unanimous. Among other things, his clothing and appearance, his voice, and his style of singing were mentioned as reasons for his popularity.

"Presley sings with an animal beat," protested one 13-year-old.

Then Kaye received a jolt. He placed his latest ballad on the phonograph and asked, "Can you dance to this?"

The answer, from the squirming editors making use of the Hotel Roosevelt Grille room's dance floor, was a loud and ringing, "No!"

Kaye, luckily, had a new rock 'n' roll release which came in handy about that time.

New Village Sound

For years, since its start in 1934, Max Gordon's Village Vanguard was known as the cradle of stars.

From its smallest stage sprang such personalities as Judy Holliday, Betty Comden, Josh White, Burl Ives, Harry Belafonte, Eartha Kitt, Pearl Bailey, and Wally Cox. Talent scouts and agencies prowled the spot regularly, because of its reputation as a show-place for people with promise.

On June 1, the Vanguard closed its doors, to reopen them on the 4th with a new policy—jazz.

Booked for the opener was Chico Hamilton and his group for two weeks, sharing the stage with Irwin Corey, one of the great contemporary madmen.

Upcoming is a three week engagement by Stan Getz and a group, and on July 6, for two weeks, the Modern Jazz Quartet.

More Crossings

Britain and the United States are separated by thousands of miles of ocean, but are becoming closer and closer musically. In recent years, Great Britain has virtually become part of the eastern circuit of jazzmen and singers.

Here is a late look at the crossing activity:

The Hi-Lo's are set to tour Britain in September. Frankie Laine and Mel Torme are set for summer. In the works is a swap of the Humphrey Littleton group for Buck Clayton and a jazz band. Also rumored, and hoped-for in Britain, are swaps to bring

Too Piercing, Man

From Dick Williams' column in the Los Angeles *Mirror-News*:

"Helen Traubel's hi-fi was turned up loud when I arrived at her penthouse apartment on the Sunset Strip, but instead of operatic arias emanating from the speaker, it was the jazz rhythms of Shelly Manne and his group. Miss Traubel had a stack of long-plays by such singers as Peggy Lee and Sarah Vaughan on the table alongside. When I asked what was going on, she explained that she debuts in a few weeks on Dot Records, with a new kind of singing for her, and she wants to hear what some of the others are doing.

"It's popular numbers now, with full orchestra and small group backing," she said. "but I'm planning to go even further soon and dive into the jazz field. Can you imagine that?"

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Woody Herman, Dave Brubeck, and Benny Goodman to that country.

Basie is reported set to tour again in the fall. Heath will come here, to tour probably with Carmen McRae and the Four Freshmen. Billy Eckstine had to postpone his tour, originally set for mid-August. Pop singers Mindy Carson and Guy Mitchell are in England. For Mitchell, it is a second tour following on the heels of a highly successful first trip. Miss Carson is on her first tour.

The Goofers are headed for a Palladium show opening June 17. Efforts are being made to secure a tour of Britain by Nat Cole with his trio. Rosemary Clooney skipped over in May, and cut the first sides in the new Phillips Studios in England.

Clarinetist Tony Scott kept enlarging his itinerary, and planned stops at Frankfurt, Berlin, Paris, Switzerland, and Italy before returning home for the Jazz Festival at Newport.

On June 14, J. J. Johnson is scheduled to open with his group at the Folk Park in Stockholm, Sweden. The concert kicks off an eight-week tour of Sweden, with other European bookings scheduled to follow. Already set were appearances in Amsterdam Aug. 17 and Brussels Aug. 18.

U. S. A. MIDWEST

The Compleat Jazz History

It's a fast world.

This was proved in Chicago recently. Northwestern University presented a jazz show on radio station WIND. The show, written and directed by student Marie Santuzzi, was called *The Jazz Story*. It was a narrative presentation which outlined the history of jazz from New Orleans through the modernists, utilizing jazz sounds as background.

The show was on the air for 24 minutes.

Woody's New Faces

Woody Herman brought a fresh, young band to Chicago's Blue Note recently. Except for the inspiring Bill Harris, most of the faces were new.

The complete personnel for the band is John Coppola, Dan Stiles, Bill Castagnino, Bill Berry, Andy Peele, trumpets; Harris, Willie Dennis, Bob Lamb, trombones; Jay Migliori, Bob Newman, Danny Freeman, Jim Cook, reeds; Jim Gannon, bass; Vic Feldman, vibes; John Bunch, piano, and Don Michaels, drums.

Migliori and Berry are from Boston. Dennis joined Herman after a stint with Charlie Mingus. Freeman was filling in until Roger Pemberton, working on his master's degree at Indiana university, could join the band. The band, after a string of college and club dates, is slated to tour Europe in the fall.

Europe As Graduation Gift

Bassist Larry Richardson, who was graduated from Northwestern university this month, was presented with a tour of Europe as a graduation gift.

Richardson, who had been working with a trio in the Chicago area, has received army approval for a variety unit tour, including jazz musicians. The tour will take Richardson's unit to

several European countries, beginning Oct. 7 and returning Jan. 7.

Plans for the unit to tour the Caribbean, Pacific, and Far East areas are tentative.

Jazz Workshop Planned

The co-owners of the SRO club in Chicago are fond of money but don't need too much of it to keep the club going.

Jerry Gales and Marty Allen have full-time jobs. As Gales said, "We don't depend on the club for bread and butter. As long as the place pays for itself, we're happy. And we hope some of our plans enable it to do more than that."

The first of these plans materialized recently. Jazz Unlimited, a local jazz society, sponsored a jam session at the club on a Sunday, from 5 to 10 p.m., featuring local musicians. Additional sessions are planned for future Sundays.

More important, however, are preparations for a jazz workshop.

"I'd like to set up a workshop for Chicago jazzmen" Gales said, "enabling them to use our place during weekdays. I'd open it for their use every afternoon. They could rehearse, experiment. In that way, we'd develop talent for our Wednesday-Thursday slot or on a regular basis. We could feature a new group each week at night if the daytime workshop worked out."

Local jazzmen interested in the workshop can get in touch with Gales or Allen at the club.

Jazz And Renoir

Jazz came to Chicago's Art institute recently but not on canvas.

Gene Esposito's trio—Esposito, piano; Leroy Jackson, bass, and Bill Gaeto, drums, with vocals by Lee Lovin—appeared in an informal session in the institute's cafeteria.

The afternoon "recital," motivated by the desires of jazz-loving art stu-

dents, served as a test, to see if jazz could lure enough persons from Van Gogh and Cezanne to make future concerts worthwhile. If the institute's directors are moved, future concerts may be slated for the building's spacious Fullerton hall.

Hotel In Name Test

Another Chicago club may book name attractions if a current experiment proves successful.

The Sutherland hotel's lounge, which has utilized local trios and quartets, booked the Phineas Newborn group for four weeks, beginning May 29. Although the tab on Newborn's ensemble more than doubled that paid most of the previous groups, the management is hoping that it will prove lucrative. If it does, more names may be introduced to Sutherland audiences.

U. S. A. WEST

Jim Crow And The AFM

A committee to fight for the abolition of Jim Crow locals within the American Federation of Musicians has been formed by members of Hollywood's Local 47.

In announcing the formation of the body, board member Marl Young named the following as committee members: Nat Cole, Benny Carter, Earl Bostic, Wild Bill Davis, Ernie Freeman, Johnny Otis, John Collins, Joe Wilson, Eddie Beal, Rozelle Gayle, Gerald Wiggins, Buddy Collette, Bill Douglass, Barney Bigard, Red Callender, Percy McDavid and Joe Comfort.

Young said the group is working for the passage of an anti-segregation resolution scheduled to be presented to the national convention of the AFM on June 10 in Denver, Colo.

"The object of this resolution," explained Young, "is to seek the abolition of segregated locals within the federation. It encourages the locals to



American jazzmen Bud Shank, Tony Scott, and Bob Cooper joined forces with Hungarian guitarist Atilla Zoller and German trombonist Albert Mangelsdorf for a broadcast over Nord Rundfunk in Hamburg, Germany recently. Left to right: Zoller, Mangelsdorf, Shank, Scott, and Cooper.

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do it themselves, but in the event that this is neglected, it will empower the AFM to require that local union segregation be discontinued."

Local 47 Swinging

The policy of delegates from Local 47 to the AFM convention in Denver was clearly determined by the membership in a meeting held May 13 to instruct delegates from the southern California local.

Included in a total of 27 resolutions passed at the meeting was a demand that rebel leader Cecil F. Read be reinstated with all former union benefits restored.

Read's suspension from the AFM in 1956 for one year was the most drastic reprisal arising from the Local 47 revolt against James C. Petrillo, AFM president, last year.

In a companion resolution, referred to the executive board, the membership demanded that the one-day suspension of 10 of Read's followers be erased from the records.

THE WORLD

Jazz In Israel

Despite the troubled circumstances surrounding the nation of Israel, work has gone on in the establishment of the first school of modern music and jazz. The institution is located in Tel Aviv.

The school's director said it was founded because of the increased interest manifested by the people, especially the youth, in this country for this kind of music.

Advice and technical instruction is sought. The school's address is 3 Zamenhof St., Tel Aviv.

Ballet Jazz To Travel

The development of jazz will be chronicled for audiences of Eastern and Western Europe and the Middle East this fall when the Ballet Jazz troupe makes a tour of these areas under auspices of the International Cultural Exchange Foundation of Los Angeles.

The foundation, headed by Dr. Albert Best, president, and Irwin Parnes, managing director, will sponsor the 16 dancers led by Archie Savage in a four-month tour of countries including Yugoslavia, Turkey, France, England, Italy, Spain, and Portugal. The Scandinavian nations also are on the schedule. The troupe sails Sept. 18.

Louis Fractures 'Em

More than 100,000 jazz fans thronged into George VI Memorial Park at Kingston, Jamaica, to hear Louis Armstrong and the All Stars late in May—and 18 of them had to be carried off in stretchers.

Police said the crush around the bandstand was so great that the 18 persons received broken bones and had to be hospitalized.

The show was sponsored by the Jamaican government. It was the second time in recent years that Louis had drawn such a staggering crowd. The previous mammoth turnout was at Ghana, during that nation's freedom celebration last year.



The Teagarden family held a reunion recently in a salute to Jack Teagarden on the *Stars of Jazz* show on KABC-TV, Hollywood. Among those present were Jack's mother Helen, brother Cubby, and Bobby Troup. Brother Charlie, not shown here, was also present.

RADIO-TV

'Candy' Is Cooking

A situation comedy telefilm series involving the adventures of a singer with a modern jazz trio, is now in the shooting stage at Co-Ber Studios in Hollywood. The title of the series is *Candy*.

The singer will be played by Connie Russell, and the jazz piano soundtrack for the series is being recorded by Ernie Hughes. At prestime, the pilot film had been completed and submitted to prospective buyers.

The production team consists of David S. Garber, executive producer; Josef Shaftel, producer-director, and Phil Shuken, who wrote the pilot film. Name recording and music artists are to be guests on the programs.

Sinatra Teleshaw to Roll

The *Frank Sinatra Show* for ABC-TV is scheduled to begin shooting in Hollywood on July 8. Of the 36 half-hour segments planned, Sinatra will star in 13 musicals and will serve as host for the other 23. Bob Hope was being wooed as a possible guest star to start the series.

Jazz Club Of The Air

Disc jockey Frank Evans of Station KDAY in Hollywood, has initiated a "jazz club of the air" centered around his hour-long evening radio show. The purpose of the club, said Evans, who plays only jazz albums in uninterrupted segments, is to encourage bigger sales of jazz records and provide more work for musicians.

Members of the club get cards entitling them to discounts on records and local jazz concerts. Evans said he intends eventually to stage concerts and host weekly jazz nights in clubs which normally are inactive. The club operator would split the cost of the musicians with Evans, he explained.

Bye, Bye Bob Cat

CBS-TV announced late in May that it was dropping the Bob Crosby afternoon variety show for a courtroom-type drama entitled *You Are the Jury*.

Network executives said the move was made because an evening show was in the works for Crosby.

RECORDS

\$3,000 For A Cover

In the increasingly competitive world of LPs, a good picture may be worth a thousand sales.

More and more stress has been placed on attractive cover art, although occasionally the products tend more toward the erotic than the exotic.

With an eye to gathering in devotees of the nation's most popular hobby, RCA Victor and the Canon Camera Co. of Japan, combined to offer \$3,000 worth of photography and hi-fi equipment to winning photographers in a sort of do-it-yourself album-cover contest.

Amateur or professional photographers are qualified to submit color transparencies to fit the forthcoming album title, *Hi-Fi in Focus*. Drumbeaters said the contest marks "another step forward to the goal of better understanding between peoples via art and communication."

It also draws together fans of two of the nation's most expensive hobbies, photography and high fidelity.

Capitol Records, whose covers have varied from the flat and flashy to the lively and artistic, meanwhile, copped five certificates of excellence from the American Institute of Graphic Arts.

The awards were for the covers of the albums, *Mexican Waltzes*, *Tone Poems of Color*, *Four Freshmen and Five Trombones*, *Shostakovich Plays Shostakovich*, and *Spanish Guitar Recital*.

Porcino-Flory Band On Jubilee

Strictly a kicks band for several months, the Al Porcino-Med Flory orchestra has debuted on wax with an album for Jubilee Records. Playing mostly the Jerry Wald book of the late '40s, with many arrangements by Al Cohn, the band has been rehearsing weekly at Local 47. The Jubilee date was recorded in the Hollywood Palladium.

Personnel is Porcino, Lee Katzman, Ray Triscari, Jack Hohmann, trumpets; Dave Wells, Lew McCreary, trombones; Flory, Bill Holman, Richie Kamuca, Charlie Kennedy, Bill Hood, saxes; Russ Freeman piano; Red Kelly, bass, and Mel Lewis, drums.

Freeman on PJ Payroll

Russ Freeman, pianist with the Shelly Manne group, who records for Pacific Jazz Records, has joined the production staff of that firm. His job is "musical adviser in a supervisory capacity" to the PJ organization, a spokesman said, adding that Freeman will work directly with the label's president, Richard Bock.

His over-all function will be the flexible one of passing on groups, music, and instrumentalists to be recorded. In practice, this boils down to most of the duties of an artists & repertoire director.

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Down Beat

The Jazz Concert Phenomenon

It Can Cost A Bundle To Compete In The Packaged Troupe Business:
Here Are Some Typical Examples Of Costs Of Recent Ventures

By John Tynan

A CONTEMPORARY key by-product of jazz is the phenomenon of jazz concert promotion, an enterprise with all the inherent potential and hazards of a pioneer development in the entertainment industry.

What does it cost to stage a jazz concert, and what are the problems involved?

With this in mind, a survey of the jazz concert scene in California uncovered more than a few interesting—and some disquieting—facets and facts.

Bitter rivals for the lion's share of jazz concert proceeds are disc jockey/promoter Gene Norman and promoter Irving Granz. A third principal, relatively new to the field, is young Dick Carroll.

While Norman in the main restricts his concerts to the Los Angeles area, the other two promoters sally north and east from time to time with name packages directed at audiences from Phoenix, Ariz., to Portland, Ore.

NORMAN HAS DECLARED that packages of BIG names are mandatory if a concert is to be successful these days. Successful in box-office terms, that is.

With his recent Birdland show at the Los Angeles Shrine auditorium, Norman put his words into deeds. The result was a packed house. The reaction of the audience, however, was generally one of frustration. The reason? Too many acts and, therefore, too little of each.

"A high-powered show like the Birdland tour ruins the concert business," said Granz, but in effect he supports the Norman opinion that a blockbuster attraction is the only type of concert that can make it.

Granz' Nat Cole-June Christy and Armstrong-Brubeck packages that played the northwest and San Francisco in May prove that, but he doesn't believe in an overloaded cargo of acts.

"WHAT'S MORE," he declared, "you can't throw a jazz concert together anymore. Careful selection is the key. I contend that all the acts don't necessarily have to be high-powered. With a well-balanced show and wisely selected talent, you have a chance of a good gross."

For Norman, Granz, and Carroll, the auditorium costs are prohibitive. Norman claimed it costs him \$5,000 just to open the doors of the Shrine. Granz said his total preconcert outlay is close

to \$6,000, mainly because of a heavy advertising bill.

"It's got to cost me \$3,000/\$4,000 for advertising alone," he explained. He added that Norman doesn't have this problem because he doesn't advertise, handling practically all promotion on his KLAC radio program. "Actually, that's his only edge—the radio," Granz said.

As to the rental cost of the 6,700-seat Shrine, Los Angeles' biggest hall, the tab is \$1,000 for the bare walls alone. And another \$1,000 for such overhead as ushers, lights, public address system and private police force, and the promoter is all set to launch the ballyhoo that, he hopes, will start the turnstiles clicking.

EASILY THE MOST expensive in the west, Shrine rates compare unfavorably with halls of comparable size in other Pacific coast cities. For the 7,000-seat San Francisco Civic Opera house, for example, the cost for one night is only \$485. Portland's biggest auditorium (4,500 seats) charges \$450, as does Seattle's 6,000-seater.

Granz and Carroll said talent costs today are much too high. Norman stated that the prices of artists have doubled, which is certainly true. According to Irv Granz, the main reason for this situation is artist saturation of the concert market.

"A few years ago," he elaborated, "there weren't very many bands and acts touring the concert circuit. Today it's become big business, and now everybody wants to get into the act. So we've got saturation."

Even after the booking agencies got wise to the handsome profit to be derived from concert bookings, there was a brief period when most shows with a plethora of names did pretty well. In that period the price of talent rose—then, as Norman points out, it doubled.

"Now," complained Granz, "the artist won't take a price cut. Even though they know attendance has fallen drastically, they take advantage of the competition between the promoters and, with the agencies behind them, keep costs sky high. It's going to take maybe a year for the market to level out again."

HERE ARE SOME examples of these astronomical figures:

● For his recent west coast concerts, Benny Goodman's price was \$3,500 a night against 50 percent of the gate. Ten years ago, however, Norman said he paid Goodman a flat \$200.

● Erroll Garner this year is turning down offers of \$1,150 for a one-nighter; two years ago his price was \$750.

● The aforementioned Cole-Christy Seattle show cost Irv Granz \$11,000, and to stage a concert at the Shrine with a bill made up of June Christy, the Four Freshmen, Cal Tjader and Andre Previn, for instance, the estimated cost would be \$9,000.

● Dave Brubeck, who usually asks for—and gets—\$1,500 a night, has a flat minimum of \$1,000 and will not consider a lower bid.

What about the raw recruit, the beginner in this man-eating, ulcer-breeding business? What obstacles does the ambitious youngster face?

"As far as obstacles go," said Carroll, "there's just no end of 'em. Naturally, the biggest one is getting the money to stage your first run of concerts. You've gotta fight to get a good date, a good auditorium, and, of course, a good show. Then, there's the weather to buck. Bad weather can be your worst enemy. You haunt the radio and TV, waiting for the weather forecast. The weatherman is usually at the receiving end of a stream of curses. Yessir, the jazz concert business is really a scary thing."

Concert promotion may be considered another form of large-scale gambling.

"PUTTING ON A concert is just about the biggest gamble you can take," Carroll added. "So many people to rely upon to make it a success: the newspapers, disc jockeys, and so on. This is a very tight business. Above all, the promoter is the guy out on the proverbial limb. The agency gets its percentage; the artists get their money—it's the promoter who takes pot luck. "Y'know, when I started in this business, I was pretty stubborn. I wouldn't take anything unless it was jazz. Now, I've got to grab at anything that comes along and looks good. After all, I've got a wife and kid to feed."

But even grabbing something that looks good is no guarantee of success. A couple of months ago, Carroll latched onto a seemingly fine calypso bill.

"It's the fad," he figured, "and the kids'll jump at it."

Today he doesn't say too much about that calypso fiesta fiasco. Recalling row upon row of empty seats and the high nut staring him in the face, he just shudders. And resumes planning the next concert.

So according to latest inventory, the jazz concert promoter, as part of his standard equipment, should have the combined stamina and staying power of an ox, a mule, and Job. Add a little of Croesus' riches, and he might make it.

23 YEARS

1934-1957: A Roundup

(Ed. Note: Following are some of the highlights and sidelights of music that have occurred in the last 23 years as seen through the pages of Down Beat. It's a special anniversary feature.)

1934

Prohibition went down the drain and 150,000 musicians looked forward to a revitalized night club business . . . The soundtrack put movie pit bands out of business . . . Cab Calloway was hiding and 18,000 musicians were on relief . . . Chicago's Century of Progress fair featured the bands of Frankie Masters, Paul Ash, and Al Trace . . . Radio began to build musical reputations, led by NBC's three-hour *Let's Dance* show, which spotlighted Xavier Cugat and Benny Goodman . . . Bands with commercial radio shows included the Dorsey Brothers, Paul Whiteman, Fred Waring, Wayne King, and Abe Lyman . . . George Gershwin began work on an opera based on the novel, *Porgy* . . . Columbia Records acquired the catalogs of Brunswick, Okeh, Vocalion, Perfect, and Melotone . . . Louis Armstrong toured Europe for the second time . . . Duke Ellington won the ASCAP \$2,500 award for the year's best song, *Solitude* . . . Among the popular tunes were *Moonglow*, *Isle of Capri*, *Love in Bloom*, *June in January*, and *La Cucaracha* . . . Buck Clayton left Earl Burchard to form his own band . . . Grace Moore made her film debut in *One Night of Love*.

