

December 12, 1957 35c

DOWN

BEAT

School Bands

Traditions Being Trampled

June Christy

Some Sharp Statements

Mort Sahl

Working Philosopher



Rosemary Clooney

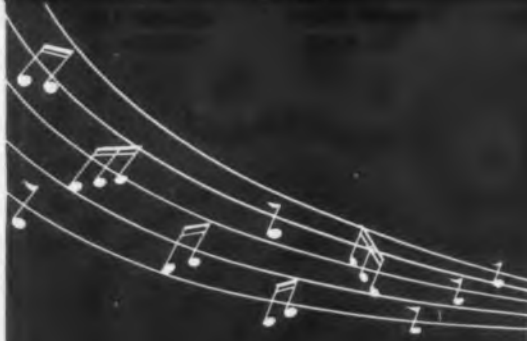
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Metronome Poll

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(new star)—1953
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PAUL DESMOND:

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By Jack Tracy

FOR A GOOD WHILE now, we have been doing considerable carping in these pages about the necessity for schools at every level to recognize American music in their educational programs. We have applauded and encouraged at every opportunity the efforts of such men as Marshall Brown at Farmingdale high school and Gene Hall, head of the North Texas State Teachers college.

We have been publishing regularly a series of arrangements directed to players at the intermediate level which can be played by any mixture of instruments so that students might have material readily available with which to work.

Thus it is heartening to see the recognition shown jazz in the last year by the Music Educators National conference and their intention to feature at their Los Angeles convention in March the University of New Mexico dance band.

And we are pleased to see that for the first time in its history, the Midwest National Band clinic will at its December Chicago meeting feature a high school dance band from LaPorte, Ind.

More and more educators are beginning to realize that American youngsters rebel at playing nothing but traditional European music or antiquated concert band material. They also want to be able to play the music they hear about them every day.

WE WOULD NOW like to take another step in our continuing program to promulgate American music among American youth.

Ever since we added the Music Hall of Fame category to the annual *Down Beat* Readers Poll, we have looked for ways to insure its permanence other than the nominal placing of a plaque in a glass case and giving a duplicate to the annual winner.

We have wanted to find a way to perpetuate the spirit of the award.

We think we have found it. *Down Beat* has set up an annual full year's \$700 scholarship to the Berklee school of music in Boston, home of the Hall of Fame and one of the nation's most prominent schools in the use and teaching of contemporary American music.

Each year the scholarship will be named in honor of the man named to the Hall of Fame and will be awarded to a promising young instrumentalist or composer who will be selected by a board comprising the Hall of Fame member, the editor of *Down Beat*, a prominent educator, a noted professional musician, and the director of the Berklee school.

THE SCHOLARSHIP will cover the student's tuition for a full school year. Applicants must be at least 17 years old and/or high school graduates by June, 1958.

Complete details and application requests will appear in the next (Dec. 26) issue of *Down Beat*, in which will also be announced the Hall of Fame winner and complete results of the 1957 Readers Poll.

If you are interested, be sure to look for the full details in the next *Down Beat*.



down beat

Volume 24, No. 25

December 12, 1957

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MUSIC NEWS

More high schools turning to student dance bands; an all-girl jazz concert at Carnegie hall; a contest for composers; a victory for Local 47's anti-Petrilloites, and the story of a tender-aged jazz promoter are all among the featured stories in the regular news roundup that starts on page 13.

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Photo Credits: Page 12, Don Gold; Page 25, Mort Shapiro, Playboy; Page 47, David Kover.



On The Cover

There are many who claim that one of the unfortunate results of the diminution in number of dance bands is the loss of much training ground for singers. Rosemary Clooney, who spent her formative years with the Tony Pastor band, would agree. See John Tynan's cover story which starts on page 17 for further opinions and beliefs of Miss Clooney.

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chords and discords

Unhappy Playboy . . .

Chicago

To the Editor:

In his column, *The First Chorus*, in the Nov. 14 issue of *Down Beat*, Jack Tracy remarked that he considers the *Playboy* jazz poll, and its manner of selecting nominees, a farce. Strong words these—and they deserve an answer.

Playboy isn't a music magazine, but it is dedicated to a wide variety of subjects that interest and entertain our urban male audience and one of those subjects is jazz. Our poll gives readers an opportunity to choose their favorite jazz artists of the year. And as the only jazz popularity poll conducted by a magazine outside the field, the results are watched with considerable interest by those in the music and recording industries.

Readers may vote for any living jazz musician, but as an aid in the voting, the outstanding artists in each category (trumpet, trombone, alto sax, etc.) are listed on the ballot. These musicians are nominated by a board

composed of well-known jazz critics, producers, representatives of the major recording companies, and the winners of last year's poll. Every artist who has any chance of winning in the poll appears on the nominating blank and no category includes less than 20 nominees.

We feel it is absolutely necessary to use this nominating technique for a poll in a publication outside the music field and here's why: The great majority of our readers are not jazz musicians and though they may dig the sounds, they aren't hip to every new phase and phenomenon on the jazz scene. Thus a reader might like a particular man on sax and not be certain whether he blows alto or tenor; he may have heard a guitarist that really sent him and not be able to recall his name, but he will recognize it on the nominating ballot. It is because *Playboy's* poll is for everyone interested in jazz and not simply those who know all there is to know about it that we believe that nominations on our jazz poll ballot are necessary.