1935

Unemployment continued . . . Benny Goodman's band crashed through and the swing era acquired momentum. A Goodman dance date at Chicago's Blackstone hotel turned into a jazz concert . . . ASCAP was named in a government anti-trust suit . . . Ray Noble organized a band . . . Louis Armstrong, emerging from temporary retirement, noted, "My chops was beat, but I'm dyin' to swing again." . . . Cab Calloway drew 4,300 paid admissions to a date in Columbus, Ohio . . . The Dorsey Brothers split up . . . Art Tatum was lured out of Cleveland to play Chicago's Three Deuces . . . Bob Crosby formed his first band . . . Fletcher Henderson's new band opened at Roseland . . .



Art Tatum
Out of Cleveland

Leonard Feather, British jazz critic, made his first trip to New York . . . Pee Wee Russell was blowing with Louis Prima at New York's Famous Door . . . Jan Garber received \$1,100 per date for 71 one-niters on a western tour . . . Ben Bernie, aided by a premeditated radio feud with Walter Winchell, enjoyed renewed popularity . . . Paul Whiteman signed a \$1,000,000 contract for a weekly, one-hour radio show . . . Kay Kyser charged that his singing song-title gimmick was being imitated by other bands over the air.

1936

Marshall Stearns was at work tracing the evolution of jazz . . . Musician Dick Voynow, antagonized by jazz criticism and critics, said, "It's time for . . . some kind of standard to be established for comparing bands and musicians, whatever type of music they play." . . . Seventeen jazz groups participated in a concert at New York's Imperial theater; one of the musicians, Artie Shaw, was inspired enough by it to form his own band . . . Count Basie came to Chicago from Kansas City . . . Guy Lombardo defined his band's sound by saying, "We try to imitate the human voice and achieve a combination of tonal beauty and melodic charm." . . . The Casa Loma band broke the house record at New York's Paramount thea-

ter, with a week's gross of \$55,000 . . . Woody Herman began fronting the Isham Jones band . . . The AFM expressed fears of radio, records, talkies, and Muzak . . . RCA quietly tested television . . . Three jazz books appeared: Hugues Panassie's *Le Jazz Hot*, Charles Delaunay's *Hot Discography*, and Louis Armstrong's autobiographical *Swing That Music* . . . News dispatches attributed 21 suicides to the depressing effects of the song, *Gloomy Sunday*, and caused the tune to be banned from the air . . . Jimmy Dorsey's new band was warmly received.

1937

Arthur Cremin, of the New York Schools for Music, attributed a wave of sex crimes to the "current hot jazz vogue" . . . Kay Kyser defiantly belated, "If playing melody is corn, I want to be corny." . . . Bessie Smith, termed by John Hammond "the greatest of the blues singers and probably the greatest single force in American popular music," was killed in an auto accident . . . Paul Miller called Duke Ellington's *Crescendo and Diminuendo in Blue* "inferior stuff with a fancy title." . . . The Dorsey brothers were differing on the leadership of their band; Jimmy said, "Tommy just walked off because we didn't agree on a tempo." . . . The Big Apple, a kind of dancer's jam session, made its way into some of New York's choice "society" spots . . . New York university invited Vincent Lopez to lecture on jazz . . . Marshall Stearns wrote, "the one colored band that had the greatest influence on the development of modern swing music is probably Fletcher Henderson." . . . Twelve hours after a desperate operating table effort to save his life, composer George Gershwin died . . . Red Nichols had the only left-handed bassist in captivity, Morton Stulmaker.

1938

Paul Whiteman, after abstaining from records for two years, consented to make 35-cent discs for Decca, something he had refused to do during his RCA Victor recording days . . . "The jitterbug antics of American youth are not indications of a mass insanity, but are, rather, just manifestations of a healthy exuberance," classical composer

Leo Sowerby told *Down Beat* . . . When Benny Goodman took a European vacation, Guy Lombardo fronted Goodman's band . . . Singer Martha Tilton was offered equal space in *Down Beat* to answer critic George Frazier's charge that her singing "stunk." . . . *Down Beat's* Paul Miller termed Raymond Scott "one of the most vital forces in jazz." . . . Paul Miller again, in a review of Art Tatum, said, "His ornate, flowery style is the essence of bad taste." . . . In a vigorous race, Henry Busse edged out Clyde McCoy as King of Corn in the voting in *Down Beat's* annual popularity contest . . . Rudy Vallee made more money than any other musician in 1937; his income was \$238,744.

1939

Twenty-year-old bassist Jimmy Blanton was signed by Duke Ellington . . . Dave Dexter Jr. rated altoist Boyce Brown with Bix, Bessie, Lang, and Evans . . . George Avakian wrote, "The swing craze (I hope you know the difference between swing and jazz) will carry on for years." . . . Fletcher Henderson joined the Benny Goodman band as arranger-pianist . . . Chick Webb, 30, died of tuberculosis . . . Vincent Lopez stated that swing has great potentialities as a therapeutic aid for victims of mental disorders . . . Jack Teagarden declared that his brother Charlie "is a greater trumpeter than Beiderbecke." . . . Don McDougal, a Miami Beach guitar teacher, set some sort of record by playing 3,960 notes in one minute . . . Nineteen-year-old Anita O'Day was defined as an "ace attraction" at Chicago's Off-Beat club . . . British critic Harold Taylor said that Raymond Scott's "screwy music is not true jazz." . . . Among the 18 bands on hand at the New York world's fair were those of Ferde Grofe, D'Artega, Meyer Davis, and Teddy Hill . . . British critic Leonard Feather, visiting New York, stated that "British jazz is in a horrible state of affairs."

1940

In a *Down Beat* musicians' poll which found 5,000 ballots being tossed out as fraudulent, Benny Goodman was named King of Swing . . . Fire destroyed the Chicago building housing the Three Deuces and Off-Beat clubs . . . Glenn Miller responded to critics by saying, "I haven't a great jazz band and I don't want one." . . . Licensing of music for public performance by a new music organization, Broadcast Music, Inc., began . . . French critic Charles Delaunay, in a trench somewhere in France, wrote *Down Beat* that "jazz is not white, nor black, nor Jewish, nor Aryan nor Chinese, nor American." . . . Pianist Walter Liberace was playing jazz piano in a La-Crosse, Wis., tavern and making concert appearances in the same town. He told *Down Beat*, "When the time comes that I have to use a piano as a per-

ussion instrument, I will lock it up and try to forget that I ever learned to play." . . . "I'd give my right arm if I could go over to Germany and do away with Hitler," Henry Busse declared . . . Twenty-year-old pianist Calvin Jackson was hailed as the Tatum of 1942 . . . The King Cole trio was a "big fave throughout California."

1941

The *Down Beat* review of Wayne King's recording of *The Waltz You Saved for Me* and *Song of the Islands* read, "They stink out loud." . . . Vocalist Lena Horne joined the Charlie Barnett band . . . Red Norvo decided to disband when half of the members of his band were drafted . . . The Jay McShann band was breaking house records at the Casa Fiesta club in Kansas City . . . The McShann band cut its first sides for Decca; Charlie Parker was in the sax section . . . Claude Thornhill made a radical change in the instrumentation of his band, adding two French horns . . . Shad Collins replaced Dizzy Gillespie in the trumpet section of the Cab Calloway band, after Calloway charged Gillespie with throwing spitballs at him onstand and Gillespie countered by knifing Calloway's posterior . . . The Stan Kenton band



Stan Kenton
A Debut

debuted in New York . . . West coast arranger Gil Evans joined the Claude Thornhill band . . . Tenor saxist Chu Berry was killed in an auto crash . . . Led by Jimmy Dorsey and Bing Crosby, the record industry reached new high in sales, with an estimated 120,000,000 discs sold during 1941.

1942

The music industry braced to meet the problems of a wartime America. AFM president James C. Petrillo

banned strikes of musicians for the duration of the war . . . Temporary blackouts on the west coast brought on cancellations of band bookings . . . The New School for Social Research in New York initiated a 15-week jazz course . . . More than 200 name bands volunteered their services to the U.S.O. . . . Dave Dexter reviewed singer Jane Froman as "the least talented of a long line of pitifully incapable fem songstresses." . . . Stan Kenton's band made its New York debut at the Roseland ballroom . . . Charlie Christian died of tuberculosis . . . Artie Shaw married Elizabeth Jane Kern . . . Zoot suits began selling well . . . Dorothy Collins, 18, was featured singer with the Raymond Scott band . . . CBS selected Eddie Condon's Town Hall Jazzopators for a television program, the first for a jazz group . . . Bunny Berigan died in New York at the age of 33 . . . Johnny Mercer, Glen Wallich, and Buddy DeSylva organized Capitol Records . . . AFM's Petrillo announced a ban on the use of recordings in jukeboxes and radio, stating his feeling that recordings were gradually running musicians out of business . . . Jimmy Blanton, 24, succumbed to tuberculosis . . . The Glenn Miller band broke up as Glenn accepted a commission in the army . . . Spike Jones' recording of *Der Fuehrer's Face* became a big seller . . . Jean Goldkette said, "In the old days the music business was mostly music. Now it is mostly high-pressure publicity."

1943

Frank Sinatra joined the cast of radio's *Hit Parade* . . . Alvino Rey and members of his band became aircraft workers in a war plant . . . Tenor man Warne Marsh was a member of a teenage band, ages 13 to 16, touring as the Hollywood Canteen Kids . . . Billie Holiday opened at the Onyx club on 52nd St. in New York . . . Mel Torme, 17-year-old vocalist with the Chico Marx band, signed a singing-acting contract with RKO . . . Dr. Leopold Stokowski told a radio audience that "Duke Ellington, in my opinion, is one of America's outstanding artists." . . . Perry Como became Victor's answer to Columbia's Frank Sinatra . . . AFM president Petrillo lifted his ban on recordings, in force for more than a year, and bandleaders began a scuffle for recording dates . . . Chubby Jackson joined the Woody Herman band . . . A crowd of more than 1,500 attended funeral services for bandleader Ben Bernie in New York . . . Singer Frances Wayne joined the Woody Herman band.

1944

Noel Coward wrote a tune called, *Don't Let's Be Beasily to the Germans* . . . Howard Taubman, in the *New York Times*, termed Eddie Condon "a virtuoso of the electric guitar." . . . Dizzy Gillespie moved in to head a five-

(Continued on Page 36)

A JAZZ SEMINAR

In Which Two Critics, A Recording Executive, And A Musician Discuss,
Among Other Things, If Blues Is Essential To The Jazz Idiom

(Ed. Note: The following is a transcription of a conversation that took place at the apartment of Leonard Feather in New York City. The participants were Leonard Feather; pianist Billy Taylor; Nesuhi Ertegun, executive of Atlantic Records and former jazz lecturer at the University of California, Los Angeles, and Whitney Balliett, writer and jazz critic who contributes regularly to the New Yorker. This is the first of a series of such forums that will appear in Down Beat.)

FEATHER: . . . Whitney was saying that he disagrees with Andre Hodeir's thesis that the blues is not essential to jazz. (Ed. Note: Participants are referring to statements made in Hodeir's *Jazz: Its Evolution and Essence*.)

BALLIETT: What he tries to do by a complicated system of musical analysis is to get to the essence of jazz, and in the process he strips it of everything nonessential—all the furbelows—you know, the growl, the mute, and in the process he dumps the blues and improvisation out the window.

ERTEGUN: What is the essence?
BALLIETT: He says the essence is an extremely variable combination of tension and relaxation which, of course, is true, especially in the beat, I think, because this comes right after this business of swing.

FEATHER: I don't think he is trying to imply that blues and improvisation are not necessarily a part of jazz. He just means that the reverse isn't always true—that jazz doesn't always involve the blues. I think that's quite different. That's what I was saying to Whitney.

BALLIETT: He says the spirit and the language of blues are not essential to jazz and I say that the spirit is. It runs all the way through jazz, always has. It's a hard thing to put your finger on.

ERTEGUN: It's a question of order. If you can play blues, you're all set. Every great musician should be able to play the blues. You might make a categorical statement that if so and so can't play the blues, *ipso facto*, he is not a jazz musician. I think this is true.

FEATHER: I do, too, but I think it can also be said that you could have hours and hours of improvisation or jazz improvised or written without ever having the blues, and you would still have authoritative jazz.

BALLIETT: How about improvisation? If you toss that out of the window, what do you have left?

ERTEGUN: When you say "blues" are you talking about the blues chord structure, the 12 bars, or the blues feeling?

FEATHER: That's the important thing, I think.



(Don Bronstein Photo)

Duke Ellington
Still Ahead?

BALLIETT: He says the language and the spirit of the blues.

ERTEGUN: In my opinion, sometimes when Billie Holiday sings a 32-bar tune she's still singing the blues. She sings in the spirit of the blues, so the blues is still there.

FEATHER: I think Hodeir is referring to the structure of the blues, otherwise he can't possibly mean it. I think he means the actual 12-bar harmonic . . .

ERTEGUN: Not if he uses the word "spirit" unless it's a bad translation. Of course, the translation is very strange in several places.

BALLIETT: But what about improvisation? He says that although it is a key to the music, it is still non-essential.

FEATHER: I disagree with that completely.

BALLIETT: It's almost like which came first, the chicken or the egg. When you throw it out the window, you still have relaxation and tension, but what do you have it in?

FEATHER: That's right. Once you lose improvisation, you've lost the whole core of jazz, the heart of it.

ERTEGUN: Here's a question. If you have an arrangement which is written all the way—every note is written—and if that is played by classical musicians, they will play it in a certain way. If the same thing is played by jazz musicians, and you use only tonality and a combination of tension and relaxation . . . If you have jazz tone and jazz timber, wouldn't you call that jazz, although there is no improvisation in it?

BALLIETT: That's a good question. With this theory, he goes all the way through and early jazz is defined in terms of relaxation—which certainly

is true—then too-intense people kept putting notes in the wrong place.

ERTEGUN: I don't agree with that. In the swing era they were perfectly balanced. In what he calls the cool school, tension is falling away and musicians are becoming relaxed—so relaxed that some of them stand around looking as if they are dead. I think when you see them, you should close your eyes and listen. Though they may not show any emotion, sometimes the music is pretty tense.

FEATHER: I don't think you can read a man's mind. A lack of reception may not be due to his failure to communicate but your failure to receive what he is doing . . .

TAYLOR: . . . Well, it's pretty easy to be dogmatic about something and say that in order for us to be really objective, we've got to draw some dark and heavy lines to make sure that nothing goes over either boundary. It gets to pretty ridiculous proportions at times, because obviously, some of the solos worthy of being imitated are lasting music, whether it is Louis Armstrong or Charlie Parker. So this is improvisation pure and simple. Yet, it has something—it is saying something that means enough to many people that they want to imitate it. They like it well enough to say, "This is something that should be said again," and they reiterate it ad nauseum sometimes. Nevertheless, the original is worth listening to.

ERTEGUN: There is no essential difference between improvisation and composition. What happens to the composition which is spontaneous, for instance?

BALLIETT: Actual composition is spontaneous, too, in its slower way.

ERTEGUN: Who knows how fast Bartok wrote some of his quartets? They may have been just improvised.

FEATHER: I get the impression that if jazz is trying to move forward by incorporating itself with classical or extended forms which are more classical than jazz, it's not really moving forward, it's moving *sideways*. Moving sideways and trying to join forces in an apparently unnatural way, because of the music that has resulted so far is just not valid, from either a jazz or a classical standpoint.

ERTEGUN: Because a few experiments have failed, it may not be the best way of doing it, but it's a start.

FEATHER: But a start toward what?

TAYLOR: For one thing, Gunther Schuller has some rather interesting ideas about the use of extended forms of jazz, but I don't think he's the man to do it. It's no reflection on him as a

musician, it's just that I don't think he has enough jazz experience.

I've maintained for a long time that if anybody is going to change the face of jazz, it will more than likely be a jazz musician, who has the facility and technique to say, "This is the tradition, and this is where I'm going to take the tradition and the manner in which I'm going to develop it or change it." Debussy actually didn't go away from the main body of tradition, but added impressionistic things to it.

FEATHER: That is what bop did to the jazz that had gone before it, but now what's happening to jazz is that it's not going forward, but sideways, because they've found out probably that they've reached a dead end and there's no place forward to go. But I feel that another step forward could have been made, or was started, with Ellington's extended works with *Black, Brown, and Beige*, *New World A-Comin'*, and *Deep South Suite*. Those things were made pretty essentially in the jazz idiom, but they managed to say something new and expand the form. They retained the essential jazz qualities with a certain amount of improvisation and the timbers of the instruments, etc. I think what was started by Duke in that series, which, unfortunately, he hasn't continued himself, has not been taken up by anybody else, and all these tangent offshoots like the atonalists are not getting as far ahead as Ellington did at that time.

BALLIETT: What is it that Mulligan is doing with this group he has now—particularly on that record—the sextet thing where he has all these contrapuntal passages which, I guess, are written. It sounds almost like Dixieland, but it isn't. It's very fluid.

FEATHER: Mulligan has always been a sort of mixture of schools. There's an element of humor in his things which is so important, and so lacking in a lot of things. A remarkable example of how a very progressive musician (if I may use that horrible adjective) can go back to the essentials and do something new on a very old basis is the Lennie Tristano recording of *Requiem* in his album. I imagine a lot of the Tristano fans were shocked or bewildered, but that blues shows that Lennie still bears out this point Whitney made about the roots being in the blues, except that there again a lot of things Tristano plays today might have nothing whatever to do with the blues and could have been achieved without any reference to the blues at all.

BALLIETT: I was just thinking about the spirit—that one word Hodeir uses . . .

FEATHER: I think we have to find out whether he means the spirit or the letter.

ERTEGUN: The translation says spirit.

BALLIETT: He says the language and spirit of the blues are nonessential to jazz.

TAYLOR: If that's what he means,

then his whole concept of jazz is pretty shaky, because I don't know of one giant—early, late, mid-30s, or cool, who didn't have a tremendous respect and feeling for the blues—whether he played the blues or not. The spirit of it was either in his playing or he wasn't really a giant as far as jazz was concerned. The reason I felt pretty strongly on this point is that I made a statement once that everyone I liked, as far as jazz musicians are concerned, played the funkier blues around. This was surprising to me, because guys like Tatum, whom you normally don't expect to play a down-home blues, can play a real funky blues. All these guys, technique notwithstanding, have such a tremendous feeling for it and it comes out at such odd places in their playing.



Gerry Mulligan
Sorta Dixie!

I was talking to a fellow who is very steeped in classical literature and he couldn't understand what I was talking about. He had no conception of what I was trying to say to him. That was why I was trying to explain it, and then it suddenly occurred to me that I couldn't think of anyone whom I really respected who didn't have this feeling for the blues.

BALLIETT: What I'm saying is that all great jazz musicians can do that with the blues. Doesn't whatever they do with the blues inform what they do with anything else?

TAYLOR: That's what I'm trying to say. The essence of it is what they do with the blues. But for instance, when Lester Young plays the blues, it's one thing, it has a certain quality that isn't Kansas City or New York or anything. When Charlie Parker plays, it's something else—same blues, same changes, same few bars, the same whatever-it-is that he does on this music is the same thing that pervades all his playing—not to the same extent, necessarily, but it's all through it.

FEATHER: You mean you think you can hear the influence of the blues in *Body and Soul* or any popular song?

TAYLOR: No, not the influence of the blues in terms of a blue note or in terms of a growl, but most jazz musicians who have occasion to play the blues do things on the blues which seem to be the essence of their way

of playing. Whatever you find to a greater extent in other things like *Body and Soul* or something with more harmonic variety usually is in the purest sense in the blues.

ERTEGUN: Let me ask you one question. Do you think a man like Lester Young would play a tune like *Body and Soul* in the same way if he had never played the blues?

TAYLOR: No.

ERTEGUN: Would his version be different?

FEATHER: Yes.

BALLIETT: Then you agree with me? What Hodeir does is to mention Hawkins' *Body and Soul* and says it has absolutely nothing to do with the blues. Therefore, he says, this authorizes us to dismiss the language and the spirit of the blues as inessential to jazz.

TAYLOR: Well, Hawkins is a man who has been the master of about six different saxophone styles from slapping on up to bop and whatever after. He especially has a unique feeling for the blues which comes out in *Yesterdays*, *Body and Soul*, and whatever he plays. It's also in the solo he did on that unaccompanied *Picasso*.

FEATHER: I think what it all boils down to is that the blues is the essence of jazz, and merely having a feeling for blues means having a feeling for jazz. In other words, the chords or the notes of the chords which are essential for blues are the notes that are essential for jazz—the flat third, flat seventh, etc.

TAYLOR: Well, I hesitate to oversimplify in that particular case because I tend to go back to the spirit. It's not the fact that a man on certain occasions would flat a certain note, bend a note, or do something which is strictly a blues-type device. It's just that whatever this nebulous feeling is—the vitality they seem to get in the blues—whatever it is makes the difference between Coleman Hawkins' *Body and Soul* and society tenor players' *Body and Soul*.

ERTEGUN: To me, one of the most flagrant examples is Billie Holiday, as I mentioned before. No matter what she sings, there's a blues feeling, a blues climate.

BALLIETT: Even earlier than that, Red Allen used to work blues in everything, no matter what he was playing. He would play these long, bending notes.

TAYLOR: Just as a gag, someone we all know was at Birdland one night when I was working there. This person was explaining to several rapt listeners that the music that was being played by the musicians was a 12-bar blues and if they wanted to count it, they could find where it started and where it ended. As a matter of fact, they were really playing *Perdido*, but the tenor player in question, who was Budd Johnson, was playing blues riffs, screaming, honking, and bringing the house down.

FEATHER: No wonder there's so much confusion about the nature of the blues!

JAZZ PIANISTS: 2

(Ed. Note: John Mehegan, jazz pianist, teacher, and critic for the New York Herald Tribune, has written five articles on popular and talked-about pianists in jazz, each a symbol or leader of a "school" of playing. In the following article, he analyzes the style and contributions of Dave Brubeck.)

By John Mehegan



Dave Brubeck

IN DISCUSSING Dave Brubeck, one is reminded of the remark Edward MacDowell made concerning Tchaikovsky: "His music sounds better than it is." In MacDowell's case, his music sounds as good as it is, which is not very good. Brubeck's music seems to lie somewhere between these two poles.

For someone extremely sensitive to criticism, it has been a painful experience for a man as sincere and serious as Dave "to laugh all the way to the bank."

Critics have been mixed in their reactions to the Brubeck quartet; musicians have been fairly unanimous in putting down the quartet as a dull, unswinging group. Just as some of the problems of Modern Jazz Quartet evolve from the instrumentation of the group, so the Brubeck quartet, although probably less so, suffers from a lack of timber.

The Gerry Mulligan quartet on the other hand, is an excellent example of a timber-laden group. For instance, when Mulligan's quartet contained bass, drums, trumpet, baritone, the following colors were possible:

- Ensemble, trumpet lead, baritone countermelody.
- Ensemble, baritone lead, trumpet countermelody.
- Ensemble, unison horns.
- Trumpet ride, baritone countermelody.
- Baritone ride, trumpet countermelody.
- Trumpet ride, baritone tacit.
- Baritone ride, trumpet tacit.
- Bass solo.
- Drum fours.
- Trumpet-bass, drums, baritone tacit.
- Baritone-bass, drums, trumpet tacit.

There are probably more possibilities, but this will suffice. This will point out the difference between the excitement of a truly great group, such as the Mulligan quartet, and the inescapable ennui which settles upon the listener after a little bit of either MJQ or the Brubeck quartet.

A second apparent weakness in the quartet is that Dave is not by jazz standards a good pianist although he somewhat makes up for this by his excellent musicianship, which no one questions.

However, even good musicianship without an adequate array of technical

tools begins to pall after a while. There is little lineal relief in Dave's playing from the vertical chunks of sound that dominate his concept. Dave has evidently never felt the oppressive demands of modern virtuosity and so continues in his sometimes time-honored way.

IN THE AREAS of time, the quartet seems always to have had problems of one kind or another. One interesting insight in this area is to watch Dave play an up tune. At the start, Dave will beat four and the group can get a fairly swinging sound going. As the tune progresses, Dave will begin beating two at which time there is a sudden change in his ideas since he is now feeling two instead of four. Often if the tune is of sufficient length, Dave will even beat one, and again his ideas undergo a transition; it is at this point that he usually resorts to Bach-like figures, to sustain the pulse. There is, sometimes, not much pulse left in the group at this stage, except the external beat carried by Joe Dodge and now by Joe Morello.

Morello probably handles these problems as well as any drummer could, but Dave, who is the key figure in the group, has in the course of some 12 or 15 choruses injected so many kinds of time that it is difficult for the listener to know which multiple of one, two or four is prevailing.

Probably Dave's problems with time are most evident in his recent album *Brubeck Plays Brubeck*; there is not one swinging moment on the entire record. The originals in the album contain a nice romantic feeling in part, but the playing is very reminiscent of Ellis Larkins without the swinging lilt of Larkins.

THE GROUP'S repertoire is excellent; harmonically, Dave is not as avant garde as he would have some believe. The much-touted lessons with Schonberg and Milhaud are not evident in the rather senile romanticism of Dave's playing. He uses some classical devices, such as the ostinato and melodic diminution, with great skill.

The fine musicianship of Paul Desmond is often lost since Dave is always present as intermediary between the time of the group and Paul's ideas. Brubeck's presence pervades the group at all times.

What Dave lacks as a performer he makes up for as an entertainer. There is no doubt but that an aura of total conviction dominates all his playing; this quality more than any other has brought him the rampant success he enjoys with fringe jazz audiences. Dave is really the Bruce Barton of jazz. His appearance on the cover of *Time* magazine with an accompanying text abounding in such gibberish as "flights of fancy," supposedly awakened millions of Americans to something that had been around them unnoticed for 15 years.

Speaking to Dave, one is moved by the sincerity with which he speaks of jazz, and his role (essentially a messianic one), in the art form.

Like any messiah, Dave would like more than anything else to possess devoted apostles who would go out into the world and preach his gospel. But young jazz musicians have not taken kindly to Dave's particular concepts of jazz piano, finding it an arid desert for young swinging ideas. To them the horizontal line is still the most swinging concept, and this is as it should be.

THE WORST THING that could happen to Dave and his quartet happened: acceptance to the north, east, south, and west coast tune of \$100,000 a year. Brubeck has also benefited from the resurgent west coast movement led by Mulligan, Shorty Rogers, Shelly Manne and Jimmy Giuffre, although he has contributed little or nothing, except in the beginning, to the movement in terms of experimentation, struggle, and conviction.

Dave's original octet was a Tristano-oriented group which cannot be compared in significance to the Miles Davis octet, the Mulligan tentette and quartet, and Shorty and his Giants. But this is the way of the world; Dave got the crown jewels, and the palace guards wound up as sidemen.

Brubeck fans usually like Garner, then Don Shirley and maybe MJQ, but they usually ignore mainline jazz groups, such as the Messengers or the Gigi Gryce quintet, groups that can't make it because of fringe indifference.

Dave's group is now so musically ingrown that any thought of its going anywhere is pointless, but since it really did not come from anywhere, why should it go anywhere?

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Two Thumps On 'A Drum'

Thumps Up

By Leonard Feather

MUSIC HISTORY and television history were made on the night of May 8 when, thanks chiefly to the superhuman efforts of Columbia Records' Irving Townsend, who brought Duke Ellington and U. S. Steel together, the first television jazz spectacular was presented.

In many respects the Ellington-Strayhorn jazz fantasy lent itself better to TV than to the original LP record medium from which it was adapted. Some of the rich tonal textures of the music were enhanced by the choreography, which at most points was ideally integrated with the music, providing a sight-sound feast without precedent in television annals.

Here, at last, was an answer to the complaints that jazz and television are incompatible, for the show was a sumptuous wedding of visual and aural delights.

Carmen de Lavallade and Talley Beatty were the graceful and attractive personalities assigned to the principal dancing roles.

BY AND LARGE the show differed very little from the record; most of the compliments and complaints leveled at it in the LP review (*Down Beat* May 2) still held good, except that the plus values of the allegorical jazz history were more strongly brought out in the riot of flamboyant scenes that took the viewer from the jungle to Barbados, New Orleans, Chicago, New York, and a couple of unidentified spots between here and eternity.

Inevitably, the lucky 200,000 or 300,000 who saw the show in color reacted very differently from the millions who, watching the black and white screens, probably lost 75 percent of its visual joys.

While it's true that Johnny Hodges' alto sounded no different if you could study the bright spangled blue of his jacket and Russell Procope's clarinet no mellow when the brick red of his shirt was visible, it is indisputable that the show was geared to color values and was completely successful in this respect.

As some perceptive viewers may have suspected, only a little of the music was live—specifically *Candido* (who was magnificent), the *Rhumbop* number, Margaret Tynes' singing of the title song at the close.

EVERYTHING ELSE was taped directly from the LP, with one recently recorded and very charming new number thrown in (*Pomegranate*). The singers and dancers lip-synchronized their lyrics quite well, including the dancers who at times "borrowed" the voices of Duke's singers—Joya Sherrill, Margaret Tynes, and Ozzie Bailey. Duke's narration was live.

The score introduced several individual melodies that should, on the strength of this major exposure, have

a chance of catching on with a wider public. Catchiest of all was *What Else Can You Do with a Drum?*, sung by Bailey. This was written by Billy Strayhorn. The swingingest was Duke's *Hey, Buddy Bolden*, in which Joya looked and sounded great. Ozzie was effective in *You Better Know It*, also written by Duke.

It is hard to single out any scene for special praise, but the New Orleans segment, with Ray Nance as Bolden, was perhaps the gayest and gaudiest, and the closing *Ballet of the Flying Saucers*, with pink and mauve gowns floating around on Cloud 7, achieved a fittingly ethereal mood.

A Drum Is a Woman certainly was not a perfect show. The New York newspapers were quick to jump on the narration—"monotonous," "pedestrian," "pretentious," and "purple prose" were among the epithets hurled in the mixed reviews.

WHAT WAS WRONG with the telecast had been wrong with the LP in the first place. The quality of fantasy did not justify the incoherence and lack of continuity in the story line or the occasionally arch manner of Duke's narration. And the show fell apart abruptly at the end, with Duke's rather coy closing line, "Say, whose pretty little drum are you?"

The extra time, padded with title-song reprise and closing theme, could better have been used to bring the story line to some kind of logical ending. But despite such faults, and for all the non-jazz direction of some of the music, in essence this was a triumphant evening for jazz, and an epochal point in the Ellington career.

Thumps Down

By Barry Ulanov

A NUMBER OF US, watching the Duke Ellington show on television, were disappointed. Others I know who saw the fancy but all-too-banal and repetitious and unruly thing that was made out of *A Drum Is a Woman* felt equally let down. I don't know what precisely we expected, but it wasn't this.



Actually, we should have been prepared for it. The recorded version of the Ellington extravaganza doesn't permit anything much beyond the feeble fantasy that emerged on the television screen. There is no story line of any significance: just a handful of stabs at a possible translation of jazz history into a musical travelogue.

There are no characters that make much sense, either as persons or allegorical figures: just an awkward personification of jazz in the woman into whom the drum turns, Mme. Zaji, and the spastic object of her passions, Caribee Joe, who seemed in the TV version to be much more entranced by the

drum he pawed so feverishly than by the woman he embraced so woodenly.

TO FOLLOW the flight of Duke's imagination, we moved from the Caribbean to New Orleans to Chicago to what purported to be 52nd St., but looked more like a Hollywood translation of a midwesterner's dream of the Harlem of the '20s. We jumped from cabaret scene to Mardi Gras to cabaret to that curious conversion of The Street to what looked to me like the steam room in a Turkish bath but was supposed to be a place just off the moon.

The only positive achievement in this motion across the continent, from atmosphere to atmosphere, from planet to planet, was that it was accomplished by jumping—by the jumping Ellington band.

No doubt about it, the band jumped. There were superb solos by Johnny Hodges and Ray Nance, who, as you may know by now, blew the part of Buddy Bolden. Did Buddy—could Buddy—ever sound like that? What a lovely thought!

And the singers sang and, as some of my contemporaries used to say, "swang." Joya Sherrill was good to the ear and to the eye. Some of the time, at least, Margaret Tynes, sounded as if she belonged in front of a jazz band. All of the time that he worked, Ozzie Bailey offered suavity of tone and ease of phrase; but he looked as if it didn't feel right to be there, in those places, saying those things, singing those things, to those particular people at that particular time.

DUKE TALKED, talked in time and out of it, talked some of the time with facility and much of the time without it. Only the faintest suggestion of his charm came through my black and white screen.

And only the dimmest indication of warmth and wit and meaningful spectacle managed to make its way through the mass of writhing, twisting bodies that cluttered up the screen so much of the time. In color, maybe all of this took on shape and structure, made a kind of orderly visual sense. In black and white, it was loose, sprawling, disorganized, with all too few close-ups and variations of camera angle, with changes of composition much too infrequent to give the music the visual support it deserved.

The music was, as a matter of fact, shunted to the background. It was simply a series of cues, except where it supported the singers or the dancers, and there, too, it was allowed very little life of its own. This wasn't Ellington's show; it was a show for which some of Duke's music served to provide accompaniment and continuity. And even that, little as it was, was lost much of the time in a nagging, noisy barrage of bongo beats.

THERE IS NO POINT in analyzing the script. Such banality, such inanity, such a hodgepodge does not stand up either to close reading or close listening.

But Duke does. The remarkable thing is how well he stands up, or at least how well his music does, under such an assault of the pretentious, the empty, and the aimless, whether of his own making or of others' construction. It takes more than this sort of flimflam to knock over a musician of his stature.

jazz concert reviews

Modern Jazz Quartet, Music for Moderns Concert No. 2, Town Hall, New York City

Concert lineup: Modern Jazz Quartet: John Lewis, piano; Milt Jackson, vibes; Percy Heath, bass, and Connie Kay, drums; Virgil Thomson, narrator, with William Masselos, piano, and John Wummer, flute; Walter Trampler, viola, and Edward Vito, harp.

The second in the series of four concerts offered by Anahid Ajemian and George Avakian showcased the impressionists and featured the first concert presentation of Lewis' score for the forthcoming French film, *Sait-on jamais*.

The six movements excerpted from the score were played in the customary low-key MJQ fashion and perhaps because of the nature of the piece, did not seem to rise to a climax. The various themes, identified with characters in the film, were charming, particularly the four-note theme and variations delineating the leading female character, Sophie. Lewis passed this figure to Jackson and then picked it up later against a background of shimmering cymbal work, a device which proved very moody and effective.

THE OPENING theme, called *Three Windows*, a triple fugue representing the three main male characters in the film, was stated and developed against a curiously effective bell-ringing background laid down by Kay.

The insistent bell background also appeared in the second theme, *Cortège*, and the third theme, *The Golden Striker*. *Cortège*, depicting musically a funeral procession on the Grand canal, was somber and shaded with many tones of gray.

Theme No. 6, *Venice*, was set in convention song style and although it is primarily dance music for a night club scene in the picture, it stems from the *Golden Striker* theme.

In all, the work had considerable charm and suggests a film with some depth.

The MJQ split the suite and played three movements in each half of the concert. Completing the first half were Thomson and pianist Masselos, who presented a delightful pictorial, narrative, and music version of Erik Satie's *Sports Et Divertissements*.

THE BRIEF PIANO works, based loosely on a set of drawings by Charles Martin, depict sports and diversions ranging from *Awakening the Bride* to *Blind Man's Buff* to *Golfing* and *The Tango*. Thomson's comments and his reading of Satie's program notes were delivered pungently and amusingly. The pictures were projected onto a screen, and proved to be in the moderne style, faintly reminiscent of the line work of John Held Jr. and Rea Irvin.

Masselos' piano playing of the brief Satie pieces was done with a perfect mixture of musicianship and tongue in cheek.

The instrumental trio opened the second half of the concert with De-

bussy's *Sonata for Flute, Viola, and Harp*. It was handsomely played, and the shifting, often dreamy, melodic lines were blended into a unit of impressionistic sound which was very pleasing.

The concert was a tribute to the taste of Miss Ajemian and Avakian. Completing the series will be presentations by Mahalia Jackson and Martial Singher, plus the Chico Hamilton quintet with Miss Ajemian and the Music for Moderns Percussion Ensemble.

—dom

Frank Broude, Civic Opera House, Chicago

Concert Lineup: The Dizzy Gillespie band; the George Shearing quintet; the Erroll Garner trio; Carmen McRae and trio, Ray Bryant, piano; Ike Isaacs, bass, and Specs Wright, drums, and Don Elliott.

Frank Broude, a young pre-med student at the University of Chicago, has brought jazz to that campus through leadership of the university's jazz club. Inspired by that success, he attempted a much more ambitious project: two concerts in one evening at the 3,600-capacity Opera House.

When it was over, he noted, "I've learned more in one night than I could in four years of business school."

The two performances were not money-making. For a number of reasons the concerts were not successful. The first concert, scheduled for 7 p.m., began 45 minutes late. In order to begin the second concert at 10 p.m., it was cut drastically. Despite this, the second performance went on at 10:30. In addition, lighting problems were present throughout, with soloists often finding that the spot was anywhere but on them.

I ATTENDED THE second performance. It began with Elliott, originally scheduled to work with Bryant's trio. Because of contract discrepancies and after a "15-second rehearsal," he found himself on stage with Gillespie's rhythm section: Wynton Kelly, piano; Paul West, bass, and Charlie Persip, drums.

He opened with a mellophone interpretation of 'S Wonderful. He followed this by playing *Laura* on both mellophone and vibes, including a final pas-

Critic Material

Woody Herman was discussing the talents of his daughter, Ingie, and her desires career-wise.

"Ingie has wanted to be a writer. Next year, she'll begin her journalism studies at Stanford. We were talking about it recently and she suddenly looked up and told me that she finally decided what she wanted to do. She said she wanted to publicize budding young musicians.

"I almost fainted."

sage played simultaneously on both instruments. He closed with a vocal of *I Only Have Eyes for You*, in which he imitated Sarah Vaughan, Liberace, and Mr. Magoo. He thanked the rhythm section, mistakenly identifying Persip as Percy Brice, and departed.

Miss McRae, with Bryant's trio, was next. She presented, in her delightfully perceptive way, *Star Eyes*; *Midnight Sun*; *They All Laughed*; *This Will Make You Laugh*, and *It's Like Getting a Donkey to Gallop*. By the way, the local disc jockey introducing her identified her drummer Specs Wright, as Specs Powell.

At this point, another disc jockey stepped forward to introduce Garner's trio. After two false starts, the curtain opened slowly and revealed the trio arriving. The performance consisted of three tunes, including a rollicking *There Will Never Be Another You* and *My Funny Valentine*.

AFTER A BRIEF intermission, Shearing's quintet came on, playing *Lullaby of Birdland* in customary fashion. Then followed with five other tunes, including *A Foggy Day*, *I Hear Music*, and a Shearing piano solo of *London-derry Air*. Armando Peraza, with three conga drums and bongos, complemented the quintet.

The Gillespie band assembled to close the show. The band's presentation was more humor than jazz, although there was time for a driving *Night in Tunisia*. Diz sang several tunes, including *Schooldays*. With the clock moving toward 1 a.m. and Broude realizing that everything after 1 meant overtime, another disc jockey was sent out to put a halt to Gillespie and the concert.

Gillespie saw him coming and waved on Austin Cromer to sing *Over the Rainbow*. The disc jockey, halfway to the mike, retreated, but stood poised to dash on as soon as Cromer's last breath had fled through the speaker system. This time, undaunted, the DJ succeeded, although Dizzy could be heard pleading for more time.

As the curtain came down, Diz could be seen in midstage, with his hands clasped dramatically on top of his head.

IN TERMS OF THE music itself and audience reaction, Garner seemed to evoke the most obvious show of enthusiasm from the small audience. However, he could not, because of a lack of time, respond to demands for encores. Elliott projected as a personable, able artist caught in a jam session he did not create. Miss McRae sang with considerable warmth. The Shearing quintet sound, which has appreciable popular appeal, has not changed in voicing or conception from previous quintets, despite changes in personnel.

As noted before, the Gillespie band, for the most part, spent its time on stand warning up. Unfortunately, because of the time limit, this proved futile.

Broude emerged reasonably sane but much wiser. He learned the intricacy of contractual relationships and the value of judicious planning (who goes on first, etc.). He hopes to eliminate the confusion which plagued the first concert in future concerts he's now considering. In years to come, he may well remember that as the final curtain dropped, Dizzy wasn't the only one holding his head.

—gold

the hot box

By George Hoefler

JAZZ, OR HOT MUSIC, was still far underground in 1934 when two significant events transpired that were destined to have considerable bearing on the swing era just ahead.



One was the arrival on the scene of *Down Beat* in July. Even though the early issues were spasmodic in coming out and the musical instrument firms used pictures of Carmen Lombardo in their advertisements, the new publication was soon to become the musicians' bible. And the musicians involved were of the swing variety.

The other event, which was especially significant to the *Hot Box*, was editor Arnold Gingrich's acceptance of the article *Collecting Hot* by Charles Edward Smith, for publication in the February, 1934, issue of *Esquire*.

Smith's piece revealed the existence of a few jazz buffs who collect old phonograph records and found on them a treasury of kicks made up of hot instrumental solos by such jazzmen as Louis Armstrong, Sidney Bechet, Leon Rappolo and the bands of Henderson, Ellington, Nichols, the Chicago Rhythm Kings, to name a few.

SMITH EVEN TOLD his readers that they didn't have to pay the full price in regular music stores. The junk shops, Salvation Army dumps, and second-hand furniture stores were loaded with jazz classics at a penny and a dime apiece.

That did it, and before long persons from all walks of life, all income levels, and all age groups were haunting the sources of old wax. The shop owners were raking in unexpected pennies and gave up trying to understand what it was all about. Old records were to them like old newspapers. One dealer in Florida used them for "a fill" in a swamp.

The shelves of the older music shops were stripped of all their Gennetts, Vocalions, and Okeh's. The collectors who had operated before Smith's disclosure of their secret vice swallowed their discontent at the state of affairs and started to devote their time to discography.

Down Beat started running this column in September, 1939, as a corner where collectors could obtain and give information regarding hot vintage records.

AN INTEGRAL PART of the early *Hot Box* was *The Collector's Catalog*, which always was appended to the column. Many strange connections were made through that portion of the *Beat*. Everything from trading records, warning against frauds, promoting romance, and locating missing persons was handled by the *Hot Boxer*.

The banner heading of the original columns carried this columnist's address: 2 E. Banks St., Chicago. Oh, man! what memories that brings back.

The mail streamed in, thousands of questions on who carried the bottle during this and that recording date. And then the collectors themselves started descending on the Banks St. "catacombs," at all hours of the day and night, any day of the year.

The *Hot Boxer* must have taken hundreds of persons out to the South Side of Chicago to hear the late Jimmy Yancey or Cripple Clarence Lofton, either in their homes or in some tavern.

Many well-known jazz musicians were invited to the *Hot Boxer's* cellar to audition themselves on the Ansley. The idea was for them to verify their presence on a particular beat-up obscure record that most of them wished they hadn't made in the first place. They were all made speechless by the record collection and usually had a ball listening to records. Some liked better than anything to listen to their own

sides. Others wouldn't allow a record of theirs on the turntable but wanted to hear the discs they remembered as being an inspiration to them when they started playing.