How hip are *Playboy's* readers? Well, winners in the first annual poll, conducted last year, included Gerry Mulligan, J. J. Johnson, Paul Desmond, and Shelly Manne. And if the *Playboy* jazz poll helps create a greater interest in the music and the men who play it, then we feel it is very worthwhile and something that *Down Beat* should be backing rather than making snide remarks about.

Hugh M. Hefner
Editor-Publisher

(Ed. Note: Tracy reiterates—he thinks the manner of selecting nominees is farcical. To add after men and advertising directors of record companies to nominate men for a poll is akin to asking the president of General Motors to nominate entries for a best-car poll. What would he name, a Ford?)

(Excluding the musicians who won last year's *Playboy* poll, this year's nominating board consisted of 34 men. Four of them are working jazz critics (Bill Simon, *Billboard*; John F. Willson, *High Fidelity*; John McHugan, *New York Herald Tribune*; Leonard Feather). One is a disc jockey (Henry Brown Jr.). The other 29 are men actively interested in either booking or recording jazzmen. By the very nature of their occupations and desire to see their people in the list, they are biased.

(Gaye Hefner, "Every artist who has any chance of winning in the poll appears on the nominating blank and no category includes less than 20 nominees." Tracy says he finds it hard to believe that every name on the ballot was suggested by one of the board. He adds that he was told by Hefner last year that anyone who appeared to have a chance of winning, but was not nominated, would be placed on the list by *Playboy*. So why a nominating board at all? Why not just a list of names chosen by the magazine, if it feels its "hip *Playboy* readers" need a multiple choice test to cast a ballot?)

(Tracy also says he feels such persons as Nat Hentoff, Bill Cole, Barry Hansen, Marshall Stearns, Wilder Hobson, Charles Edward Smith, Martin Williams, Ralph J. Gleason, Jack Malen, and Whitney Balliett (to name a few) were glaringly conspicuous by their absence. Surely they must have been sent nominating ballots?)

(Tracy also has vague doubts about Hefner's statement, "... if the *Playboy* jazz poll helps create a greater interest in the music and the men who play it, then we feel it is very worthwhile and something that *Down Beat* should be backing rather than making snide remarks about." He wonders if the *Playboy* nudes help create a greater interest in women and if they are very worthwhile and if they should be something *Sunbathing* magazine should be backing.

(Jazz polls are fine, Tracy says, and he doesn't care who carries them, but he hates to see anyone try to cloak one in authoritative guise when on closer inspection the cloak has some ragged holes in it.)



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Accent . . .

Cleveland, Ohio

To the Editor:

As a music librarian I just couldn't resist the impulse to take issue with Leonard Feather (*Down Beat*, Oct. 31) when he stated that most dictionaries give pianist as being accented on the first syllable. In checking through over a dozen dictionaries, I find that only two—the *Shorter Oxford English Dictionary* (c. 1936), and the *Universal English Dictionary* (c. 1932) give a first syllable accent preference. All of the others prefer the stress on the second syllable, and Hughes *Music Lover's Cyclopedic* goes so far as to say that pianist is dead wrong.

All of this is straining at gnats, I know; but I simply had to put in my two cents worth.

Kathleen Shamp

Understanding? . . .

Billings, Mont.

To the Editor:

I wonder if reader Robert Naujoks understands Louis Armstrong at all when he cavils at the five-star rating for the Decca omnibus, *Satch*. The first

's readers' annual poll, lauded Gerry Mul Desmond, of the *Play* as a great and the man it is very that Down rather than at.

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 Poor Butterfly
 Embraceable You
 Three Little Words
 I May Be Wrong
 You, Marvelous For Words
 I Cover The Waterfront
 Fine And Dandy



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 Mundell Lowe—Guitar
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 Bobby Donaldson—Drums
 Volume 3
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 Just One Of Those Things
 Crazy Rhythm
 When Your Lover Has Gone
 Don't Take Your Love from Me
 Strike Up The Band



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 Love for Sale
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 You Do Something to Me
 Anything Goes
 You're The Top



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 Kenny Burrell—Guitar
 George Duvivier—Bass
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time I heard that album restored what had been my steadily-waning interest in all of jazz. I was listening at the home of a good friend (who has the finest hi-fi system in town, plus an immense jazz collection, including the complete Hot and Savoy Ballroom Five's) marveling at what had gone before when Louis' upward run near the end of the new *Hotter Than That* nearly knocked me out of my chair.

I had no idea he was still capable of such playing. The end of the new *Hotter Than That* is better than the 1927 original. *King of the Zulus* also excels the original, and *Weary Blues* is just about equal. *Everybody Loves My Baby* is another that would be unbeatable no matter when recorded. Armstrong's vocal on it is one of the finest he has given us and he and Hall (who is wonderful throughout) do superbly on their horns. Nearly everything in the album is well worth hearing and owning. Coming in the year 1957 (a friend has dubbed the current jazz era as "The Age of the Diddlers") it affects me in the same way as would release from a tomb.

Deems and Squire Gersh, of course, don't belong in the band, but Louis, at his best as he was in the new album, can overcome their deficiencies or any other obstacles. I do believe he could even energize Lawrence Welk. The new album suffers only by comparison with Louis in 1927 (and then it doesn't suffer too badly). In comparison with the jazz output released by nearly anyone else in 1957, it is an Everest.

The modern recording is a great asset, also. How marvelous that wonderful trumpet slide sounds on *Luz// River*, even though it is an exact duplicate of the original.