THE HEYDAY OF jazz record collecting lasted about the same length of time as did the swing period. Shop owners got disgusted when persons caused them to dig out piles of records from under mounds of furniture, and then, after burning their electric power for hours, walking out with one or two plates costing a dime each.

Then came World War II and the scrap drive. All the old records that could be accumulated were thrown into vats to extract the shellac. After the war, the long-playing record was introduced, and record collectors went back to buying their music on records as they were released by the manufacturers.

Down Beat keeps up with the modern music trend, while the *Hot Box* writes obits and reminiscences, and Charles Edward Smith turns out erudite treatises on New Orleans jazz.

perspectives

By Ralph J. Gleason

YOU DON'T KNOW how lucky you are that you can go to your neighborhood newsstand and pick up a copy of *Down Beat* every two weeks and find out what's going



music in which you are interested.

Back 23 years ago, when this journal of the arts and sciences was begun, there was no such service for the customers. What I mean is, if you wanted to know where Big Sid Catlett was playing you had to find out yourself. There was no place you could go and look it up. And if you wanted the address of a club like Small's Paradise or the Brittwood, you hoped they had a phone and you could find it in the directory, because if they didn't, you had to trust the cab driver had heard of it.

Even 52nd St. was behind a curtain of silence. Once in a while one of the clubs would accumulate enough change to make a payment on its newspaper bill and a small ad would appear, but only briefly.

It was like that all through the '30s. To know that Jimmie Lunceford was playing at the—was it the Bandbox?—on 52nd St. you had to walk past the joint and see the sign. And to know who the Sunday afternoon guests at the upstairs jam sessions at the Famous Door were, (the old, OLD Famous Door) you had to be there the previous week and hear the announcement, or maybe Ernie Anderson could tell you, or Milt Gabler.

I'LL NEVER FORGET with what joy I bought my first copy of *Down Beat*. I got it from the hatcheck girl at the Onyx club, slipped me for a quarter like a deck of French post cards. In fact, you almost had to have a connection to get a copy in New York. For a while, if you timed it right, you could get it

at the subway station at 51st St., but not always.

Those were the days, my lucky friends, when there was absodouble-lutely no jazz played on the radio and no one to make an announcement about where, say, Sharkey Bonano was playing, or Fletcher Henderson. It was scuttlebutt or nothing until *Down Beat* came along.

Jelly Roll Morton played the Onyx club one time and not 10 people outside the immediate club personnel knew it. Bessie Smith sang at the Famous Door one Sunday. Roy Eldridge, Wingy Manone, Chu Berry—all the jazzmen of the time played here and there on occasion, sometimes for two weeks, but you had to know a friend to find out.

When they started having jam sessions at the Plaza on Friday afternoons, it was just as bad. You never knew. One night I was sitting in the Onyx nursing a bottle of Piel's for two hours and at 3 a.m. a fat pianist sat down, name of Waller. He was followed by a fiddler, another piano player, and a couple of saxophonists—all from some new band led by a guy named Basie. I got out of there at 8 a.m. and fell asleep in the subway and woke up in Van Courtland Park.

YOU KNEW ABOUT Benny Goodman because he was front page news. But the rest of it was a secret. It's hard to imagine today, but the word went out all over town when Hawk and Chu were uptown at some club and everybody got in cabs and went up there, most of them too late.

But it had its good points. It was more fun, for one thing, because you were in a spirited chase, part of it yourself, and not everybody knew. And then there were the stage shows. I heard Lunceford seven times in one week at the Apollo once.

You can read about it in the *Beat* now. Then you had to dig it up for yourself. Maybe that's why the ones who did lasted so long. It was a ball.

music in review

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popular records

RAY CONNIFF

Heaven help us! It's *Dance the Bop!* (Columbia CL 1004), a collection of 12 rock 'n' roll types of tunes, complete with echo chambers, vocal chorus yammerings, instruments that sound like kazoos, hard-toned tenors, and the backbeat as regular as a headache throb.

It's all part of a new dance fad (an illustrated instruction book comes with the record) and has no relation to bebop or jazz, the liner notes carefully point out. I suppose it's good clean fun, but that neo-western guitar does get a bit wearing. (D. C.)

WILD BILL DAVISON

The thing about Bill Davison is that he could play with a room full of shrieking women for background and still sound warm and wonderful.

On *With Strings Attached* (Columbia CL 983), he has a room full of strings for background. But accompanying him in this strange land are fellow stalwarts Cutty Cutshall, trombone; Bob Wilber, clarinet; Jack Lesberg, bass; Don Lamond, drums; Barry Galbraith, guitar, and Gene Schroeder, piano. Everyone gets a little bit to say along the way, but Bill, Cutty, and Bob have the featured roles.

Wilber is flowing and easy on *My Inspiration* and *Sentimental Journey*; Cutty is gutty yet soulful on such as *Prelude to a Kiss*; Davison is in turn rasping, lyrical, tender, brash, and always Wild Bill.

Among the tunes are *You Turned the Tables on Me*; *Talk of the Town*; *Limehouse Blues*; *Moanin' Low*; *Mournin' Blues*; *Serenade in Blue*, and *Love Is Here to Stay*. Deane Kincaide arranged and conducted. Very tasty all around. (D. C.)

DEAN ELLIOTT

Here's a dance collection with something a bit different. What sounds like a smallish band is augmented by flashes of brilliant coloring made by a harpsichord, xylophone, vibraharp, flute, oboe, and bassoon. The tempos are varied, and the tunes are a good mixture of standards and originals.

The package, *The Hi-Fi Sound of the Dean Elliott Dance Band* (Kapp KL-1056), is imaginative dance music. There are even some unison voices worked in with the band, and a spot here and there of glistening trumpet by Don Fagerquist. Tunes include *A Fez He Sez*; *Who Cares*; *I've Had My Moments*; *A Gal in Calico*; *Cozy Corner*; *Fine and Dandy*, and *There Will Never Be Another You*. (D. C.)

LORD BEGINNER—TONY JOHNSON— THE TORPEDO

A taste of the real McCoy can be

heard in *Caribbean Calypso* (Capitol T10071), a set of Calypsos cut by three native Islanders whose prowess in this idiom brought them to London and financial success. The songs, among them *I Will Die a Bachelor*, *Pretty Woman*, *Syncopeation*, *Africa*, *The Dollar and the Pound*, and *Queen Elizabeth Calypso*, range in tone from comments on newsworthy events to philosophical discourses on the ways of men with maids. Particularly intriguing, I found, was *The Torpedo*'s theory, expounded at length, logically, and in rhyme, that marriage with an ugly woman can only lead to misery.

Lord Beginner's sharp-edged voice is most outstanding of the three. But all the tracks are humorous and interesting. According to the notes, Lord Beginner, who has been at this thing since the late 1930s, "is said to have sold more calypso records than anyone in the world excepting Harry Belafonte." Fine listening. (D.C.)

BUDDY MORROW

Golden Trombone (Mercury 12" LP MG 20221) features trombonist Morrow and band in a mellow mood, somewhat divorced from the driving sound so often associated with Morrow's *Night Train* band. These selections, as the brief notes indicate, are "evergreen compositions for dancing in a thoughtful, intimate mood." The music is danceable and listenable, presented in good taste.

Included in the dozen tunes are a smoothly flowing *Portrait of Jenny*; *Laura*; *I'll Close My Eyes*; *The Song Is You*; *There Will Never Be Another You*, and *With a Song in My Heart*. All the direct, sensible arrangements are by Walt Stewart. Morrow plays melodic horn throughout, without resorting to overly sweet or pile-driving effects. His efforts are complemented by some excellent alto solos by Dick Johnson.

The dance band business could use more sounds like those presented in this assortment. LP-buyers interested in relaxed, melodic, danceable sounds will find this album appealing. (D. G.)

PAT O'DAY

Miss O'Day has the equipment for emergence into pop prominence, but this ailing, *When Your Lover Has Gone* (Golden Crest CR 3009), is only a partial display. She is excellent on *When Your Lover Has Gone*; *My Sweetie Went Away*; *Bill*, and *Music, Maestro, Please*. But she is rather routine on most of the remaining tracks. On the fine tracks, she has warmth and a touch of a throb in her voice that makes it that much more appealing.

On *All Alone*, she's hung by an alto solo right out of a hall-type wedding band. There's a swinging feel to the introduction on *What Can I Say After I Say I'm Sorry*, which proves to me that the presence of a tasteful guitar is much needed nowadays.

Pat should be given singles with intelligent backing. She has a good pop voice; no gimmicks, no dares with range. (D.C.)

BOBBY SHORT

This is the question: who has the better time on this set (*Speaking of Love*, Atlantic 1262), the listener or Short? Bobby's buoyant voice and tasty comping alone are just fine. But his ribbing of phrases or words of the lyrics by an inflection or an emphasis or a bit of vibrato are what make the Short interpretations memorable.

Support by Ismael Ugarte, bass, and Sonny Rivera, drums, is also commendable. My favorite track of the 14 collected here is *So Near and Yet So Far*, but there's ore to be mined in such as *Let's Fall in Love*; *Hooray for Love*; *At Long Last Love*; *Year after Year*, and *Down in Mexico*. (D. C.)

THE WEAVERS

The Weavers at Carnegie Hall (Vanguard 12" LP VR 5-9010) is a delightful collection of folk music recorded at a concert in Carnegie hall on Christmas eve, 1955. As the excellent liner notes point out, Carl Sandburg has said, "The Weavers are out of the grass roots of America . . . When I hear America singing, the Weavers are there." What is more important, as this LP illustrates, the Weavers have roots in the folk music of the world.

The four vibrant voices which make up the Weavers are those of Lee Hays, Fred Hellerman, Ronnie Gilbert, and Pete Seeger. Seeger accompanies on long-necked banjo, 12-string guitar, and a recorder. Hellerman plays Spanish guitar. All sing and play with considerable honesty and ability. The repertoire includes material from the U.S., England, Israel, the Bahamas, South Africa, Spain, and Indonesia.

Among the folk songs presented with immeasurable charm here are the moody *Kisses Sweeter than Wine*, a delicate recorder version of *Green-steves*, a driving *Rock Island Line*, a vigorous *When the Saints Go Marching In*, and a series of folk melodies from around the world. All are presented with great conviction.

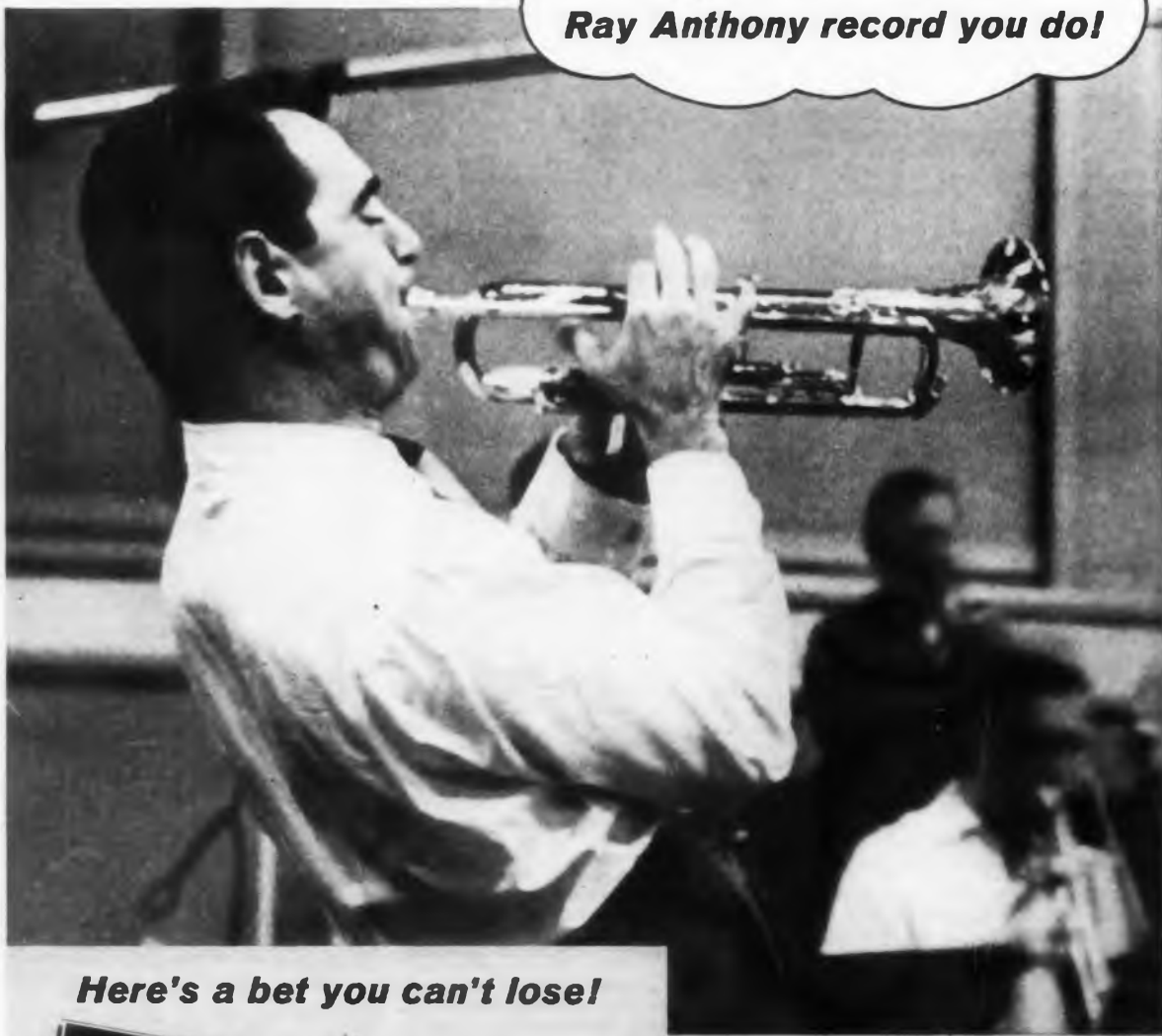
This collection is completely enjoyable, in terms of content and interpretation. This LP should be an indispensable part of every folk music lover's collection. (D. G.)

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jazz records

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

Gene Ammons

FUNKY—Prestige 12" LP 7088; *Pint Size; King Size; Funky; Stella By Spotlight*. Personnel: Ammons, tenor; Art Farmer, trumpet; Jackie McLean, alto; Kenny Burrell, guitar; Hal Waldron, piano; Doug Watkins, bass; Arthur Taylor, drums.

Rating: ★★★

Three stars means good, and while there is much about these sides that could have been improved, there are many of the expected virtues. The rhythm section cooks throughout; Farmer is his usual elegant, fluent self, and Burrell offers some fleet choruses.

The title number is a slow blues with a simple theme based entirely on the major seventh and tonic, played first in unison and then voiced, and reiterated for a finale. For the rest, the two choruses are ad lib solos, including a gutty four-chorus excursion by Ammons.

King Size and *Pint Size*, though credited to Jimmy Mundy as "arranger," actually are not arranged at all; they are merely simple lines played in unison, two minutes of theme sandwiching around ten minutes of wailing. Ammons swings hard, though at times his approach verges on the rhythm and blues kick with which he has been associated intermittently in recent years.

Waldron's spare, one-finger-at-a-time solos offer some piquant moments. As for McLean, since he is highly regarded by some musicians we respect, it can only be said that his work has no personal message for this listener. Though his ideas and phrasing are adequate there is more quantity than quality to his sound, and in tackling *Stella* he woos her like Marlon Brando, substituting a shorn tone for the torn shirt. This title also has some of Gene's more egregiously fulsome moments, even reminiscent at times of Vido Musso.

In sum, the session would have gained by a little more restraint and finesse; "funky" does not necessarily mean "loud." And it would have gained even more had it been composed of, say, eight five-minute tracks with the three horns interestingly intermingled, instead of four overlong titles with virtually no prearrangement, a process that is too easy and too frequently adopted in these LP-glutted days. With this much talent and this little material the men are like seven college professors conducting a seminar in a telephone booth. (L. F.)

Barbara Carroll

IT'S A WONDERFUL WORLD—RCA Victor 12" LP LPM-1896; *It's a Wonderful World; Spring Is Here; At Long Last Love; Struttin' with Some Barbaree; Fancy Pants; The Girl Friends; It Never Entered My Mind; One Life to Live; No Moon At All; The Most Beautiful Girl in the World*.

Personnel: Barbara Carroll, piano, and vocals (Tracks 3 and 8); Joe Shuman, bass; Albert Monroe, drums.

Rating: ★★½

FUNNY FACE—Verve 12" LP MCV-3063; *Let's Kiss and Make Up; Funny Face; He Loves and She Loves; 'S Wonderful; How Long Has This Been Going On?; Clap Yo' Hands; Let's Call the Whole Thing Off; Someone to Watch Over Me;*

Who Cares?; They Can't Take That Away from Me; Our Love Is Here To Stay; They All Laughed.

Personnel: Barbara Carroll, piano, and vocals (Tracks 4 and 9); Joe Shuman, bass; Joe Pettit, drums.

Rating: ★★★

Of the two Carroll collections noted here, the Victor set received the higher rating because of the variety of moods. There's a particularly stunning exploration of *Spring Is Here*, and a version of *It Never Entered My Mind* which almost duplicates *Spring* for mood and intensity of feeling. Noteworthy, too, is the development and technique on *Most Beautiful Girl*, a long and building effort.

Each set contains a pair of off-hand vocals, much in the sophisticated style of Bobby Troup. On the up-tempo numbers, notably her own *Fancy Pants*, she is virile and driving. Note the way she churns lustily into the final, Latin American chorus on *One Life to Live*.

Basically, the difference in the two collections is one of formality. The Verve set sounds a bit more reserved and polite, perhaps due to the all-Gershwin format, or even the hoop-la attending the movie *Funny Face*. In other words, Barbara sounds more at home on the Victor set. Either one, though, is representative of her contribution. (D. C.)

Buddy Collette

NICE DAY WITH BUDDY COLLETTE—Contemporary 12" LP C5531; *A Nice Day; There Will Never Be Another You; Minor Deviation; Over the Rainbow; Change It; Moten Swing; I'll Remember April; Blues for Howard; Fall Winds; Buddy Boo*.

Personnel: Collette, alto, tenor, clarinet, and flute, backed on Tracks 1 and 4 by Don Friedman, piano; John Goodman, bass; Joe Peters, drums. Tracks 3, 5, 7, 8, 9: Dick Shreve, piano; Goodman, bass; Bill Dolney, drums. Tracks 2, 6, 10: Calvin Jackson, piano; Leroy Vinnegar, bass; Shelly Manne, drums.

Rating: ★★★★★

This LP is the product of three recording sessions held in late 1956 and early 1957, in which Collette utilized three different rhythm sections. Collette contributed five originals, and pianist Shreve added the other nonstandard tune (*Minor*). Collette's musicianship is spotlighted, as he plays tenor on one tune, alto on three, clarinet on four, and flute on two.

Collette is superb in every respect, on every instrument. His writing and playing are lucid, direct, melodic, and warm. His approach to his music is disciplined without being rigid. He plays flawlessly throughout, with fine tonal quality on each instrument. His conception is smoothly flowing and never contrived.

Although there are 10 tunes here instead of the customary dozen so often associated with salable merchandise, I would have preferred a smaller number. While Collette creates lustroously within these somewhat time-limited frameworks, it would be gratifying to hear him in less confined quarters. The two more lengthy explorations here, *Rain-*



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bow and Fall, are among the most successful.

There is much of value in the three rhythm sections backing Collette here. Shreve, now with the Lighthouse All-Stars, maintains excellent communication with Collette throughout. Goodman and Dolney support Collette tastefully, particularly on the moody *Fall*, where Goodman contributes a moving solo and Dolney uses mallets to sustain the mood quite effectively. Manne and Vinnegar remain valuable friends.

Jackson, in a group essentially more creative than the one he headed recently, shows the too-often submerged ability he possesses. Note the delightful Jackson-Vinnegar interplay on *Another You* and *Buddy*. Friedman, currently with Buddy DeFranco, and Peters make worthwhile contributions, too.

Primarily, however, it is Collette who makes this the listening ball it is.

His inventive clarinet makes *Nice Day* a bright, expressive entity. He plays alto, as on the brisk *Another You*, without an allegiance to Bird. His flute sound is lean and direct, capable of setting extended moods, as on *Rainbow*. Although there is just one tenor track here, *Buddy*, he plays that instrument with comparable confidence, drive, and creativity.

In this world of derivative, motion-without-progress, musicians, it's a reward to have Collette on hand. It is significant that while much is accomplished here, there are signs of greater accomplishment to come. (D. G.)

Sonny Criss
SONNY CRISS PLAYS COLE PORTER—Imperial 12" LP 9024: *I Love You; Anything Goes;*

Easy to Love; It's All Right with Me; In the Still of the Night; Love for Sale; Night and Day; Just One of Those Things; What Is This Thing Called Love?; I Got a Kick out of You.
Personnel: Criss, alto; Larry Bunker, vibes; Buddy Clark, bass; Lawrence Marable, drums; Sonny Clark, piano.

Rating: ★★★

The gods were not looking out for Sonny Criss when they wrought the coincidence that put his Cole Porter LP on the market so close to a posthumous one by Charlie Parker. Regarded quite subjectively, though, Sonny's LP is a healthy experience. His robust excursion into the world of continuous eighth notes (always with the occasional triplet to break things up) swings in the confidently extrovert manner on the neo-ornithologists, and there are frequent interludes by the Messrs. Bunker and Clark.

Criss' work might have even greater impact if he paid more attention to shading. He expresses himself so forcibly that one has the impression he is cutting these tunes with a pair of shears where at times he'd have done better with cuticle scissors. For this reason such titles as *All Right* and *Night*, on which the vibes took the melody while he played obligato for the first half chorus, get a better mood than others on which he blares out the theme himself. The tone is particularly jarring on *Just*, but he does get a more restrainedly mournful mood on *Love for Sale*.