When Armstrong and other giants such as Teagarden, Hall, Hodges, Lawrence Brown, Carney, and a handful of others finally do retire, the era of creativity in jazz soloists will be largely over. Among the youngsters who have emerged since 1950 I think that only Bill Perkins, Ruby Braff, Paul Desmond, and possibly Joe Wilder, have much chance of joining the immortals.

Rob Tharalson

Note: In my reference to youngsters I am assuming a new jazz generation occurs about every five years, and Milt Jackson, Getz, Konitz, Mulligan, etc., are not included in the last sentence of the letter, as they occurred in the previous generation.

Look Again . . .

New Orleans, La.

To the Editor:

In the *Chords and Discords* section of your Oct. 31 edition, two Orleanians (Rusty Cantelli and John Batson) bemoaned the fact that there is no live progressive jazz in America's Most Interesting City. They are wrong.

Every Friday, Saturday, and Sunday, Okie Dokey's Jazz room, located at the corner of LaSalle and Toledano, presents a swinging group led by tenor man Nat Perrilliat who blows in the Rollins-Coltrane tradition.

The group also features the most happy clarinet of Alvin Batiste, an astute young jazzman who just returned from a stint with Ray Charles (the blues belter—who, for the un-

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informed, keeps a swinging group. While a student at Southern university, Alvin sat in with, and drew praise from Duke Ellington, Woody Herman and Julian (Cannonball) Adlerley, while the latter was a student at Florida A&M. After graduating from Southern, Batiste won a competitive solo spot with the New Orleans Symphony.

The other two members of the quartet are drummer Harry Nance and bassist Richard Payne, who, by the way, is something else. Payne, also an alumnus of the Ray Charles group, loves to use his bow, and has to be heard to be believed.

If the two Orleansians want to see name jazz artist in this City, then instead of writing to *Down Beat*, they should write to Louisiana Senator Willie Rainach, who is in charge of maintaining segregation in the state. He and the Louisiana Legislature are responsible for the fact that name jazz artist never appear here, not *Down Beat*.

In the meantime, Rusty and John are welcome to visit Okie Dokey's Jazz room and enjoy the swinging sounds that emanate from there every weekend.

Walter O. Cannon and
Jack Washington

Sound Off . . .

Kalamazoo, Mich.

To the Editor:

While in a sounding-off mood, I though I might find some sympathy by writing *Down Beat*. It was listed that on the Oct. 27 Steve Allen show, Art Blakey and Candido were to appear. When they finally got around to them, it turned out to be a crashing free-for-all with some dancers thrown in for the effect.

This typifies what has happened time and time again on TV.

What do the network producers think we are, morons? Is it too much to ask to let the musicians or group that is playing be the solo spotlight and let the music speak for itself? The most frequent "big names" in jazz to appear on TV seem to be Duke Ellington, Hamp, and Louis. Yet it usually turns out with them in the center of a huge production number. Steve Allen used to present jazz often and in a very pleasing, intelligent manner on the old *Tonight* show. That doesn't seem to be the case anymore.

Television has its weekly country and western shows, even special classical and operatic programs. There is an overabundance of everything from rock 'n' roll to polka music. This is because each has a large audience—well jazz has a large audience too. The producers (or whoever is to blame) might realize this if they were aware of the huge amount of jazz records bought each year.

Many people don't live in the larger cities which have jazz clubs. In some cases it is necessary to travel a great distance to see a concert date.

Television would be the answer to this. TV is a wonderful medium because it reaches so many people; that's why it grieves me to see the way it's going to waste.

Julie Weisheit

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NEW YORK

JAZZ: Bill Russo arrived in New York early in November, to settle for awhile and recruit some jazz and pop recording dates . . . Buck Clayton will tour England and Europe for three weeks with Walter Page, Vic Dickenson, Bobby Donaldson, Buddy Tate, and a pianist not yet chosen . . . New faces in Dizzy Gillespie's band: Jim Cook replaced Billy Mitchell on tenor; Willie Wells replaced Melba Liston on trombone, and southpaw Slide Hampton replaced Al Grey on trombone . . . Red Rodney cut an LP for Signal, with Ira Sullivan, Tommy Flanagan, Oscar Pettiford, and Philly Joe and Elvin Jones . . . Both Joe Termini at the Five Spot and Mike Canterino at the Half Note are mulling installation of poetry reading with jazz in their spots. Thelonious Monk, at the Five Spot, is interested in the concept. Charlie Mingus at the Half Note is also enthused at the idea . . . Pete Rugolo signed for a&r work with Mercury . . . Lee Kraft signed to do jazz a&r work for Bethlehem. In turn, he signed Charlie Mingus, Art Blakey and the Jazz Messengers, Herbie Nichols, and Jimmy Knepper to the label . . . Louis Armstrong's South American tour may be extended, if substitute commitments can be worked out in the states . . . Among the reissues available on the Design label is a Dorsey Brothers LP, circa 1935, with George Thow on jazz trumpet, Charlie Spivak on sweet trumpet, and Ray McKinley on drums. Bob Crosby sings several tracks, and the records might well be the last before the Dorsey brothers split. They appear to have been old World Transcriptions, according to Willis Conover, who recalled some of the tracks . . . Wilbur de Paris celebrated his sixth year at Jimmy Ryan's.



Russo

Father O'Connor and George Shearing finished shooting their 17-half hour TV shows, *Jazz Meets the Classics*, in Boston late in October . . . Italian jazzman Renato Carosone, due in America Jan. 4 and 5 at Carnegie hall concerts, cut a half dozen sides for Capitol . . . Red Rodney, Jay Cameron, Earl Smith, Hod O'Brien, and Julian Ewell wailed on a Monday night session at the Five Spot . . . Eddie Heywood, who goes into the Embers in mid-November with Bobby Donaldson and Al Lucas for a long stand, cut a trio jazz LP for RCA Victor . . . Correction Dept.: On the Dizzy in Greece Verve LP, it's Ernie Henry on alto in Groovin' High, not Phil Woods; and on Stablemates, it's Billy Mitchell, not Benny Golson . . . Ella Fitzgerald and Louis Armstrong have cut another Verve package. This one is a two-LP version of *Porgy and Bess*, with backing by Russ Garcia and a 50-piece orchestra . . . Signal has plans to market its Jazz Lab series in supermarkets. A sales experiment has been scheduled for a Red Bank, N. J., chain Nov. 22, with plans calling for personal appearance by trumpeter Red Rodney, and possible participation by a hi-fi firm . . . Jazz critic John S. Wilson of the New York Times and High Fidelity is preparing a two-volume set of expanded discographies for Lippincott. The first volume, *dixieland and swing*, will be ready in the spring; the second volume, the modern scene, is scheduled for release a year later . . . Dick Hadlock, editor and operator of the Record Changer magazine, played clarinet with Turk Murphy during Murphy's stay at Bourbon Street, and plans to rejoin Turk when Murphy comes east in January . . . Nat Hentoff's article on Ruby Braff has been accepted by Esquire for publication this Spring.

Jackie Paris signed with Atlantic, and began cutting an LP with trio backing early in November . . . Woody Herman, Dizzy Gillespie, and Billy Eckstine will make up a package at Carnegie Hall Nov. 15, for the New York College of Podiatry . . . Decca has an Art Tatum reissue set in the works . . . Don Elliott and Candido recorded the score from *Jamaica* with a big band . . . Buddy Rich's quartet, with Paul Quinichette, set at the Bohemia through Nov. 24. Upcoming; the George Wallington trio for two weeks starting Nov. 15; Les Jazz Modes for a week Nov. 25; Horace Silver's group for three Dec. 2, and the Reese Markewich group for two Dec. 23. The Bohemia starts

(Continued on Page 51)

music news

Down Beat December 12, 1957

Vol. 24, No. 50

U. S. A. EAST

How High The Schools

Farmingdale is not alone. Since the appearance of the Farmingdale high school dance band story (*Down Beat*, Oct. 3), reports have trickled in with news about other teenage groups forming jazz bands.

Boston's Teen-Age Jazz club sent out for members of a jazz band. "Let's not be outdone by Farmingdale," became virtually a slogan.

And from Houston, Tex., Lamar high school student Bill Cash reports that a program similar to Farmingdale's has been in effect for years. The dance band, composed of five reeds, five trumpets, four trombones, and four rhythm, is supervised by Edward Tringone, reed man formerly with Joe Venuti, Sam Donahue, and the Houston Symphony orchestra.

Cash said the Lamar band plays such charts as Krupa's *Disc Jockey Jump*; Kenton's *Come Back to Sorrento* and *Opus in Pastels*; Brown's *Bizet Has His Day*, and Mulligan's *Walking Shoes*. Local arrangers and band leaders Ed Gerlach and Mac Dale have also contributed scores to the band's book.

At last year's Stage Band Festival in Brownwood, Texas, the Lamar dance band copped top honors as best band, and took awards for having the most outstanding musician, tenor man Wes Williams; best lead alto, best trumpet, best trombone, and best drummer. Last year's first trumpeter, Ned Batista, was accepted by both Juilliard and Manhattan Schools of Music, and is presently studying at Juilliard.

Coming up: the dance band joins the Houston Symphony this month for a performance of Rolf Liebermann's *Concerto for Jazz Band and Orchestra*.

Broadway Goes Jazz

With an eye to the spectacular success of such jazz LP versions of Broadway shows as Shelly Manne's *My Fair Lady* and Lil' Abner, Billy Taylor's *My Fair Lady*, and the quality of forthcoming releases on *Jamaica* and *West Side Story*, one music publishing firm is out to tap a receptive market.

Frank Music, according to a spokesman, will actively encourage the placing of its scores of Broadway shows with record companies for quality jazz versions.

"There's no doubt about it," the spokesman said, "This is a good, legitimate market. A well-done jazz version of a show score is a work of art in its own right, and can do nothing but help the show. It has to be done correctly, and with taste."

While some publishers frown on jazz versions of their properties, Frank Music stands ready to aid in every way the cutting of jazz versions of its shows. In some cases, the spokesman said, the firm would be ready to contribute ideas to supplement the packaging.

In recent months, Vik Records has produced jazz albums of show tunes by Lerner-Loewe played by Art Blakey and the Jazz Messengers, and a cross-section of current show tunes called *Jazz Goes Broadway* cut by Eliot Lawrence and an all-star group. Coral released a sparkling jazz set of the music from *The West Side Story*, cut by Manny Albam and the Jazz Greats. Eddie Costa is set to cut a trio album of a Frank show and Phineas Newborn has cut a jazz album of the tunes from *Jamaica*.

The Continental Erroll

With two LPs going strong here, Erroll Garner is preparing to depart for new worlds to conquer.

After appearing on Patti Page's CBS-TV show, *The Big Record*, on Nov. 27 Garner began packing for a tour of Europe, opening in Paris on Dec. 6. The tour, which will extend through the middle of January, will take Garner to concerts in Brussels, Amsterdam, Paris, Naples, and television shows throughout middle Europe. He will spend the first three weeks headlining the bill at the Olympia theater in Paris.