The liner notes are exquisite: lots of data about such vital matters as who acted in *Rosalie* in 1937 and what kind of lathe was employed for the tape-to-disc transfer, and no space wasted on such trivial details as who played with

Sonny on the record. (Our spies found out anyway.) (L. F.)

Jimmy Deuchar

PUB CRAWLING WITH JIMMY DEUCHAR—Contemporary 12" LP C 3529: *IPA Special; Colins Springs; "E"; Treble Gold; Bass House; Final Selection.*

Personnel: On *IPA Special, Treble Gold, Bass House*, and *Final Selection*—Deuchar, trumpet; Derek Humble, alto and baritone; Tubby Hayes, tenor; Ken Wray, trombone; Vic Feldman, piano; Lennie Bush, bass; Phil Seaman, drums. On other tracks, Stan Tracey replaces Feldman, Tony Crombie replaces Seaman, and Hayes is omitted.

Rating: ★★★

This collection of modern sounds from Britain features the composing, arranging, and trumpet playing of Deuchar, 26. His six compositions take their names from well-known brands of British beer, which accounts for the rather strange album title.

Deuchar assembled some of the young and/or experienced, modern jazzmen in Britain for this LP, which was recorded in two sessions one year apart, in April of 1955 and 1956. This means that some of the efforts are two years old (*IPA, Treble, Bass*, and *Final*), a vital period of time, particularly in the case of young musicians striving to mature in jazz. Unfortunately, I have not heard any of the members of this group recently.

Based on the sounds contained in this LP, Deuchar has valid jazz statements to make, but is not consistent in his efforts to express them. This is applicable to his composing and trumpet ability. There are moments when he succeeds in both respects, but for the most part his work is not memorable.

Generally, the major flaw in the LP is one of inconsistency. In addition,

jazz best-sellers



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2 Erroll Garner
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Columbia 883

3 Duke Ellington
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Verve MGV-4002-2

5 Nat Cole
After Midnight
Capitol T 782

6 Miles Davis
'Round About Midnight
Columbia 949

7 Four Freshmen
Four Freshmen and Five Trumpets
Capitol T 483



8 Ella Fitzgerald-Louis Armstrong
Ella and Louis
Verve 4003



9 Ella Fitzgerald
Cole Porter
Verve MGV-4001-2



10 Duke Ellington
Drum Is a Woman
Columbia 957

Here are the 20 best-selling jazz record albums in the country. This biweekly survey is conducted among 300 retail record outlets across the country and represents a cross section of shops, not just those which specialize in jazz.

11 Modern Jazz Quartet <i>At Masic Inn</i> Atlantic 1247	12 Metronome All-Stars <i>Clef</i> MGC-748	13 Brubeck and J & K <i>At Newport</i> Columbia 932	14 Four Freshmen <i>Four Freshmen and Five Trombones</i> Capitol T 763	15 Nat Cole <i>Love Is the Thing</i> Capitol T 824
16 Dizzy Gillespie <i>World Statesman</i> Norgran MGN 1084	17 Gerry Mulligan <i>Mainstream of Jazz</i> EmArcy 36101	18 George Shearing <i>Latin Escapade</i> Capitol T 737	19 Erroll Garner <i>Most Happy Piano</i> Columbia 939	20 Johnson-Winding <i>J & K Plus 6</i> Columbia 872

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there are varying degrees of competence within the group. Humble is adept on alto but less so on baritone. Hayes, 21, shows signs of developing into a hard-swinging tenor man. Wray's efforts are not exceptional. Feldman, 22, is living up to some of the potential evident here as vibist with the current Woody Herman herd. Tracey, somewhat of a Monk disciple, is less impressive on piano. The rest of rhythm section has little solo space but is relatively inspired behind the horn men.

Of the six tunes presented (sensible programming, by the way) "E," a relaxed, flowing composition, and Bass, a tightly voiced theme, find the most success. IPA is a medium-tempo excursion with an undistinguished melodic line. Colne is a Latin-inspired tune. Treble is more rhythm than melody, and Final is a blues-inspired string of choruses.

A point in Deuchar's favor is his ability to create, in structural terms, tunes which are more than mere riffs. He tends to think of over-all form in writing for the group, instead of writing a beginning and end and letting soloists reign unsupported between. Solo space here is adequate, but Deuchar has been astute enough to write, instead of frame. If he could construct melodic lines within this concept of the whole, his creations would be more rewarding. (D. G.)

Dave Hildinger

THE YOUNG MODERNS—Baton 12" LP 1201: *Panrudi; Tom Swift; Lazy Afternoon; Blurb; Play Street; The Switch; Mister Snow; Two Sleepy People; It's You or No One for Me.*
Personnel: Hildinger, piano; Bill Stanley, bass and tuba; Ed Thigpen, drums; Ed Mattoon, trumpet; Norm Marshall, tenor.

Rating: ★★

There is little of value in this album except the occasional flashes of originality by the trumpet and the tenor and the indication, on *Two Sleepy People*, that the pianist has more to offer than is displayed here.

Unfortunately, this album seems to demonstrate that too many musicians want to show it all now when they have a chance to record. The writing is over-exotic, tricky, and mannered; the playing is too determinedly hard swinging. I would like to hear them a year from now under more relaxed circumstances just blowing.

On this effort, they perform more admirably on the four nonoriginal tunes than on Hildinger's own numbers. (R.J.G.)

Dick Johnson

MUSIC FOR SWINGING MODERNS—EmArcy 12" LP MG 36081: *The Belle of the Ball; The Lady Is a Tramp; Honey Bus; Why Was I Born?; Poinciana; The Things We Did Last Summer; Like Someone in Love; Stars Fall on Alabama; You've Changed.*

Personnel: Tracks 1, 3, 4, 5, 7, 8, 9: Johnson, alto; Chuck Sagle, bass; Bob McKee, drums; Bill Havemann, piano. Tracks 2 and 6: Johnson, alto; Dave Poskonka, bass; McKee, drums; Havemann, piano.

Rating: ★★ ★★

Johnson, of the Buddy Morrow orchestra, is a most interesting anomaly. He is apt to plunge from Parker-like cascades of 16th notes into swing-era style orgies of triplets. On *Someone* and *Alabama* his high notes particularly recall Desmond, while on *Belle* he almost suggests a modern Jimmy Dorsey. Undoubtedly he will be able to distill all this into a personal style.

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He already has the most important prerequisites—tone, technique, and harmonic intelligence.

The choice of tunes is excellent except for the corny *Honey Bun*, which he ends with a straight *arpeggio* as if glad to be rid of it. We could have done without the phony reverberation on *Poinciana* and *You've Changed*.

The album is almost a one-man show, with Johnson featured solo from start to finish on several tracks; however, there are some satisfactory fours with the drummer on a couple of items, and Havemann is heard in a few solos. He swings but sounds harmonically shallow on *Bun*, has an agreeable passage on *Born*. The quartet as such is unimportant; the LP's value lies in the presentation of what may be a significant new talent. (L. F.)

Alex Kallao

ALEX KALLAO TRIO IN CONCERT, UNIVERSITY OF OTTAWA—Baton 12" LP 1205: *Lullaby of Birdland; Tendrily; Love for Sale; Yesterday; It's All Right with Me; Lover Man; Bach-Organ Prelude in G Minor; St. Louis Blues*. Personnel: Kallao, piano; Ali Mohammed Jackson, bass; Oliver Jackson, drums.

Rating: ★★☆☆

This is a most attractive album; not pace-setting, style-forging music, but thoroughly enjoyable, delightful, spirited playing of an excellent group.

Recorded live at a concert in Ottawa, Canada, it captures the elusive difference between a good concert audience and its reaction on the musicians and a studio performance. Here is a perfect example of a group rising to heights on a particular occasion.

Even in the occasional linking of jazz and classical music, there is nothing new in the album; it's not what they do at all but how they do it. And for what it is (straight, unpretentious, good-humored, and good-time jazz), it is top-notch.

I found the album absolutely delightful and suspect you will, too. The cover photo, by the way, is a complete gas. (R.J.G.)

Stan Levey

GRAND STAN—Bethlehem 12" LP BOP 71: *Yesterday; Angel Cake; Why Do I Love You?; Grand Slam; Hit That Thing; Blues at Sunrise; I Got It from Calico; Tiny's Tune*. Personnel: Levey, drums; Conte Candoli, trumpet; Richie Kamuca, tenor; Frank Rosolino, trombone; Sonny Clark, piano; Levey Vinegar, bass.

Rating: ★★☆☆

This is a free-blowing west coast session, as opposed to the Rogerian style, which has caused such violent reaction in other geographical areas. However, it is not the best example of it one could wish. Candoli, who alternately seems to be a shadow of Dizzy Gillespie and Miles Davis, is slightly hung up between them on this session and though he comes out more Miles than Diz, it's a hard struggle and one which leaves him, and the listener, rather exhausted.

His best work is his lovely chorus on *Blues at Sunrise*, one of the best tracks on the LP, a lovely, moody thing with a nice riff which helps it to cook.

Aside from Conte's eclectic solos, Kamuca blows in his best uncomplicated executive style. On *Angel Cake*, the other really good track. (both good ones, by the way, were written by Clark) he builds a fine, intelligent, always swinging chorus that really wails.

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Clark, a very good pianist just coming into his own, is featured on *Why Do I Love You?*, which he plays at Nashua tempo, as Babs would say, and wins going away. Levey has a solo on *Hit That Thing* but otherwise contents himself with a straight rhythm job, which he does excellently throughout. Rosolino has several good choruses, and Vinegar is always right there where he should be, like a life saver.

The notes are in a class by themselves winning, temporarily perhaps, the freestyle superlative handicap of the month. Rosolino is said to be "truly incomparable" and "such trombone playing doesn't happen often" and *Why Do I Love You?* is swung at a tempo which makes "such an accomplishment amazing" and "you have got to hear this one (*Hit That Thing*) to believe it." (R.J.G.)

(More Reviews on Page 28)

my favorite
 jazz record

(Ed. Note: Following is the fourth prize-winning letter in Down Beat's regular favorite jazz record contest. The \$10 prize goes to John Davis, R.F.D. #1, McBaine, Mo.)

(You can state your case in print and win \$10, too, by telling us in 250 words or fewer which selection in your jazz collection you'd be most reluctant to give up.)

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

Duke Ellington's *Black and Tan Fantasy* remains pertinent because although jazz has progressed since 1927, people have not. Jazz must still convey painful impressions of an audience as seen by its entertainers; an audience which remains largely unaware of how much it may amuse its clowns. It is this awareness of the unexpressed tensions which force us to reduce art to anodyne, which has always been the thornier part of jazz: The compassion of the blues shouters, the mordancy of Charlie Parker, or the anger of Charles Mingus.

No musician has seen his audience more wholly than the Duke, and in the period before he became a courtesan (albeit a most graceful one) to the public, Duke wrote "Tones Parallel" to all of us. *Black and Tan Fantasy*, was one of the first examples of a mood sustained through composition within jazz. As such it is a wonderfully apposite whole.

The theme, which occurred to Buber Miley "In an old colored church, with the windows busted and dust all over everything," has just that kind of violated dignity. Buber's solo is the ultimate exposition of the growl-trumpet: a style combining vaudeville and poetry, mocking, accusing, and pitying, all within the deliberate limitations of that style. And in the coda Duke manages to rescue even Chopin's *Funeral March*, from banality by scoring its lugubrious theme in irreverent brass. Perhaps this is the function of good jazz and good clowns—to bring dignity even to cliches.

Cal Tjader
 on
Fantasy*

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Norvo-Pepper-Roberts-Wiggins- Tucker-Morello

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Georgia Brown; Little Girl; Pepper Steak; How
You Met Miss Jones?; Yardbird Suite; I Don't
Stand a Ghost of a Chance with You; I've Got
the World on a String; Straight Life.

Personnel: Rod Norvo, vibes; Art Pepper, alto
and tenor; Gerry Wiggins, piano; Howard Rob-
erts, guitar; Ben Tucker, bass; Joe Morello,
drums.

Rating: ★★★

According to Don Clark's jubilant notes, "The decision to do this album was quite sudden, caused by the fact that drummer Joe Morello was in town for two days." Although the notes make it inexorably clear that Morello is "one fantastic drummer" and that the other five men are professionals, the results of the session cannot be described using Clark's adjectives.

There is an inconsistency present that prevents the LP from being thoroughly successful. Pepper, for example, blows mediocre tenor on *Blooz*, yet communicates warmly on alto on *Yardbird*. Norvo dashes through *Georgia*, yet doesn't solo on *Crazy*, despite the mention in the notes that Pepper arranged the tune for alto and vibes. Roberts plays well on the brief *Little*, but has little opportunity to express himself at any length throughout the album.

The Pepper originals, *Blooz*, *Steak*, and *Straight*, are undistinguished. They are more introductions to blowing than all-encompassing entities. *Straight*, by the way, is a way up *After You've Gone*.

Morello, Tucker, and Wiggins provide excellent support throughout, but the efforts of Norvo, Pepper, and Roberts are not up to their best. This may be due, to some degree, to the number of tracks included here or a lack of thorough preparation for the set. Also, the group as listed is not a unified one, primarily because it is not given the opportunity to be one here. Pepper appears on five tracks, as does Roberts, while Norvo appears on seven. It might have been wiser to assemble the six musicians, allow them to select six tunes to prepare, and thus enable them to have an integrated group sound. Since they are more than just capable jazzmen, the results could have been more rewarding. (D. G.)

Art Pepper

MODERN ART—Intro LP 606: *Blues In*; *Bewitched*, *Bothered*, and *Bewildered*; *When You're Smiling*; *Cool Bunny*; *Dianna's Dilemma*; *Stompin' at the Savoy*; *What Is This Thing Called Love?*; *Blues Out*.

Personnel: Pepper, alto; Russ Freeman, piano; Ben Tucker, bass; Chuck Flores, drums.

Rating: ★★★★

A loose, free blowing session which provides most of its kicks from Pepper's obvious eagerness to say something. There is little here in the way of form (when it is utilized, as on *Dilemma*, it just gets in the way).

He best gets his legs under him on *Blues In* and *Out*, which actually is nearly 10 straight minutes of Art crying out his story, accompanied only by Tucker, split into two sections.

He is at once moving and sobbing and laughing and protesting, as if playing all alone in a dark, empty hall. Despite the flaws and slips that are almost inevitable in an entirely improvised speech of this length, it is a memorable performance.

Pepper has seemingly found his voice. He could well be the most important

altoist about today—he has something to say and the means with which to express it.

Accompaniment is most able, with Tucker showing why he is gaining so much respect among the west coasters who have heard him, Freeman soloing well in addition to background duties, and Flores relying mainly upon firm but unostentatious brushwork to move the group along.

Recommended chiefly for the salty Pepper, however. (J. T.)

Sonny Rollins

SAXOPHONE COLOSSUS—Prestige LP 6079: *St. Thomas*; *You Don't Know What Love Is*; *Strada Roca*; *Moritat*; *Blue Seven*.

Personnel: Rollins, tenor; Tommy Flanagan, piano; Max Roach, drums; Doug Watkins, bass.

Rating: ★★★★★

Almost as if in answer to the charge that there is a lack of grace and beauty in the work of the New York hard-swingers comes this album in which Rollins displays humor, gentleness, a delicate feeling for beauty in line, and a puckish sense of humor. And all done with the uncompromising swinging that has characterized them all along.

The treatment of *Moritat*, for instance, or *Blue Seven*, show Rollins in particularly interesting statements and restatements of ideas. The latter tune is an especially compelling work. From the fascinating bass introduction, through the discontinuity of Sonny's first chorus, the piano solo, the duet between Sonny and Max, on through the rest of the piece till the final fade out—it is all modern jazz of the first rank.

Rollins' playing on the slow ballad, *You Don't Know What Love Is* was a moving experience for me to hear. A gentle, easy, careful man—rather like a giant male nurse handling a particularly angry wound.

Flanagan's solo on this track is a thing of rare beauty. He has an unusually gentle tone on the piano. Watkins bass through this track and the entire LP is a continually deft, elemental, and propelling force.

Lest you should think I am over-looking Roach, I would like to say that this record contains, for me, some of the best drum breaks and solos I have ever heard.

Roach continues to be head and shoulders above every other drummer in his musical conception of a drum solo, in his exploration of the potentialities of the instrument, and his unflinching good taste in the use of the sounds and combinations of sounds his explorations produce.

His solo on *Blue Seven* is, to me, the delineation in very definite form of the direction the drum solo must go. Max allows full value to the tones he can draw from his battery; he thinks of figurations always in musical terms and, in short, is the musical thinker on the drums that no other drummer has appeared to be, despite their excitement, their drive, and their overwhelming swing.

In no spot on this record does Roach appear to have made one sound with-

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out a logical reason for its being there. He understands the use of economy, too. And this is a virtue of which he is almost the only possessor.

I find this entire album excellent on all counts and for all persons concerned (the recorded sound is a gas, by the way). But I especially endorse it because of the object lesson in how to play the drums. (R.J.G.)

Johnny Smith

THE NEW JOHNNY SMITH QUARTET—Rou- 12" LP 2216: *It Never Entered My Mind*; *Samba*; *Black Is the Color of My True Love's Hair*; *Pam Titch*; *'S Wonderful*; *You'd Be So Nice to Come Home To*; *Blue Lights*; *Montage*; *Bags Groove*; *'Round About Midnight*. Personnel: Smith, guitar; Johnny Rae, vibas; Johnny Lee, drums; George Romanis, ban.

Rating: ★★½

This is a pleasant album, especially when Smith sticks to ballads and bluesish things where his remarkable lyric qualities are shown to best effect. As a wailer, he leaves considerable to be desired, and the numbers which essay an excursion into the thicker jazz forms suffer from this.

The rest of the group is musically adequate but not outstanding. Although there is a good bass solo on *'S Wonderful*, neither Rae nor Roumanis lights any spark in these ears, however briefly.

The best sides are *Black Is the Color*, *'S Wonderful*, and *Bags Groove*. On all of them, Smith comes through as a lyric soloist. The rest is bland background music. (R.J.G.)

Thomas Talbert

BIX, DUKE, FATS—Atlantic 12" LP 1250: *In a Mist*; *Black and Blue*; *Prelude to a Kiss*; *Bond Street*; *Green Night* and *Orange Bright*; *Clothes Line Ballet*; *Candlelight*; *Keepin' Out of Nicker's Naps*; *In the Dark*; *Do Nothing 'Till You Hear from Me*; *Koko*.

Personnel: Joe Wilder (all except Track 3) and Nick Travis (Tracks 2, 4, 6, 8) trumpet; Eddie Bert (Tracks 2, 3, 4, 5, 6, 8, 10), and Jimmy Cleveland (Tracks 2, 4, 6, 8), trombones; Aaron Sachs (Tracks 2, 3, 4, 5, 6, 7, 9, 10), tenor sax, clarinet; George Wallington (Tracks 2, 4, 6, 8) and Claude Williamson (Track 10), piano; Jim Buffington (Tracks 1, 3, 5, 7, 9, 10), French horn; Harold Geller (Tracks 1, 7, 9), bassoon; Danny Bank (Tracks 1, 3, 5, 7, 9, 10), bass and baritone clarinet; Joe Solido (Tracks 1, 3, 5, 7, 9, 10) flute and alto sax; Barry Galbraith, guitar; Oscar Pettiford, bass; Elsie Johnson, drums.

Rating: ★★★★★

This is a stunning piece of work by all concerned. Talbert's writing is fresh and moody, and the performances, particularly the solo work, are first-rate.

There is a smooth blend of the horns, spiced by some bright brass figures, in the arranged passages. As for the solos, it's difficult to describe them without using hand motions or including a copy of the record in the magazine.

Wilder emerges as a trumpet man of stature and delicacy. His taste and flexibility are particularly evident on the Beiderbecke pieces, *Mist*, *Candlelight*, and *Dark*. Galbraith also is heard soulfully on the Bix tracks. Cleveland and Bert split the trombone solo spots, with Jimmy percussively exciting and Bert blowing warmly and with restraint.

The Talbert original, *Green Night*, is a moody, impressionistic work with actually none of the flavor of the three men to whom homage is paid by this album, but rather a logical extension of the mood created by the compositions.

This album is no tribute in style to Bix, Fats, and Duke. Rather, it is a collection of creations based on their

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NOTES BETWEEN THE LINERS

Exciting month here at Savoy! A batch of new releases went out featuring combos and "little" bands, and among them the fantastic AMERICAN JAZZMEN PLAY ANDRE HODEIR (mg 12104). This is really a new sound! 9 men and Annie Ross' vocal obligato on a different tangent in jazz! Hear Don Byrd, Eddie Costa, Idrees Sulieman, Bobby



Jaspar, others. Still on the Best-Seller list is OPUS DE JAZZ (mg 12036) with Frank Wes and Milt Jackson. Savoy "Trio" star Hank Jones deserves to inherit the Tatum crown! One listen to him solo unaccompanied on HAVE YOU MET HANK JONES (mg 12084) and you'll agree! For the tooting set, try A. K. Salim's funky FLUTE SUITE (mg 12102) featuring Frank Wes and Herbie Mann in "down home" sounds. And, for the absolute END, your library must include one or all of our CHARLIE PARKER MEMORIAL SERIES (MG 12000, 12001, 12009, 12014, and 12079). It's the definitive recorded history of modern jazz in one man! Incidentally, our NEW catalog just came from the printers. For a free copy, write Dept. A. More next month.

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works. The closest to a literal reading is Duke's *Koko*, which smacks of period Ellington in the rich opening ensemble prodded by Pettiford's throbbing bass.