Garner's *Concert By the Sea* and *Other Voices* LPs for Columbia reportedly are selling well. Columbia will release a Garner single soon, too, featuring his original, *Misty*.

The Swinging Sex

For the first time in memory, a jazz concert—with all of the musicians women—will be presented Nov. 29 at Carnegie recital hall.

Pete Long and Charles Rosen will present a group including Melba Lis-

ton, trombone; Betty Glamann, harp; Elsie Smith, tenor; Gloria Bell, bass; Elaine Leighton, drums; Mary Osborne, guitar; and a pianist, vibist, and trumpeter to be chosen. Writing will be largely by Melba.

As a forthcoming event, Long and Rosen plan to present in December or early next year a one-act play integrated into a jazz concert.

Swinging Sugar

Under new management, the Sugar Hill jazz room in Newark, N.J., slipped into full-week programming after a brief start with only weekend name attractions.

Chet Baker and Zoot Sims brought a group in early in November for a full week, followed by the Mary Lou Williams trio. Other books included a group of Lou Donaldson, Art Taylor, Paul Chambers, and Donald Byrd; Carmen McRae and Sarah Vaughan are set for December.

The room has operated on and off as a jazz club, but under present management by Gil Blum, Sugar Hill has been steadily building jazz policy and patrons. The room features a bullpen at one end for the younger set.

It also opened another spot in the greater New York area for working jazzmen.

Calling All Composers

Just two weeks after Broadcast Music, Inc. announced details of the sixth annual student composers radio awards contest, some 165 applications were received from budding composers in 26 states, three Canadian provinces, and with the armed forces overseas.

The competition, to encourage the creation of concert music, rules out



Really a big band date was this meeting Nov. 2 of Gene Krupa and the University of Michigan marching band between halves of a football game at Ann Arbor. William D. Rivelli, director, and the band accompanied Gene while he roared through *Sing, Sing, Sing* before some 100,000 people and a national television audience. So enthusiastic was the response, the performance had to be repeated.

pop tunes. Awards total \$13,500, and range from \$500 to \$2,000. Closing date of the contest is Feb. 15, and citizens or permanent residents of the United States, its territories, and possessions under the age of 30 are eligible.

Entrants must be enrolled in accredited public, private, or parochial secondary schools, in accredited colleges or conservatories of music, or engaged in the private study of music with recognized and established teachers.

Judges will be composer William Schuman, president of Juilliard; Dean Earl V. Moore of the University of Michigan's school of music; composer Henry Cowell; and Assistant Director Claude Champagne, assistant director of Quebec Province Conservatory.

Only concert music will be judged for awards, and there is no limit on instrumentation, although entrants are advised to note the high cost of broadcasting large orchestras.

Details, rules, and entry forms may be obtained from Russell Sanjek, B.M.I., 589 Fifth Ave., New York.

New Jazz Society

In Baltimore, things began to swing in September.

A club, the Interracial Jazz Society, brought down the Gigi Gryce-Donald Byrd Jazz Lab group for the second in a series of concerts, and got a 700-person turnout.

The first concert featured a group with Max Roach, Kenny Dorham, Billy Wallace, and George Morrow. A November concert was in the planning stage at press-time, with possibly two groups to be presented.

The club, a non-profit group, can be joined by contacting Augustus G. Blume at 2532 Loyola Northway, Baltimore 15, Md.

U. S. A. MIDWEST

Local Band Makes Good

Among the phenomena of any local music scene is the "rehearsal" band.

These groups, consisting largely of unemployed musicians, provide band experience without pay. Also, they combat the frustration of many musicians who are unable to find a place with a working band. Occasionally, one of the band members finds a job for the band and it moves out of the "rehearsal" category.

This is what happened recently in Chicago to the Bill Scott orchestra.

Unlike several other local "rehearsal" bands, this band found work. In a modest, but fortunate, beginning, the band has been contracted for alternating weekends at Chicago's two Holiday ballrooms during the month of December. During November, the band appeared on weekends exclusively at the southside Holiday.

Band members include George Bean, Fred Karlin, Leo Leonard, trumpets; Bill Porter, Eddie Avis, trombones; Walker Baylor, Ronnie Kolber, Joe Daly, Bob Ericson, reeds; Ron Roetter, piano; Joe Levinson, bass, and Don Osborne, drums. Leader Scott provides the vocals. Baylor, Karlin, Daly, Roet-



Benny Goodman was presented with a citation plaque by Hugh J. Daly, general sales manager of the Magnecord Co., last month for "his pioneering achievements on stereophonic recording." For complete details on Goodman's first stereo date, made five years ago when the process was just a baby, see *Tapes* on page 43.

ter, and Bart Deming provide the charts.

The Night We Called It A Day

A jazz club owner's life is not a happy one.

The owners of Chicago's SRO room will testify to that.

Co-owners Jerry Gales and Marty Allen have been having their difficulties with the club. Although they both have fulltime jobs, they hoped to make the SRO a successful outlet for jazz on Chicago's near north side.

Recently, plagued by frustrations, they decided to sell the club to a group of interested investors. The new owners promptly fired, without notice, singer Frank D'Rone and Johnnie Pate's trio, installing a rock 'n' roll band as an indication of a major policy change.

The rock 'n' roll group survived one night. The check used to purchase the club turned into bubble gum and the club ownership reverted to Gales and Allen, who found themselves with a club they didn't want, without funds or entertainers, and with a possible American Federation of Musicians entanglement coming up.

At presstime, they continued in their determination to sell the club without reopening it. Surrounded by problems, they were faced with the realization that one fulltime job is better than two.

Department Store Jazz

If Chicago pianist Dick Marx cuts an LP entitled, *Songs for Swingin' Department Stores*, there'll be more fact than fiction in the title.

Marx, who is characterized, among other things, by the variety of bookings he procures, was joined by bassist Johnny Frigo and drummer Jerry Slosberg recently for a two-day engagement at Woodrum's department store, Charleston, W. Va.

Marx had made two previous solo appearances at the store. The recent appearance consisted of a two-shows-a-day recital in the store's tearoom. The appearances are utilized by the store

owners to promote the products of various industrial organizations, such as RCA Victor and Motorola, and to promote jazz.

Tom Woodrum, of the family owning the store, was so impressed by the efforts of the Marx-Frigo-Slosberg combine that he has commissioned Marx to package six shows for the store during 1958.

When asked if he would form a Macy's Jazz Quartet, Marx had no comment.

U. S. A. WEST

To A Higher Court

Most significant victory thus far in the legal fight of several thousand Hollywood musicians against the performance trust funds setup of the AFM was won this month.

In an 18-page decision, the California supreme court unanimously ruled that the superior court has jurisdiction to grant injunctions and appoint a receiver in two of four lawsuits now in litigation.

The various legal actions seek to prevent payment to the trust funds of revenue derived from such sources as television films (5 percent), residuals to musicians from reshewing of TV movies (\$25 per showing), and the raise in phonograph recording scale which was upped to \$55 a session per individual musician.

Cecil F. Reed, leader of the original revolt against the federation's trust fund policies and initiator of legal action, was elated at the news of the court decision.

"This is a great step forward from our standpoint," he told *Down Beat*. "The federation has been fighting purely a delaying action all along in its court tactics, now this is at an end."

"We can now get down to the basic issues. One of the most important basic issues is revealed by the statements of Henry Kaiser, chief council for the federation. Kaiser stated in open court that the federation has the right to tell employers to turn over any wage raise won by the membership to the AFM. He also said that the federation has the right to tell employers to turn over any amount of monies to the AFM as long as the national office thinks such payment is good for the entire national body of the membership.

"If this kind of thinking is carried out," Reed continued, "there's no point at which any musician's earnings are safe from expropriation by the federation."

Next step in the fight against the trust funds, said Reed, will be to push for the appointment of a receiver and the issuance of an injunction against the employers to prevent further payments to the trust funds. Damages against the federation will also be sought in the present amount of \$18 million arising from the four lawsuits.

"Our long range aim," stated Reed, "is to enforce an injunction which would prevent payment to the federation of any money earned by musicians in the recording field."

"During the course of the hearings the federation's attorneys maintained that the AFM has a legal right to take any proportion of any raise won by the membership. And, as Kaiser flatly stated, 'If the musicians don't like it,

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they can get out of the federation and form their own union."

Only legal move left to the AFM is to appeal to the U.S. Supreme Court which, conjectures Read, "... they will undoubtedly do at the end of the entire trial. But we, too, are dug in for a long fight. We'll carry this to the highest court in the land."

Youth Will Out

At 16, Mike Davenport may be the youngest jazz concert promoter in the business.

A senior at Van Nuys, Calif., high school, Mike already has two successful jazz concerts to his credit, is now working on a third to be held next spring. He stages his events in the school auditorium and is financed by the sports night committee of the youth service department there.

"My first stab at this thing," he said with youthful candor, "was in May this year, and was quite a risky affair from my point of view. But I had the Chico Hamilton quintet as the sole attraction and the concert was a great success."

Mike's confidence in his second venture was bolstered by a budget increased to \$700 and a package including the Bud Shank quartet, Buddy Collette, and the Andre Previn trio.

"Before I leave high school for college," says the ambitious Mike, "I want to stage a Jazz Composers Workshop with a nine-piece group performing the works of writers such as Marty Paich, Bill Holman, and so on. It should be quite exciting."

"Anyway, I want to stay in this field when I go on to college. Up to now the experience I've had has been worth a million bucks."

RECORDS

88 x 6

What happens when you get six top-flight pianists in a studio and ally their individual talents on record?

Hollywood independent label Mode Records, under the artists and repertoire direction of Red Clyde, last month proceeded to find the answer to this question. Due for imminent release is *Piano Playhouse*, an LP containing the net results of Clyde's experiment.

Featured pianists in the album are Lou Levy, Jimmy Rowles, Gerry Wiggins, Carl Perkins, Paul Smith, and Roger Fleming. In addition to playing solo, the piano men divided into duet teams for several tracks. There was no rhythm section in attendance.

According to a company spokesman, the package is a four-sided anthology of standards "... spontaneously performed by the musicians in what is described as the 'most difficult test of all.'" No further explanation was offered.

Old Masters

For years Bob Scherman's Tampa Records seemed to typify the role played by the struggling independent in the industry. The company never made headlines, but in its catalog lay some surprising masters.

When Scherman hit the road last month to introduce to distributors his new \$1.98 jazz line, he had stored under his hat some highly marketable names. Shelly Manne, Art Pepper, Shorty Rogers, Marty Paich, Buddy Collette, Chico Hamilton, Red Mitchell,

and Oscar Moore were some of the artists he was offering on low-priced LP.