One final word should be said about Wallington, whose presence is a vital thing, and whose solos and fills are a delight to hear.

Packaging is handsome, with the cover perhaps the most attractive jazz cover presented in many months. Talbert's notes are literate and illuminating, a fine argument for having musicians or leaders write the words about their music.

This is a great record, conceived and executed with taste and artistry. (D. C.)

Jazztone Series

WHEN CROWELL-COLLIER took over the Jazztone mail-order record club, with veteran jazz critic-writer George T. Simon at the helm, a blanket release of 10 albums was issued. The LPs ranged from early jazz heritages through the swing era to the modern idiom.

Since the initial release, a regular stream of recordings has been forthcoming to subscribers. All of the packages to date, reissues and recoupings of previously issued material, will be reviewed in capsule form here.

The Jazztone society recently embarked on a program of recording its own sessions as well as continuing to issue a comprehensive growing library of jazz. New releases will be reviewed under jazz records, and the reissue collections will be noted appropriately under a reissue column.

One remarkable factor should be mentioned about all the Jazztone releases to date: their sound. From the earliest track to the ones made in the last 12 months, the sound has proved of highest caliber.

Simon and chief engineer Alan Silver are to be congratulated on their achievement, and the a&r men, particularly on the major labels, should note what has been accomplished. The packaging is bright and notes informative.

The releases:

The Saxes of Stan Getz and Charlie Parker (J 1240)—Getz with Horace Silver, Jimmy Raney, and others in tunes including *Yvette*, *Wildwood*, and *Split Kick*. Parker with Miles Davis, J. J. Johnson, Max Roach, and others in *Dewey Square*; *Charlie's Wig*; *Dexterity*; *Drifting on a Reed*; *Bird of Paradise*, and *Don't Blame Me*. Too important to miss.

Dixieland Now and Then (J 1241)—Jimmy McPartland's group, including Vic Dickenson, Bud Freeman, and Marian McPartland in such as *McBlues*, *Decidedly Blues*, and *My Gal Sal*. Paul Barbarin and his New Orleans Stompers playing *Saints*, *Gettysburg March*, *Careless Love*, *Tiger Rag*, and *Mon Chere Amie*.

The Jo Jones Special (J 1242)—From Vanguard, and featuring Count Basie on two takes of *Shoe Shine Boy*, with Emmett Berry, Benny Green, Lucky Thompson, Freddie Green, and Walter Page. Nat Pierce is on piano on other tracks, including *Lover Man*, *Caravan*, and *Lincoln Heights*.

A West Coast Jazz Anthology (J 1243)—A cross section of the Pacific

Jazz label's catalog, including Chet Baker (*Summertime*), Gerry Mulligan (*Line for Lyons*), Chico Hamilton (*Topsy*) and Hamp Hawes (*I Hear Music*). A good sampling.

Listen to the Blues with Jimmy Rushing (J 1244)—The Vanguard sessions from which came *See See Rider*; *Every Day*; *Evenin'*; *Good Morning Blues*; *Roll 'Em, Pete*, and four others. Wonderful Rushing, with fine backing by Pete Johnson, Emmett Berry, Lawrence Brown, Rudy Powell, Buddy Tate, Freddie Green, Walter Page, and Jo Jones.

The Great Swing Bands (J 1245)—Culled from RCA Victor, tracks include Benny Goodman's *Estrellita* and *Flat-Foot Floogie*, Earl Hines' *Topsy Turvy*, Artie Shaw's *Out of Nowhere*, Basie's *Cheek to Cheek* and *St. Louis Baby*, Bunny Berigan's *Peg O' My Heart*, and Jimmy Lunceford's *Jazznocracy*, among others. Sound is superior.

Lionel Hampton's All-Star Groups (J 1246)—Also from Victor, these include *Dough-Ra-Me*, *House of Morgan*, and *Jivin' With Jarvis*, with Hamp and the Nat Cole trio, plus *Open House*, *Shoe Shiner's Drag*, *Dinah*, and others dating from 1938 and 1939 and including Benny Carter, Ed Hall, Coleman Hawkins, Chu Berry, Ben Webster, Harry James, Ziggy Elman, Marshall Royal, and Charlie Christian. Good Hamp.

Fats Waller Plays and Sings (J 1247)—Another set from Victor, ranging from 1936 to 1942, with Waller clowning and playing smartly on such as *I'll Never Smile Again*; *Curse of an Aching Heart*; *Pantin' at the Panther Room*; *Your Socks Don't Match*; *Star Dust*; *At Twilight*, and *Dry Bones*. Valuable Waller, and the fine sound is a bonus.

The Songs of Rodgers and Hart (J 1248)—Eight tracks by Lee Wiley, featuring Ruby Braff; others by Teddi King, Jackie Cain and Roy Kral, and Millie Vernon. From Storyville Records, the superb *Wiley Mountain Greenery*; *It Never Entered My Mind*; *Glad to Be Unhappy*, and *Give It Back to the Indians*, as well as Teddi's fine *Ship Without a Sail* are included.

The Early Jazz Greats (J 1249)—Drawing from Victor again, this historically valuable set starts with the "first" jazz recording, the Original Dixieland Jazz Band's *Livery Stable Blues* and includes *Smoke House Blues* (Jelly Roll Morton), *New Orleans Shout* (King Oliver), *Apologies* (Mezz Mezzrow), with others by Sidney Bechet, Johnny Dodds, and the Jean Goldkette orchestra with Bix Beiderbecke. A historical document and, in sound, unbelievably good for the age of the sides.

Dedicated Jazz (J 1250)—Rex Stewart and a group play Duke Ellington compositions, with Peanuts Hucko and a group doing likewise on tunes connected with Benny Goodman. Some fireworks.

The Early Jazz Greats No. 2 (J 1252)—Jelly Roll Morton's Red Hot Peppers in *The Chant*, *Sidewalk Blues*, *Beale Street Blues*, and *Grandpa's Spells*, with two trio sides; backed by Johnny Dodds' Washboard band and trio in *Bucktown Stomp*, *Pencil Papa*, *Bull Fiddle Blues*, *Too Tight*, and others. Historically valuable, in fine sound.

Mulligan and Baker! (J 1253)—Mulligan's quartet with Lee Konitz on one

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side; Baker's quintet, featuring Phil Urso on the other. From Pacific Jazz, the Mulligan sides include *Broadway; I Can't Believe That You're in Love with Me; Sextet*, and *Lover Man*; the Baker sides include, *Extra Mild, Night on Bop Mountain*, and *Down*.

Jazz A La Mood (J 1254)—A mixed entry, including Jack Teagarden's *A Hundred Years From Today*, *St. James Infirmary*, and *Stars Fell on Alabama*; Coleman Hawkins' quintet with *I'll String Along with You* and *I'll Never Be the Same*, Lucky Thompson quintet's *Where or When?*, and tracks by Ernie Royal, and Willie (The Lion) Smith. Good all around, with superior Teagarden.

Composers-Pianists (J 1255)—Mary Lou Williams trio in her *Roll 'Em*; Amy; *I Love Him*; *Taurus*, and others and Ralph Burns' quartet playing his *Bjou*; *Spring Sequence*; *Autobahn Blues*; *Gina*, and others. Comprehensive notes by John Mehegan, plus excellent studies in style and interpretation by the pianists-composers.

Doubles in Jazz (J 1256) — From Vanguard, and featuring a side by Don Elliott with Ellis Larkins, Aaron Bell, Bobby Donaldson; and a side by Sam Most, with Marty Flax, Barry Galbraith, Bill Triglia, Bell, and Donaldson. Most's *Open House* is a high-light here.

Comparative Blues (J 1258) — Just eight tracks, with Buck Clayton's *West End Blues*, Sidney Bechet's *Apsz Blues*, Jimmy Yancey's *Yancey's Mixture*, Jack Teagarden's *Bad Actin' Woman*, and the invaluable Gillespie-Parker *Congo Blues*. Culled from Vogue, Pax, Period, Comet, and earlier Jazztone original sessions.

Lena and Ivie (J 1262)—Black and White singles cut by Lena Horne in the mid-40s and by the late Ivie Anderson about 1947. Lena sings *Just Squeeze Me*, *Hesitatin' Blues*, and *Sometimes I Feel Like a Motherless Child*; Ivie sings *Butter and Egg Man*; *Empty Bed Blues*; *Twice Too Many*; *Sunny Side of the Street*; *I Got It Bad*, and others, Phil Moore and a band back the fine singing by each. This is among Ivie's last sessions. Valuable.

Early Modern (J 1263)—Kai Windling with sextet and quintet, and Sonny Stitt with octet are featured here. Originally Roost singles, the Windlings have Mulligan, George Wallington, Roach, and others on such as *Bop City*; Wallington's *Godchild*; *Sleepy Bop*, and *Harem Buffet*. Stitt's group includes Windling, Elliott, Silver, Charlie Mingus, and others, playing *Hooke's Tours*; *Pink Satin*; *Loose Walk*, and *Sancho Panza*. Fills in some holes in history around 1950.

—dom

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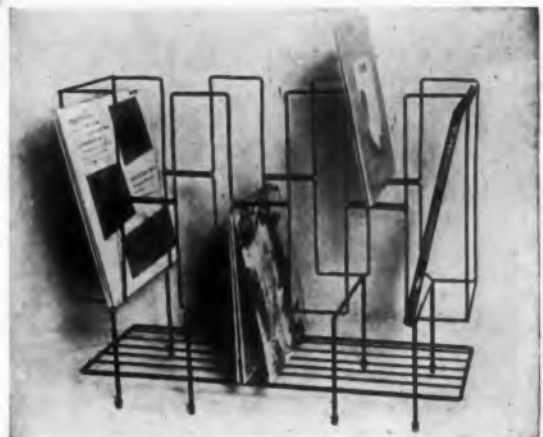
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high fidelity

SHELLY MANNE is what might be termed a "practical listener" so far as high fidelity music reproduction is concerned.

"When I go into a hi-fi store," he explained, "and they play music for me on those superduper rigs, I really don't enjoy it. I don't hear the music that way; somehow it sounds distorted to me, and the pleasure is gone out of listening. Man, I don't hear 50,000 cycles all the time, and I don't feel I need that kind of equipment."

Ideally suited for fireside listening, Shelly's home music system is housed

in custom-built cabinets newly installed. Concealed behind sliding panels along one end of the living room to the right of the fireplace are the components.

"RIGHT NOW," he said, sliding back one panel, "I'm using a Garrard RC80 changer with a General Electric cartridge. I'll be getting a new changer soon, though, perhaps the RC88, because this turntable is giving me trouble. There's a lot of wow and rumble coming over, I've noticed. I guess this changer's had it."



Shelly Manne

At this point, Manne considers that he doesn't particularly feel a need for a simple turntable and tone arm. He would rather stick with a changer.

"Later on I'll probably get a manually operated turntable," he said, "don't know what kind yet." He tapped the top of the cabinet. "This would be a good place for it, don't you think? Just the right height."

To the right of the changer is a Bogen 50 FM tuner. He doesn't have an AM tuner. "For me," he said, "FM reception is the greatest. Y'know, they've got some crazy programs." He twisted the dial, got a fix on the station by means of a special device which locks in reception, and the voice of June Christy eased into the room.

INDICATING HIS Newcomb 30-watt amplifier with a built-in pre-amp, he confessed. "This amplifier is really quite old and doesn't help turntable rumble one bit. Actually, it was reconditioned when I bought it. That was years ago. That's gonna have to be replaced, too.

"You can see," he said grinning, "that I'm not completely happy with my components. To say the least. . . There is much more improved equipment on the market now to which I'll eventually change."

However, the drummer has little or no complaint with his speaker system, housed at floor level under the television set. Speakers consist of an Electro-voice 12" woofer and supertweeter bolstered by a University 12-inch coaxial.

He put a record on the changer, retreated about six feet from the speakers and squatted on the floor directly facing them. "Come over here," he invited, "and I'll show you something."

"WHEN IN THIS spot—near the floor straight in front of the speakers—you have no trouble hearing the highs, do you? Now move over to the side of the room. Can't hear the highs so good now, can you? See, that's one problem I've got, and I don't quite know how to correct it."

The compact setup of the installation is eminently satisfactory, Shelly says, both from a practical and aesthetic viewpoint.

Painted tan to blend with the room decor, it is a functional and unobtrusive home music center.

—lynan

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the blindfold test



Chambers' Music

By Leonard Feather

Paul Laurence Dunbar Chambers Jr. and *Down Beat* are of an age; in fact, to be exact, *Down Beat* had been coming out for eight months before Paul was born, and it is safe to say that the young bassist, now in his 23rd year, has progressed as prodigiously in his own field as his fourth-estate contemporary, climaxed with his dual victory last year as new star bassist both in the *Down Beat* Jazz Critics' poll and in the "Musicians' Musicians" poll I conducted for the *Yearbook of Jazz*.

To fit the occasion, I played for Paul a series of records issued during his lifetime and *Down Beat's* (one record, No. 7, preceded Paul's birth by a few months). Each record represented a different trend that has come along during the last 23 years in big band, combo, and solo styles.

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

The Records

1. King Cole Trio. *Honeysuckle Rose* (Decca). Oscar Moore, guitar; Wesley Prince, bass. Recorded 1940.

It could be Teddy Wilson, but I'm scared to say so. It's traditional jazz, I think. You have to give it a certain amount of respect. As far as the bass player goes . . . it might have been Siam Stewart walking. The guitar player, I don't have any idea. I like to listen to records of this type because ordinarily, regardless of how far back it goes, you can get certain things out of it. It definitely swings. I'd give this three stars.

2. Metronome All-Stars. *One O'Clock Jump* (Victor). Coleman Hawkins, tenor; Harry James, trumpet; Count Basie, piano. Recorded 1941.

For a minute, it sounded a little like Charlie Barnet was involved; and Charlie Shavers. Could it be a Glenn Miller recording possibly? It had a very nice beat to it, as most of those records always do. It's seldom that they vary in the beat.

It holds true to the traditional jazz form, too. I'm not too sure who the artists and soloists were, but I'll give it four stars. At the beginning it sounded a little bit like Basie on piano—I didn't recognize the other instrumentalists.

3. Clifford Brown. *'Scuse These Blues* (Pre-tige). Brown, Art Farmer, trumpets; Arne Domnerus, alto; Lars Gullin, baritone; Ake Persson, trombone. Composer and arranger, Quincy Jones. Recorded 1953.

Well, I think it sounds something like Woody Herman, but still the arrange-

ment sounds like what Quincy Jones would write. I think the baritone sax player sounded like Serge Chaloff, and for a while I thought one of the trumpet players at first sounded like Art Farmer, but I don't think it was. The trombone player could be Frank Rehak, but I'm not sure.

I like the arrangement. It said something and had pretty nice commercial value. I didn't quite like the alto solo, although I don't know who it is. I'll give it three stars, for the arrangement.

4. Woody Herman's Woodchoppers. *Igor* (Columbia). Sonny Berman, trumpet; Chubby Jackson, bass. Composer, Red Norvo; arranger, Shorty Rogers. Recorded 1946.

It sounds like an all-star session of some sort. The bass player sounded somewhat like Chubby Jackson, and the trumpet player sounded like Roy Eldridge. That's about as far as I can go. There wasn't any arrangement involved—it was a regular jam thing, I think. It swung and I can't say it's a bad record so I'll give it three stars.

This sounds as if it could have been recorded in the last five or six years, because of the sound—an older record doesn't bring out the rhythm section as well.

5. Bob Crosby. *Fidgety Feet* (Decca). Recorded 1937.

I didn't recognize any of the artists or the name of the organization. I always like good Dixieland, and I think it had a very good Dixieland ensemble to it. It swung, and I think I'll give it four stars.

6. Duke Ellington. *Sepia Panorama* (Victor). Ben Webster, tenor; Harry Carney, baritone; Jimmy Blanton, bass. Recorded 1940.

That was Jimmy Blanton on bass—an old Duke Ellington side. I don't know the title. I think it was Ben Webster on tenor and Harry Carney on baritone. When it comes to Jimmy, I'm a little prejudiced because he's my favorite. I think he's wonderful. I'll have to give that one about five stars—at least.

7. Fletcher Henderson. *Down South Camp Meeting* (Decca). Recorded 1934.

That sounded a little bit like Jimmy Dorsey's band, and it was a nice commercial sound. It sounded like a commercial dance swing arrangement—I'll give it three stars.

8. John Kirby. *From A Flat to C* (Decca). Composer, Billy Kyle. Recorded 1938.

Well, stumped again! However, I thought it was a cute little thing and it swung a little bit, so I'll give it four stars. I like the theme. Don't know any of the soloists. It sounds like an older recording, but I'm not sure.

9. Thelonious Monk. *Carolina Moon* (Blue Note). Kenny Dorham, trumpet; Lucky Thompson, tenor; Max Roach, drums. Recorded 1951.

Well, Leonard, it couldn't be anybody else but Thelonious Monk. I think it was Kenny Dorham on trumpet and Lucky Thompson on sax. I haven't heard this particular record before. They're playing in 6/8 time, and it's a very difficult thing to do for it to come off effectively and swing. I like the way Monk writes, and I think I'll give this record 3½ stars. Sounded like Art Blakey on drums.

10. Jimmy Giuffrè. *The Train and the River* (Atlantic). Recorded 1957.

I've never heard this record, but I think it is probably Jimmy Giuffrè because I know he has a trio of that nature and he plays the reeds. I don't know whether to call this number exactly jazz or not. It sounds in the nature of folk music. It was very well put together with the three pieces and it caught a folk-song mood. I'll give it four stars.

Zion Of The Times

New York—A new Israeli night club, Cafe Sahbra, is featuring comedian Shaikhe Ophir, singer Sara Halevy, and the Horaneem, Israeli calypso group.

Like *Marianne Down by the Negev?*

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Chicago—Take it for what it's worth, but it's reliably reported that a local musician who ventured too near the edge of a dock and fell into Lake Michigan went down once, came up and shouted, "Like, help!"

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devil's advocate

By Mason Sargent

MERRY AND MACABRE: *Cockney Musical Hall Songs* by Colyn Davis (Tradition Records TLP 1017; Box 72, Village Station, New York 14) in-

cludes the classic parody, *The Poor Young Girl*; a study in non sequiters, *The Wind Was Weiridly Howling*; and for necrophiles, the smilingly sinister *They're Moving Father's Grave*, as well as *The Hearse Song*. Also folk and sea ballads, and some exaggerated



comments on the times . . . In a gentler vein is *Elizabethan Songs* (Tradition TLP 1012), sung by Norman Notley and David Brynley, accompanied by Paul Wolfe on harpsichord. Largely songs of love, in doubt, unrequited, or fulfilled; with a bonus in *The Angler's Song*, Izaak Walton's words set to music by Henry Lawes.

CONTEMPORARY AND CHOICE: *Flamenco!* by Vincente Escudero (Columbia CL 982) with Carmita Garcia, castanets and dance partner to Escudero; Mario Escudero, guitar, and Pablo Miguel, piano. Sharp and biting as aged cheddar, with a curious strain of melancholy throughout. Notes are by Escudero on Escudero and Flamenco, with eight helpful translations. A fine cover portrait of the time-embroidered face of the artist . . . Coupled on Columbia ML 5158 are *Credendum* by William Schuman, a sometimes brittle, sometimes bombastic, often moving work, and Leon Kirchner's *Piano Concerto*. Schuman's composition is given a handsome reading by the Philadelphia Orchestra, conducted by Eugene Ormandy. Kirchner is the soloist in his work, playing with the Philharmonia-Symphony Orchestra of New York conducted by Dimitri Mitropoulos. Valuable listening.

LIGHT AND CHEERY: In the Westminster Spoken Arts Series there are two fairly recent entries which feature two prominent women, Dorothy Parker (726) and Siobhan McKenna (707). Miss Parker reads her story, *Horsie*, and two dozen of her brittle, but still tender-in-their-way poems. Miss McKenna gives one LP side to the poems of William Butler Yeats, and the other to Irish ballads, folk-songs, and lyrics. Her voice, touched with native brogue, is as warm and gentle as a smile, and often as impish.

THE STROLLER SET: Mercury has coupled John Alden Carpenter's *Adventures in a Perambulator* and Burrill Phillips' *Selections from McGuffey's Readers*, by Howard Hanson and the Eastman-Rochester Symphony orchestra, on one record (MG 50136). The Carpenter piece is as light as cotton candy, but also as sweet. Despite its often obvious program, it is a happy and tender set of matched cameos. The Phillips work includes tape portraits of *The One Horse Shay*, *John Alden and Priscilla*, and *The Midnight Ride of Paul Revere*. Light and pleasant and pictorial.

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Herb Pomeroy Orchestra

Personnel: Herb Pomeroy, Lennie Johnson, Nick Capezuto, Everett Longstreth, Joe Gordon, trumpets; Joe Ciavardone, Bill Legan, Gene DiStasio, trombones; Dave Chapman, Boots Mussulli, altos; Varty Haroutunian, Jackie Byard, tenors; Deane Haskins, baritone; Ray Santisi, piano; John Neves, bass, and Jimmy Zitano, drums.

Reviewed: Three sets at Birdland during a two-week engagement at Birdland; two broadcasts on *Bandstand USA* from Birdland.

Musical Evaluation: They've done it again at Goodstein's Gulch. The club that acted as midwife to the Maynard Ferguson and Oscar Pettiford orchestras in recent months made it a triple play with the installation, for its first full week's work ever, of the Pomeroy powerhouse from Boston. For a group that's been limited, during most of its 18-month life, to two nights a week at the Stable in Boston, it made out impressively.