Consisting of 25 albums, his new line is repackaged in four-color processing.

Scherman, a veteran in the industry, was the first to record such artists as Frankie Laine and Nat Cole. He sold the initial masters of the latter's dates to Capitol when the singer affiliated with the coast major.

Chubby Rides Again

Chubby Jackson led an inspired herd into the Sheldon Recording studios in Chicago to cut his second Argo LP on Nov. 4.

Armed with charts by Al Cohn, Manny Albam, Bob Brookmeyer, and Bill McCrae, Jackson led a 15-piece band and vocalist Jackie Paris through eight tunes. The eight tracks, plus two cut at a previous Argo session, will make up the LP.

Paris contributed three vocals: *I'm Entitled To You*, *Big Fat Nuthin'*, and *Do Me Somethin'*.

The personnel for the date varied on the sides cut, but included Don Jacoby, John Howell, Bill Handley, Porky Panico, Dom Geraci, Joe Silvia, trumpets; Tom Shepherd, George Jean, Paul Krumbaugh, Bill Harris, trombones; Cy Touff, bass trumpet; Howard Davis, Vito Price, Sandy Mosse, Willie Caulkins, Hobie Grimes, reeds; Marty Rubenstein, piano; Remo Biondi, guitar; Jackson, bass and, Don Lamond, drums.

Elmer's Tunes

After an extended period of hush-hush negotiations, motion picture composer-conductor Elmer Bernstein signed last month with Dot Records.

Bernstein, under contract previously with Decca, asked for and secured a release from the company that produced his best-selling LP of theme music from *Man with the Golden Arm*, a score which earned him an Academy

Award nomination.

The composer's new deal calls for a minimum of three albums a year over a three-year period, during which Bernstein will be the exclusive recording property of Dot. It does not, however, include rights to his motion picture scores.

"Naturally," Bernstein told *Down Beat*, "I intend to steer as many scores as possible to Dot. But my contract does not control delivery of underscores for records."

And Another Label

In Miami, Fla., during October, a jazz label was born.

Called Criteria, it planned to jump into the LP and the stereo tape business. Three releases were issued, with the tapes to ruse with stacked heads only.

The LPs, termed the Gold Coast Jazz series, include: *The Octet*, with Lon Norman, arranger; and Bill Ladley, drums; Paul Sarmento, bass; Joe Black and Frank DeFabio, piano; Jerry Marshall, trumpet; Marvin Marvin, tenor; Eddie Gralka, baritone and tenor; Barry Poger, flute, alto, and tenor; *Herbie's Room*, featuring the Herbie Brock Trio; and *The Lon Norman Sextet*, with Norman, Vinnie Tanno, trumpet; John Williams, piano; featured. Sets will retail at \$4.98 each, with tapes at \$11.95.

New Gold Standard

A gold record for 1,000,000 records sold will mean a lot more if the Record Industry Association of America comes through with a plan now under consideration.

The RIAA would have to give its approval to any claims of sales of 1,000,000 on any single record before the award would be made.

In the past, the hype given sales figures by some firms has been discovered when time rolled around to pay publishers.



A PLAQUE FOR REHAK, new star winner on trombone, was presented to Frank backstage at the Martin Beck theater by Nancy Walker, star of *Copper and Brass*, in which Rehak, Hank Jones, and Ernie Furtado appear. The ceremony, as informal as Miss Walker, took place just before a matinee.

June Christy

By Don Gold

■ SHIRLEY LUSTER wanted to be a singer.

As Sharon Leslie she gave it a try. As June Christy she made it.

Born in Springfield, Ill., 32 years ago, Miss Christy has achieved sufficient prominence to justify the placement of her photo alongside those of Lincoln in certain Springfield homes. The stature she now enjoys is the result of years of knocking on booking agency doors, working with obscure local bands, finding a place in the Stan Kenton domain, and emerging as a song stylist, with records and personal appearances as the reward.

While a teenager, June worked with a variety of local bands in the Chicago area. In 1945, she joined the Kenton band, recorded *Tampico*, and began the career which finds her today as one of Capitol's leading recording artists and a singer in demand by jazz club and semi-jazz club appearances.

She has been married to tenor saxophonist Bob Cooper since 1946, and the Coopers now live in Sherman Oaks, Calif. June records regularly and makes a few club dates each year, preferring to remain at home most of the time. During a recent booking at Mister Kelly's in Chicago, we discussed a variety of topics for this *Cross Section*. Here are June's reactions to these subjects:

SANTA CLAUS: "Delightful. He represents warmth, friendliness, cheerfulness. I don't want our daughter to be disappointed when she finds there isn't one, but I want her to always believe in him in spirit."

BOXING MATCHES: "Disgusting. I've never been able to see any kind of violence without being offended. For me it's just one form of barbarism."

THELONIOUS MONK: "That could take the whole issue. He's written so many wonderful songs, including 'Round About Midnight. I'm so fond of that one."

STARDUST: "I'm so tired of it, tired enough to make it impossible for me to say it's a good song. I have no desire to hear it again."

OUTDOOR COOKING: "Oh, it's a ball. We just bought one of those outdoor things. It's such a delight to stay out of that hot kitchen. And Coop has become a master chef, I might add."

SWIMMING POOLS: "I wouldn't be without one. I've wanted one since I was 5. Now I'm in the pool every day. I usually swim before breakfast. It has nothing to do with social prestige. I think I'd have one even if I didn't have a house."