Using the conventional brass-reeds-rhythm instrumentation and mainstream-modern writing, Pomeroy has assembled a diversified book to which the contributors include Byard, Longstreth, Mussulli, Bob Freedman, Benny Golson, Santisi and Pomeroy.

Two parts of a promising suite by Freedman were among the more ambitious items featured. Among Byard's scores are a jumping original, *One Note*, a Dukish treatment of *Satin Doll*, and something called *Two-Five-One*, which displays his penchant for cute, tricky endings.

Pomeroy himself, on many numbers, simply conducts; on others he is featured as a trumpet soloist and occasionally steps back into the section. Though his overslow vibrato bothered me occasionally on the ballad tempos, he exhibits a forceful and modern style on the up numbers, notably in the duels with Lennie on Boots' *Big Man* and with Gordon on *Two-Five-One*.

Johnson took off on his own, a little too high for comfort, on *Our Delight*, arranged by Longstreth and played a little too fast to swing, but evidenced a fine beat and some interesting use of half-valve effects on other numbers. There is no shortage of solo opportunities for Gordon; in Santisi's *Less Talk* and Byard's *Zyd-Zib-Byazeks*, the latter a duel with Lennie, he played with all the fire and force that impressed listeners during his tenure with the Gillespie band a year ago.

The brass team, generally the most impressive of the three sections, boasts a good soloist in DiStasio, in whom elements of both Harris and Winding are discernible. Johnson and Capezuto share the trumpet lead; Ciavardone leads the trombones capably.

The reeds, well led by Chapman's alto, have the familiar face and sound of Mussulli, whose Rabbit-like tone and Bird-like style are in evidence on Pomeroy's wistfully titled *Fast Blues*, *Nobody Will Room with Me*. Both tenor players are featured soloists, though

Byard's main importance is as an arranger.

Haroutunian, who strikes an effective compromise between the cool and hard-bop approach, is a soloist to watch. Haskins, who followed Serge Chaloff in this chair (only two changes have been made in the personnel since the band's inception), wails convincingly in a style clearly and cleanly cut from blue Serge cloth.

The rhythm section, though lacking any outstanding individual talent, is functionally competent. Santisi's long, single-note lines sometimes suggest that he's playing to himself and might be more effective in a small combo. Neves, a good section man, was heard in an arrangement built around him on *Darling, Je Vous Aime Beaucoup* — or, rather, should have been heard, for without a microphone it was difficult for him to come through from the rear reaches of the Birdland stand.

Man for man, the band is capable of considerable breadth of expression with suitable attention to the funky essentials, as can be observed in its fitting theme, Leo Parker's *El Sino*.

Audience Reaction: Birdland customers, generally receptive to new talent, seemed consistently attentive. The most impressive moments, it seemed, were the trumpet challenges, no matter which two horn men happened to be involved.

Attitude of Performers: Pomeroy is a tall and impressive-looking front man. The general spirit seems to be that of a group of men eager to stay together, familiar with the book and at home with the audience.

Commercial Potential: As is the case with every band nowadays that has more than six men and less than \$100,000 capital, the future is unpredictable.

Many of the members are medical and music students, involved in Boston activities that would make it difficult for them to leave town for more than a week at a time. Nevertheless, the band would be well fitted to the requirements of a concert tour package and could certainly gain a following if and when its promised LP debut takes place.

Summary: Pomeroy's band provides another reminder that the shortage of big, swinging orchestras is in no measure due to any lack of able and spirited musicians and arrangers. One can only hope earnestly that it will not return to local two-night-a-week obscurity, for coupled with its will to succeed is the no less important fact that it deserves to.

—Leonard Feather

Buddy Rich

Reviewed: Larry Potter's Supper Club, San Fernando Valley in California, during first week of act's break-in period.

Musical Evaluation: "Long-awaited," is a cliché, but it applies pertinently to Rich's new night club act. In the process of getting the routine on the road, Buddy's gone through at least two booking agencies and several writers in the



Buddy Rich

last year. Now, however, with bit in teeth, the drummer is finally in business as a single.

Tightly written and brightly paced, the set runs through about 35 minutes of special song material, selections from his new Verve album and a breathtaking drum finale. Buddy Bregman wrote the arrangements, and staging is by Nick Castle.

Buddy sings the opening *I'm Rich* in what can be described only as his "personality voice." It's a clever, catchy number and has the comfortable ring of familiarity without being banal. The album selection follows with such stand-bys as *Too Marvelous for Words*, *Day by Day*, and *It's All Right with Me*.

After a comic calypso turn with conga drum, Buddy cracks, "Here's a dance from an old George Murphy movie." What follows is an excellent tap routine that swings from Beat 1.

To a background of *Basin Street Blues*, Buddy, rather breathless from hoofing, introduces *The Story of Jazz*, a specialty number written for the act by Marion Keith, Alan Bregman, and Lou Spence, the team which also penned *I'm Rich*. While this narration with music is not original in concept, Rich puts it over with consummate showmanship that reached even the quadrilateral audience present on the night of review.

The muted trumpet work of Harry Edison behind the tap routine and history-of-jazz bit is such a gas that one wonders if Buddy can afford to do without him when he works out-of-town locations. Pianist Arnold Ross also is superb, tying together the act with skill and experience.

After a rocking blues windup to *The Story of Jazz*, Rich shifts to tympanies, threatening, "There'll be no sleeping while this set is on." Then, in the middle of a *ppp* passage, he suddenly reflects, "Howcum I can't win a *Down Beat* poll?" and moves over to his drums set up center stage for the wind-up number tagged *Drumocracy*, which boils down to *Battle Hymn of the Republic* a la Rich.

Intelligently presented as it is, the fireworks finale is smart, if obvious, showmanship. After all, this is Rich's forte and, despite his desire to build a reputation as an all-round entertainer, it is as a great drummer that the public expects him to strut his stuff.

Audience Reaction: Notwithstanding the fact that Rich shared the bill with a South American girl vocal trio and a

(Continued on Page 38)

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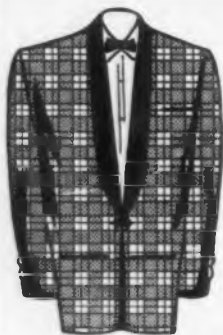
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23 Years

(Continued from Page 14)

piece unit at New York's Onyx club . . . Norman Granz launched a series of jazz concerts in Los Angeles . . . From Minneapolis came the report that Paul (Doc) Evans was a "reasonably exact facsimile" of Bix . . . Janette Davis was staff vocalist with WBEM in Chicago . . . Dizzy Gillespie was set to join the new Billy Eckstine band as trumpeter-arranger . . . Musicians comprised 95 percent of the business at Charlie's Tavern in New York . . . The Art Tatum trio was drawing \$1,000 a week salary at the Three Deuces on New York's 52nd St. . . . Anita O'Day was singing with the Stan Kenton band . . . Norman Granz scheduled a second jazz concert at the Philharmonic auditorium in Los Angeles when his first concert, featuring Illinois Jacquet, Nat Cole, and Les Paul, proved successful . . . The Billy Eckstine band included Dizzy Gillespie, Charlie Parker, Gene Ammons, Lucky Thompson, Tommy Potter, and Art Blakey, with Sarah Vaughan on vocals. The band's book included *Salt Peanuts* and *Night in Tunisia* . . . Nat Cole and trio embarked on a national tour . . . Bing Crosby denied he was on a Dewey-for-President bandwagon . . . Guitarist Barney Kessel was hailed as the greatest guitar discovery since Charlie Christian, as soloist with the Artie Shaw band.

1945

Pianist Erroll Garner joined the jazzmen on 52nd St. . . . The war department reported that Glenn Miller was on a plane which disappeared on a flight from England to Paris . . . Stan Getz was with the Stan Kenton band . . . Calypso fans burned when the radio networks banned *Rum and Coca-Cola* . . . Bunk Johnson participated in New York jam sessions . . . Critics lauded Woody Herman's first Columbia recordings . . . *Down Beat* predicted great success for pianist Rozelle Gayle . . . June Christy became Stan Kenton's vocalist . . . A *Down Beat* review of the Dizzy Gillespie recording of *Blue 'n Boogie and Groovin'* High termed the riffs involved "not new . . . they're obvious, but still interesting." . . . Capitol initiated its *History of Jazz* record series . . . A Beverly Hills, Calif., inventor demonstrated a long-playing record to interested record company executives . . . Norman Granz came to New York from the west coast and proclaimed, "Jazz in New York stinks. Even the drummers on 52nd St. sound like Dizzy."
(First of Two Parts)

Look Again

New York—What qualifies for perhaps the most oddly-mated quartet of the year was set to debut June 2 on the Ed Sullivan Show.

The voices teamed were: Tony Martin, Janet Blair, Lily Pons, and Sarah Vaughan.
Anyone for rock 'n' roll?

classic modern

By Ray Ellsworth

GEORGE AVAKIAN, that peerless sponsor and annotator of recordings featuring Bessie Smith, Bix Beiderbecke, Louis Armstrong, and Dave Brubeck at Columbia Records, is presenting, with his wife, Anahid Ajemian, a series of concerts at Town Hall in New York City under the title of "Music for Moderns." To be mixed up in this little gathering of kindred spirits (at this writing, anyway) are Dimitri Mitropoulos, Duke Ellington, The Modern Jazz Quartet, Virgil Thomson, Chico Hamilton, William Masselos, Mahalia Jackson, and Edward Vito, among others.



Neither the Modern Jazz Society, which started this sort of thing back in 1955, nor the Jazz and Classical Music Society, which carried on the good work on a recent recording (Columbia CL 941, *Music for Brass*) are mentioned in the ads, but I presume that their ghosts hover benevolently over this new enterprise.

FROM THIS, it is evident to me that Avakian, whose acute awareness of and total involvement in American music is suggested by a close scanning of the chord progression of names at the top of this essay, is convinced that a healthy listening market exists for this kind of brew—that the barriers between jazz and classical music are down all the way, and that "moderns" interested seriously in music these days are alive to the excitement latent in both mainstream developments.

More than that, the musicians themselves are eager to tangle esthetically, to be heard on the same footing, in the same concert hall, before the same audiences.

Avakian, a rare fellow who lives with his ear to the ground instead of with his nose in the air, has earned tremendous respect in the recording industry and among the listening audiences because he has, quite literally, never been wrong about anything musical. And this time, I think he has never been more right. Here's another convert and customer, George!

Whether or not the present concert series will get recorded, I don't know. But I certainly hope it will if it turns out to be anything like the program for 1956 which, though not performed on the above mentioned Columbia LP, certainly will bear esthetic resemblance to it. Interested parties unable to attend the present New York festivities are urged to obtain the recording, and pray.

As a matter of fact, if you are anything like me, you will be doing some praying anyway. After playing this disc through once, you will utter silent offering before running it through again just to make sure it sounds exactly the same the second time, modern science and all that notwithstanding. Especially will you pray that the tuba player makes it again through the 16th

note passages of the finale of Gunther Schuller's *Symphony for Brass and Percussion*. Note for nervous people: he does.

THE WHOLE SHOW on CI. 941, what is played, who does what, I presume you already know, since by now it has doubtless been noted in the review columns here. No need to list them. Schuller's *Symphony* cannot be, at this stage of the game, anything but a *tour de force*, a brilliant job which exploits the instrumentation to the nth degree, and which has its own kind of excitement, but in the end it remains a *tour de force*.

Some kind of balance, or something, is missing—maybe that is why this score was so powerfully suggestive to the dancer, Jose Limon, who wrote a choreography to it, *The Traitor*, a sombre business about a modern Judas. Limon could supply the missing something with his dance ideas. Truth to tell, Limon sees more emotion in the work than I do.

The standout composition here for me is John Lewis' *Three Little Feelings*, though both J. J. and Giuffre are very fine. I guess Lewis has the patent on this kind of writing, the formal structure on a three-part invention written out in some complexity, with holes for blowing to provide the jazz feeling. Admittedly it does not challenge the ingenuity as a big work like Schuller's does. But it comes off on its own terms better, it engages the whole attention, heart and mind, of a listener, all the way through. It is a new and even a revolutionary kind of thing, as much classical as jazz.

The question that occurs to me is: what happens when the great Miles Davis is not there to play it with such subtle involvement? Supposing, say, Ruby Braff wanted to play it, does Braff change, or does the music? Perhaps this idea of Lewis' is a modern variant on the cadenza idea, but demanding closer identification with the mood of the written texture. Will it stay that way? Or will it eventually wither away entirely, as did the cadenza? Or maybe it will run away altogether with the form, and wind up things wherein writers are providing gem-like settings for fabulous virtuosi?

Maybe my questions are stupid, I don't know. But this I do know: here, if anywhere, is the music of the future. We'd better listen to it.

We Goofed

Inadvertently omitted from the night club listing in the May 30 issue was the Peacock Lane in Hollywood, listed below.

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filmland up beat

By Hal Holly

FILMS IN REVIEW: *Bop Girl Goes Calypso* (Mary Kaye Trio, Lord Flea, The Titans, The Goofers. Starring Bobby Troup, Judy Tyler, and Margo Woode. Music by Les Baxter. Bel-Air Production by Aubrey Schenck and Howard Koch.)

Just to clear the air, let's first get this matter of the "bop girl" squared away. Needless, we suppose, to say, she has absolutely naught to do with any phase of modern jazz. For producers' purposes, a "bop girl" is a rock 'n' roll singer, in this case played with conviction and verve by winsome Judy Tyler.

The plot, such as it is, pivots on a young assistant professor of psychology (Bobby Troup) completing a thesis in what the script calls "Mass Hysteria and What Makes It Tick." He's out to prove by means of an esoteric portable electronic device that rock 'n' roll is declining as a popular fad and is being supplanted by calypso mania. To this erudite end he spends most of his time in night clubs scowling at the Infernal Machine, finally "proves" that rock 'n' roll is indeed destined for ignominy. He converts the "bop girl" to calypso; gets belted around by the nitery operator (George O'Hanlon); and evades the clutches of an altar-eyed eugenics instructor (Margo Woode).

Kick for jazz fans is found in one sequence with Lord Flea & Co., as the Trinidadians embark on a sort of "calypso-bebop" arrangement wherein they yodel a series of "ool-ya-koos" and the Flea himself scats Charlie Parker licks. What relation this has to the rest of the insanity rather eludes us.

A group led by tenor man Nino Tempo serves up an appropriately frenetic intro to the pic, are seen on camera for several minutes before the main titles. The personnel of Tempo's combo is in itself a boot. It's wholly composed of young Hollywood jazz musicians: Norman Pockrandt, former Herman pianoman; Lloyd Morales, Les Brown's drummer; Don Payne, bassist with Harry Babasin's Jazzpickers; guitarist Dempsey Wright. That they rock 'n' roll with the worst of them doesn't seem to matter in the least. In fact, they all look as though they're getting a terrific charge out of the entire mess—and sidelining being lucrative as it is, they probably were.

Ironic payoff to any comment on *Bop Girl Goes Calypso* may lie in the phenomenon that by the time the film hits the theaters, the already waning calypso craze will have sunk slowly 'neath the Caribbean horizon.

ON AND OFF THE BEAT: With the scrawl on the wall now pointing the way for movie stars en masse to contribute to the glut on the pop record market, we learn that the two latest "singing" properties available to a&R men are none other than Yvonne DeCarlo and iron-jawed Jack Palance.

There's a frustrating sequel to our recent Tal Farlow bit (*Down Beat*, May 16). Though simpatico readers have been writing in suggesting various means to locate the elusive guitar man, the Mitchum office now informs us that

it's too late. Because the actor digs Tal so much, he had intended writing into the script a meaty part for the Tarheel. Hence the concerted but vain search. Now we learn with regret that the script has been written—minus any variety of guitar player. Tal missed the ol' studio bus.

We happened recently to catch the flicker, *Canadian Pacific*, now farmed out to television. Couldn't help noting how strikingly similar is its underscore and love theme to that of the epic, *Giant*.

Bobby Sherwood, unable to round up the musicians he wanted to play Ben Pollack's during his work on Columbia's *Pal Joey*, settled for guest artist spot with Barney Bigard's band at L. A.'s Beverly Cavern.

Turnabout-is-fair-play department: What with the spate of thespis metamorphosed into "vocalists" of late with eye dramatically fixed on the pop record charts, it's no more than fair that Peggy King be given a crack at dramatic maturity. Appearing opposite Dana Andrews and Sterling Hayden in *Zero Hour*, now shooting at Paramount, she's been cast as "the heroic stewardess of a stricken airliner with the passengers' lives in her hands."

Just to keep the record straight in the Presley file, must report that MGM finally settled on *Jailhouse Rock* as title of his new epic. We're informed that Mr. Swivel considers the title tune good (?) enough to be another *Hound Dog*. Y'know, it's becoming easier and easier to get nostalgic 'bout The Good Old Days.

Heard In Person

(Continued from Page 85)

comedy set called the Pantomaniacs, the unhip clientele responded surprisingly. Before an audience more simpatico with the basic feeling of the act, Buddy would undoubtedly knock 'em dead.

Attitude of Performer: On stage and off, Buddy Rich is a broadly matured performer. After the show, several young persons came to Buddy's table for autographs. One of them made a good-natured remark invoking the name of Gene Krupa. Buddy grinned and signed his name. When the youngsters had left, manager Craig Ritchie remarked, "If someone had said that five years ago, Buddy would probably have smacked him in the mouth."

Commercial Potential: Las Vegas, the Chez Paree, New York's Copa—all should be signing on the dotted line for Rich before long. Currently apparent rough spots should disappear as the act jells.

Summary: A great drummer who sings, dances, has a good line of patter . . . works within a well-written, climactically building act, replete with very good material, Buddy Rich is obviously climbing them golden stairs to where he wants to go. That he'll make it is a virtual certainty.

—tyman

strictly ad lib

(Continued From Page 8)

June 15, Joe Reisman conducts the band . . . Gene Feehan continues his absorbing and highly musical jazz series on WFUV-FM, entitled *Adventures in Modern Music*.

CHICAGO

JAZZ, CHICAGO-STYLE: The Stan Kenton band is winding up a two-week booking at the Blue Note. Comic Mort Sahl and Eli's Chosen Six open for two weeks on June 19; the Billy Strayhorn trio and Lurlean Hunter star from July 3-7, with Duke Ellington and Dizzy Gillespie to split the four following weeks . . . Gerry Mulligan's group is at the Modern Jazz room until June 19, when the Modern Jazz Quartet returns for three. Chico Hamilton's quintet is set to move in July 10. Fred Kaz continues playing inventive, two-handed intermission piano at the Modern Jazz room . . . Barbara Carroll's trio has occupied the London House and will be in residence until July 3, when Oscar Peterson's trio arrives . . . Erroll Garner is set to return to the London House for the month of August . . . Buddy Greco and Teddi King are sharing the bill at Mister Kelly's. July 1 signals the arrival of two pairs, Martha Davis and Spouse and Cindy and Lindy, to Kelly's.

The Dukes of Dixieland are at the Preview for a summer-long stay . . . Joe Burton's trio has taken over the Harry Slottag trio slot at Mister Kelly's, as Slottag and pianist Lee Lind found themselves replaced . . . Bassist Johnnie Pate joined Dorothy Donegan's trio to return to road work after a long period at home . . . Erroll Garner broke all existing concert records at Loyola university when he appeared there recently to highlight a Sunday jazz concert. His success may open the door for additional school concerts in this area . . . Jerry Friedman replaced Al DeMarco as bassist with Joe Parnello's trio at the Black Orchid. Hal Russell is the drummer . . . The Monday night jam sessions at Jazz Ltd. feature the efforts of Jack Cavan, Bob Cousins, Steve Behr, Duff McConnell, and Floyd O'Brien . . . Vibist Max Miller and the Eddie Baker trio (Baker, piano; Bill Lee, bass; Ray Tiedel, drums) are at Easy Street, along with vocalist Leigh Travis, Wednesday through Sunday. Pianist Blind John Davis is at Easy Street Monday and Tuesday . . . The Gene Esposito trio is at the SRO on Wednesday and Thursday, replacing Jimmy Gourley's trio.

ADDED NOTES: Eydie Gorme is at the Empire room of the Palmer House . . . Nat Cole is concluding a Chez Paree booking, to make way for 10 days of Danny Thomas . . . Jerry Lester is at the Black Orchid until June 24, when the nimble Jack E. Leonard comes home . . . Tex Beneke's band is set for a one-niter at the northwest Holiday ballroom June 14 . . . The Black Orchid has dropped its luncheon policy, which means that disc jockey Marty Faye returns to station WAAF studio to do his midday show . . . Bob Gibson, Jo Mapes, and Frank Hamilton share the folk songs at the Gate of Horn. Actor-singer Theodore Bikel is slated for a return to the Gate as soon as he completes work on a Hollywood film . . . Jackie Richardson, an employe of Associated Booking here, is returning to her singing career.

HOLLYWOOD

JAZZ JOTTINGS: Intro Records' Don Clark planning to record *A Night with the Hollywood Jazz Society* at the Purple Onion. Album would feature Harry Babasin's Jazz-pickers plus many distinguished sitters-in . . . Red Norvo returned to the plush Las Vegas Tropicana May 30. His trio includes guitarist Jimmy Wyble and bassist Red Wooten . . . Saxist Wayne Dunstan reported added to the new Stan Kenton lineup . . . Reshuffle in the Jazz Couriers: Walt Dickerson replaced Dave Pike on vibes; bassist Bill Bullock took over from Wilfred Middlebrook. Group holds sway at the Hillcrest on Washington. Leader is Eugene Russell, piano; Leroy McCray is on drums.

NITERY NOTES: No more wavering policy-wise by the Peacock Lane: The management is staying on a straight jazz kick, with George Shearing coming in for 10 days starting June 21. Chet Baker and Art Blakey follow in that order if operator Pete Veschio can't swing a double bill featuring both groups . . . Comic Mort Sahl had the Sunset Strip in the fold of his newspaper during his Interlude stint. First trip to Hollywood for Mort, but there's

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little doubt he'll be back . . . Pianist Dick Shreve, of Howard Rumsey's Lighthouse All-Stars, is featured on both of Buddy Collette's new albums (ABC-Paramount and Contemporary.)

T. Riley's Dixielanders still stomping at the Hermosa Inn . . . Vido Musso followed Anita O'Day into the Starlight on Manchester . . . Ronnie Ball was set at presstime to preside at the afterhours sessions Sundays at 2:00 a.m., at Bill Whisling's Modern Jazz room. This would make the club the only late-late spot in Hollywood . . . Wingy Manone took a group into the Royal room at Hollywood and Las Palmas . . . One of the brightest groups to hit town in ages, the Pat Moran quartet, looked like a good bet to take the Interlude stand after it finishes at the Encore. Beverly Kelly, vocalist in the combo, is cutting her own LP for Bethlehem . . . Hadda Brooks moved in beside Harry the Hipster at the Tiffany. Club now holds Sunday sessions starting at 3 p.m.

The timeless Mills Brothers follow June Christy into the Crescendo June 21. Dave Pell octet remains onstand to play for dancing . . . Jack Millman's quintet blows weekends at the Californian on Santa Barbara . . . Drummer Jill Sharon and her group went into the Colver House in Culver City.

BAND BRIEFS: Lot of lifted eyebrows at Harry James' Palladium opening when the leader put down his horn and took over the vibes . . . Bridegroom Charlie Barnet returns to the dancery June 14.

—tyman

San Francisco

Pianist Fran O'Neal with a group that included Gus Gustafson on drums followed Jean Hoffman and the trio at the Jazz Workshop. Hoffman has signed with ABC and is off to L. A. for a date at the Interlude . . . Virgil Gonsalves took his sextet into the Moana Surf club. Personnel: Gonsalves, baritone; Mike Downs, trumpet; Danny Pateris, tenor; Bob Fulrod, drums; Clyde Pound, piano, and Eddie Kahn, bass . . . Dave Brubeck played a concert at the Palace of the Legion of Art in May . . . Dick Salzman continues at the Rendezvous and handles the off-night chores at the Jazz Workshop. Bruce Paulson is on piano . . . Bob Scobey opens at the end of June for six weekends at the Pioneer Village in Lafayette, to be followed by dates at Tahoe.

Louis Armstrong booked into Harrah's club at Tahoe to open the season May 30 . . . Turk Murphy opened June 4 at the Tin Angel following Kid Ory . . . Tenor saxist and clarinetist Frank (Big Boy) Goudie, back in the U. S. after 30 years in Europe, now in San Francisco . . . Earl Hines unveiled his big band at a concert at U. C. early in May giving a "history of jazz" with samples from various styles . . . Tommy Kahn now on piano at Ann's 440 club . . . Les Brown played a weekend in San Francisco at the El Patio May 24 and 25.

—ralph j. gleason

Detroit

Altoist Charles McPherson's quintet, featuring trumpeter Lonnie Hillyer and drummer Roy Brooks, was presented in

a recent concert at Wayne State university. Emceed by student disc jockey Jack Corcoran, other groups on the bill were led by conga drummer Clayzelle Jones, tenor saxist Joe Henderson, and pianist Barry Harris . . . Billie Holiday was in town for a week at the Flame Show bar . . . Harold McKinney is playing solo piano five nights a week at Eddie Rhode's bar . . . Baritone saxist Beans Bowles has left the Frolic Show bar. He is due to join Bill Doggett . . . Leroy Roquemor and his band are working at the Famous Door every night except Tuesdays . . . Don Elliott and Toshiko were co-features at Baker's Keyboard lounge for two weeks.

—donald r. stone

Washington, D. C.

The lineup of the new band at the Vineyard is Dick Williams, drums; Bob Felder, trombone-arrangements; Jack Nimitz, baritone; Keeter Betts, bass, and Elsworth Gibson, piano . . . The outdoor Carter Barron amphitheater has a big jazz package booked for June 28-July 3. Featured will be the Louis Armstrong All-Stars, Erroll Garner trio, Jack Teagarden, Kid Ory, and Earl Hines . . . The Casino Royal had a bluesy two weeks in early May when it booked, successively, Ivory Joe Hunter and Big Joe Turner.

The calypso package at the Capitol theater—the first stage show in years at the downtown theater—drew disappointing crowds . . . Abart's Internationale has been holding Tuesday and Thursday night sessions in addition to its regular weekend jazz policy. Horace Silver and J. R. Monterose were recent sitters-in. Gene Ammons is in for an indefinite stay at Abart's.

—paul sampson

Baltimore

With business picking up, Club Tijuana has stepped up the jazz policy along with the Comedy club. Eddie (Lockjaw) Davis is at the Tijuana, with Billie Holiday booked for the week of June 18 . . . The Comedy club had Eddie Heywood for the week in May, with Stan Getz following . . . The Red Fox, which is still on a calypso kick, has singer Andre King with the house rhythm section . . . The Kurt Watkins quartet is still at the Club Astoria after many weeks.

The Interracial Jazz society's May 18 jazz concert featured a tenor sax battle between Gene Ammons and Buck Hill of Washington, D. C., along with Fats Clark, drums; Teddy Smith, bass, and Fox Wheatly, piano. Mickey Fields, a local tenorist, sat in on the third set.

—al cottman

Cleveland

It looks as if the two main music rooms downtown will be going strong all summer with name groups. The Loop lounge has booked Max Roach with Louis Jordan and Sara McLawlor to follow. At the Modern Jazz room, will be Phineas Newborn, Erroll Garner, Chris Connor, and Oscar Peterson . . . The Chester High band has moved from the Kinsman grill, after a nine-month gig, to the Flame bar. The band consists of High on tenor; Roland (Slick)

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Down Beat

Harris, piano; Leon Stevenson, drums, and Sammy Abrams, bass. Appearing at the Corner Tavern is Joe Alexander, tenor, with Jimmy Saunders, piano; Ernie Sheppard, bass, and Leroy Jackson, drums . . . Luccioni's boasts a swinging band on weekends. The group consists of Ramon Stone, trumpet; Tony D'Angelo, tenor; Ickey Valenti, drums; Ted Miner, piano, and Nick Perna, bass and vocals. This band plays everything from jazz to Latin American music.

—jan frost

Columbus

Lynn Hope is booked back in town for a June 13 opening at the Copa Club . . . Sonny Stitt is at the Club Regal . . . Carmen McRae is warbling at Kitty's Show bar for the month of June with piano, drums, and husband, Ike Isaacs, on bass . . . The Tunemen will be at the Grandview inn for several weeks . . . Calypso arrives June 24 with Harry Belafonte appearing at the Veteran's Memorial building . . . Ralph Marterie made a well-received and welcome appearance at the Crystal ballroom the first week of June . . . Bus Powell, local drummer, joins Wendell Hawkins' trio at the Key West lounge . . . Sil Austin is at Marty's 502 club.

—don basham

Cincinnati

The newly opened Peacock lounge is featuring the Landis Fine-Larry Nichols duo and vocalist Judy James . . . Fraternity Records has a Gene Austin album upcoming . . . Milt Buckner's trio swung the Dude Ranch in Hamilton during a week's stay . . . Altoist Curtis Pigler and his sextet are soon to be heard on Mercury . . . The Johnny Faire trio continues at the Hangar bar . . . Pat Boone's show at the Music hall was a large flop.

—dick schaefer

Toronto

The Australian Jazz Quintet followed the Max Roach quintet into the Colonial Tavern in the latter part of May . . . The Tunemen played the Pyramid room at the Prince George hotel for three weeks . . . The Richard Maltby band was scheduled for a one-niter at Mutual St. arena on June 13 . . . The Four Grads and the Peter Appleyard quartet are making a pilot television film . . . The Billy O'Connor group, the Bert Niosi band, and Bill Butler's group are a few of the music organizations scheduled to do summer replacement shows on TV.

—roger feather

Montreal

Marian McPartland made two appearances on CBM's Jazz at Its Best show in May . . . The Four Aces were the name bill for the first anniversary of the Faisan Bleu outside Montreal . . . Willis Jackson's band was at the r&b Esquire Showbar in May for two weeks. Shot Gun Kelly's band shared the first, Fat Man Robinson's the second . . . Paul Notar's quartet is at the Down Beat . . . Freddy Franco has replaced Parisian guitarist Rene Thomas in the Johnny Lasalle quartet at the El Morocco.

—henry f. whiston

radio and tv

By Will Jones

IF THOSE WEREN'T real tears running down Polly Bergen's cheeks when she played Helen Morgan on *Playhouse 90*, I hope nobody ever tells me.

And if that really wasn't the way Helen Morgan lived her life, I hope nobody ever tells me that, either.



Without knowing much about Helen Morgan at all, I was so completely taken in by the creature portrayed by Miss Bergen that I want to believe that's really the way it all was—classically sad, classically boozey, classically pretty.

I'm trying to shelter myself, you see, from the kind of

attacks and amplifications and reinterpretations that always crop up after some past great has been portrayed on a screen.

I am in no position to judge whether, when Miss Bergen sang *Bill*, she sang it as well as Miss Morgan did in the old days. From my point of view, I can only hope, for the old folks' sake, that Miss Morgan did it about as well as Miss Bergen.

THE NAME OF Helen Morgan was used around the house when I was a child, I guess, and I seem to remember the newspaper pictures of a woman who struck me then as a kind of emaciated Betty Boop. I wasn't much interested in sad faces or sad songs at the time. Even in recent months, when plans for the movie and television biographies were announced, I couldn't work up much interest.

I have to admit tuning to *Playhouse 90* that night out of a kind of perverse curiosity: how could a perky, bouncy thing like this Polly Bergen—a panelist—settle down to play this sad, white-faced old poop from the past?

I HAD BEEN underestimating Miss Bergen. And I had momentarily forgot to reckon with *Playhouse 90* and director George Roy Hill.

Their interpretation really wasn't very kind to Miss Morgan as a performer. It made her out to be not a terrific singer of sad songs, but a woman so mixed up in her personal affairs she couldn't help crying onstage. It's not a very flattering comment on a performer, at least in the show-must-go-on sense. But it's quite a part for an actress and Miss Bergen made the most of it.

As entertainment, *Helen Morgan* had more to offer than any of the biographies of singers I've seen on any screen of any size lately. I'm afraid it may have ruined, for me, *The Helen Morgan Story*, which is coming along as a movie. If I go to see that, it will be to see how Ann Blyth plays Polly Bergen, not Helen Morgan.

IF SID CAESAR really disappears from TV next season, it's going to mean the loss of Sid Caesar, saxophone

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player, as well as Sid Caesar, comedian.

It will be a blow to the cause of more and better music on TV, and I don't mean to be facetious.

Caesar's take-offs on hipsters, with or without thick glasses, as well as his lampoons of Lawrence Welk, Guy Lombardo, and others, have been some of his funniest bits. And let's don't forget the satiric scores for his movie satires.

With good music so scarce on TV, we have to count every tiny little blessing. That means we have to count Caesar's musical offerings, and I'm not sure they have been such a tiny contribution either.

They were intelligent comment at the same time they were funny. I submit that the departure of Caesar from TV is a greater loss, musically, than the departure of Ray Anthony.

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

tape recordings

By Jack Tracy

IT'S BEEN SOME 10 YEARS since guitarist Oscar Moore left the Nat (King) Cole trio. That his presence on the jazz scene has been sorely missed is startlingly emphasized in a quite wonderful stereo taping of his talents recently issued by Omegatape (ST-7012).

Utilizing the walking bass of Leroy Vinnegar, Oscar, through use of the multitaping device, plays both solo and rhythm guitar. He roams with poignant romanticism, with dignified grace and sensitivity, through such as *Can't Get Started*, *Angel Eyes*, *Sweet Lorraine*, *It's a Pity to Say Goodnight*, and *Tangerine*, and if you can suggest a more pleasant means of killing a chunk of an evening, I am open to suggestion.

It is quite the best jazz tape I

have yet heard, and seems to me to fulfill most of the requirements for a splendid recording—it is in stereo, it contains first-rate music, it is excellently recorded, and it is available only on tape.

I am reasonably certain the new Bob Mielke Bear Cats session on the Empirical Library (EM 5-7, released through Livingston) has been heard previously on LP. Leader Mielke on trombone; Pete Stanton, trumpet; Bunky Coleman, clarinet; Dick Oxtot, banjo; Peter Allen, bass, and Don Fay, drums, chug through *Creole Song*, *Ice Cream*, *Egyptian Fantasy*, *Yes, We Have No Bananas*, and a couple more recreatively, and almost always with the feeling that you've heard it all before in low-fi.

Audio Devices, of New York, has come up with the greatest invention since the flip-top box. It's a pickup spool with a patented C-slot threading device which takes all the cursing out of getting a tape started on a reel. It's so simple and foolproof, it makes you wonder where all the great engineering minds of the tape field have been vacationing for the last few years. Picture herewith.



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Herman, Lenny (Sahara) Las Vegas, Nev., out 9/16, h
Hunt, Pee Wee (Crest) Detroit, Mich., out 7/22, nc
Jackson, Milt (On Tour—East) GAS
John, Little Willie (On Tour—Southeast) UA
Johnson, J. J. (On Tour—Europe) ABC
Jordan, Louis (On Tour—Midwest) GAC
Kelly, George (On Tour—East) GAS
Lambert, Lloyd (On Tour—South) SAC
Mason, Hob (Milla Villa) Sioux Falls, S. D., nc
McFarland, Marian (Composer) NYC, out 8/4, nc
Midnighters (On Tour—South) UA
Negreb, Tony (On Tour—East) GAS
Paley, Norm (On Tour—East) GAS
Petersen, Oscar (Modern Jazz Room) Cleveland, Ohio, out 7/14, nc
Press, Joel (On Tour—East) GAS
Prysock, Red (El Rancho) Chester, Pa., out 7/14, nc
Putnam, Jerry (On Tour—East) GAS
Rico, George (Syracuse) Syracuse, N. Y., h
Hocco, Buddy (Syracuse) Syracuse, N. Y., h
Rosa, Angel (On Tour—East) GAS
Sabara (Terrace) Norwalk, Calif., out 7/20, nc
Scott, Bobby (Hickory House) NYC, nc
Smith, Jimmy (Hurricane) Pittsburgh, Pa., out 7/13, nc
Three Jacks (Wheel) Colmar Manor, Md., nc
Three Sparks (El Cortez) Las Vegas, Nev., h
Towles, Nat (Elmo) Billings, Mont., NOB
Troy, Dave (On Tour—East) GAS
Vaughan, Berj (Holiday House) Sarasota, Fla., out 7/15, nc
Welch, Red (New Orleans Room) Kansas City, Mo., nc

where they're playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; s—theater; cc—country club; rh—roadhouse; pc—private club; NYC—New York City; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Ave., NYC; AP—Allbrook Humphrey, Richmond, Va.; GAC—General Artists Agency, 154 Broadway, NYC; JKA—Jack Kurma Agency, 214 N. Canon Dr., Beverly Hills, Calif.; MCC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 578 Madison Ave., NYC; GG—Gale-Gale Agency, 48 W. 40th St., NYC; OI—Orchestras, Inc., c/o Bill Black, 332 S. Michigan Ave., Chicago 4, Ill.; RMA—Reg Marshall Agency, a71 Sunset Blvd., Hollywood, Calif.; SAC—Shaw Artists Corp., 545 Fifth Ave., NYC; UA—Universal Attractions, 2 Park Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC; NOS—National Orchestra Service, 1611 City National Bank Building, Omaha, Neb.

Arden, Ben (Flame) Duluth, Minn., out 8/31, r
Back, Will (Kansas City Club) Kansas City, Mo., nc
Bankley, Stan (Chauteleur) Laurentian Mountains, Canada, rh
Bair, Buddy (On Tour—Southeast)
Barlow, Dick (Club) Birmingham, Ala., nc
Barnet, Charlie (On Tour—West Coast) MCA
Barron, Blue (Salt Air) Salt Lake City, Utah, out 7/20, b
Bartley, Ronnie (On Tour—Texas, Louisiana) NOS
Beecher, Little John (On Tour—Midwest) NOS
Belloc, Dan (On Tour—Midwest) GAC
Bo, Eddie (On Tour—East) SAC
Butler, Jacques (On Tour—East) GAS
Butterfield, Billy (On Tour—New York Territory) MCA
Cabot, Chuck (On Tour—Southwest) GAC
Calame, Bob (On Tour—Midwest) NOS
Carle, Frankie (On Tour—Midwest) GAC
Clayton, Del (On Tour—Midwest) NOS
Columbo, Chris (Harlem Club) Atlantic City, N. J., nc
Contino, Dick (On Tour—East) GAC
Cross, Bob (Baltmore) Galveston, Texas, out 9/4, nc
Cummings, Bernie (On Tour—Midwest) GAC
Dale, Buddy (Arakon) Cleveland, Ohio, 6/15, b; (Melody Mill) North Riverside, Ill., 6/19-7/1, b; (Centennial Terrace), Sylvania, Ohio, 7/4-6, b
DeHania, Al (Plantation) Greensboro, N. C., se
Donahue, Sam (On Tour—East) GAC
Eberle, Ray (On Tour—East Coast) MCA
Elgart, Lea (On Tour—New York) MCA
Ellington, Duke (On Tour—Midwest) ABC
Ennis, Skinnay (On Tour—West Coast) MCA
Ferguson, Danny (Brown Suburban) Louisville, Ky., out 9/7, h
Ferguson, Maynard (Steel Pier) Atlantic City, N. J., out 7/11, b
Fields, Shep (On Tour—Texas) GAC
Flisk, Charles (Palmer House) Chicago, h
Fitzpatrick, Eddie (Mapes) Reno, Nev., h
Flanagan, Ralph (Eltch's Gardens) Denver, Colo., out 7/22, b
Foster, Chuck (Aragon) Chicago, out 8/25, b
Gallempie, Dizzy (Cotton Club) Atlantic City, N. J., out 7/14, nc
Gordon, Claude (On Tour—West) GAC
Herman, Woody (On Tour—East) ABC
Jackson, Willis (Small's Paradise) NYC, nc
Jahn, Al (Thunderbird) Las Vegas, Nev., nc
Kenton, Stan (On Tour—Midwest) GAC
King, Henry (On Tour—Dallas Territory) MCA
Laine, Reddy (On Tour—Midwest)
Lane, Eddie (Roosevelt) NYC, h
Long, Johnnie (On Tour—South) GAC
Love, Preston (On Tour—Texas) NOS
Lund, Parker (Stabler) Buffalo, N. Y., h
Malby, Richard (On Tour—Midwest) ABC
Marterie, Ralph (On Tour—Midwest) GAC
Martin, Freddy (Ambassador) Los Angeles h

Masters, Frankie (Conrad Hilton) Chicago, h
McGrane, Don (Radisson) Minneapolis, Minn., h
McIntyre, Hal (On Tour—Midwest) GAC
Mehik, Jack (Shamrock) Houston, Texas, out 6/26, h
Mente Marc (Plaza) NYC, h
Mooney, Art (On Tour—East) GAC
Morgan, Russ (On Tour—East) GAC
Morrow, Buddy (On Tour—East) GAC
Munro, Hal (Milford) Chicago, b
Palmer, Jimmy (On Tour—Midwest) GAC
Pastor, Tony (On Tour—South) GAC
Pepper, Leo (On Tour—Midwest) GAC
Phillips, Teddy (O'Henry) Willow Springs, Ill., b
Prado, Perez (On Tour—West Coast) MCA
Price, Lloyd (Weaker's) Atlantic City, N. J., out 7/18, nc
Ranch, Harry (Golden) Reno, Nev., out 8/15, h
Rank, George (On Tour—Midwest) GAC
Ray, Ernie (Hella-Vista) Billings, Mont., nc
Reburn, Boyd (On Tour—East) GAC
Reed, Tommy (Muehlebach) Kansas City, Mo., h
Reichman, Joe (On Tour—South) GAC
Rudy, Ernie (On Tour—Southwest) GAC
Sedlar, Jimmy (On Tour—East Coast) MCA
Snyder, Benny (On Tour—Ontario)
Sonn, Larry (On Tour—East) GAC
Spivak, Charlie (Beach) Wildwood Crest, N. J., out 7/25, nc
Straeter, Ted (Plaza) NYC, h
Sudy, Joe (Pierre) NYC, h
Thal, Pierson (Royal Hawaiian) Honolulu, h
Thompson, Sonny (On Tour—Midwest) UA
Waples, Buddy (Colony) McClure, Ill., nc
Watkins, Sammy (Stabler) Cleveland, Ohio, h
Williams, George (On Tour—East) GAC

combos

Burge, Gene (On Tour—East) SAC
Bell, Freddie (On Tour—Europe) ABC
Belotto, Al (Ottawa House) Hull, Canada, out 7/14, h
Blake, Artie (On Tour—East) GAS
Bley, Paul (Hilcrest) Los Angeles, out 7/15, nc
Cap, Joe (On Tour—East) GAS
Carter, Ray (On Tour—East) GAS
Chamber Music Society of Upper Charles St. (Band Box) Baltimore, Md., nc
Charles, Ray (On Tour—South) GAC
Dixieland All-Stars (Red Arrow) Berwyn, Ill., nc
Dorsett, Bill (On Tour—South) SAC
Domino, Fats (On Tour—California) SAC
Dukes of Dixieland (Preview) Chicago, out 9/8, nc
Engler, Art (Golden) Reno, Nev., out 8/13, h
Hamilton, Chico (Modern Jazz Room) Chicago, out 7/24, nc

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