UNFINISHED FURNITURE: "Well, mixed emotions. It can be fun, but it's difficult to find unfinished furniture that's contemporary enough for my taste."

RUSSIA: "I'm scared of it. I saw enough of Communism in one hour in East Berlin to frighten me for life. And I saw very little, just the faces of the people and the silence in the streets. I was very glad to get out."

ANITA O'DAY: "I like her singing. I always have. I like her honesty, too, in being an individual. Whether she decides to like me or not, I like her. I'm not offended by moody people."

ST. LOUIS: "Need you ask? I like the city, even though I did have an unpleasant experience in a club there recently."

SINGING WITH DANCE BANDS: "Well, my experience was limited to the Kenton band, but it was delightful for me, because we felt we were trying to prove something. It's hard work, but a lot of fun."

26 GAMES: "You don't see that in too many cities. Chicago . . . New Orleans . . . I can't seem to find it very exciting. I'm really not much of a gambler."

GROUCHO MARX: "A very funny man."

CORSAGES: "I love flowers, but I never find a place to wear a corsage that makes me comfortable. I prefer flowers on a table or in a bouquet."

WATER SKIING: "I think it would be fun, although I've never tried it. It certainly looks like fun."

DIXIELAND: "Good Dixieland swings. I'm not a great Dixieland fan, but when it's available and good, I enjoy it."

VODKA MARTINIS: "I prefer gin."

SOAP OPERAS: "Well, I'm against them except for the fact that they make a good deal of material available for Bob and Ray."

CASHMERE SWEATERS: "I like them. They feel good."

BRUSSEL SPROUTS: "I like them, too. They taste good."

FRESH PINEAPPLE: "I can eat it constantly whenever it's available. I despise the person who invented canned fruit, with all that sugar."

HONOLULU: "Everytime I go there I'm tempted to pitch a tent and stay there the rest of my life. I think I have beachcomber traits."

TYRONE POWER: "He's too pretty. I like men to look as though they've been through a little bit."

BOOKING AGENTS: "Oh, good heavens. There are some good ones."

HATS: "They give me claustrophobia, but if I bought one, I'd probably buy



one like that Coty girl wears, large and glamorous."

VOGUE MAGAZINE: "Fashion to me is something very ostentatious. I admire a well-dressed woman, but I dislike manufacturers pushing something new on me, merely to keep the market going. That's why I resent *Vogue*."

BE-BOP: "I like the music, but not the name. It's been so misused that it means nothing."

BACKLESS DRESSES: "It depends on the style of the dress. Some are overdone. Sex appeal has to be a little subtle."

COSTUME JEWELRY: "It can be fun. I wear very little jewelry, however. I've never been able to afford much more than the costume variety."

JUDY GARLAND: "Pathos. I think she's a great talent."

PRINCESS MARGARET ROSE: "I'm sorry she can't break away from tradition, because it's an outdated tradition. She should be allowed to live her own life as she chooses."

GENE AUTRY: "Well, I assume you know I'm not too fond of cowboys, but I do admire and respect him for his work with underprivileged children and charities."

MEET



ROSIE

a girl with no pretenses and a large talent—that's tv's miss clooney

By John Tynan

■ "I DON'T WANT THIS to sound corny . . . or phony," said Rosemary Clooney, probably the least corny or phony figure on earth, "but being on the cover of *Down Beat* means more to me than my *Time* cover."

"One of the principal reasons for my feeling this way," she continued, "is that when I was on the road with Tony Pastor, the guys in the bus would no sooner settle in their seats than copies of *Down Beat* would show up. The paper was probably the most popular reading matter they could find. The magazine has always seemed to me to occupy an importantly significant place in the music business. So," radiating that Clooney smile, "I'm real happy you picked me."

The tall, smartly blonde singer, who has a new series of 39 weekly Lux television shows on NBC network, had just emerged from a CBS radio studio.

Backed by a small combo comprising leader Buddy Cole on piano and organ; Nick Fatool, drums; Vince Terry, guitar, and Don Whittaker, bass, Rosie had completed transcribing one of her weekly broadcasts for the *Ford Road Show*.

Her principal concern at the moment, however, is the TV series.

"We're not aiming for any set style on the show," she stressed in her rapid, self-assured manner. "It's a music program. Just that. I'll sing as wide a variety of songs as possible—and that's where the accent is. After all," she added in a whopping understatement, "I'm a singer."

Rosie—nobody calls her Rosemary—Clooney has been a singer ever since her grandfather took her as a child to a neighborhood church in her home town of Maysville, Ky., to soak up the spirituals of a Negro choir. With her younger sister, Betty, she broadened her burgeoning status in music on Cin-

cinnati radio station WLW, auditioned there for bandleader Tony Pastor, from whose aggregation she graduated as a single under the shrewd chaperoning of veteran manager Joe Shribman.

SHRIBMAN, who today bosses the blossoming Clooney career under the banner of their Maysville Corp., describes her new television venture this way. And as executive producer, he speaks with authority.

"We try to give the show a slightly different twist. See, there are so many musical shows on TV these days, you've got to aim consciously for a different angle on the program. Now we place a lot of emphasis on the musical aptitudes of our various guests. Sometimes the results are surprising. Take Boris Karloff, for example. We knew, of course, that he had a fine singing voice and that he'd made recordings for children. But on our show we had him singing up a storm. To the majority of television viewers, this was a very dif-

ferent, and, we think, a delightful, Karloff."

Frank DeVol, music director of the show, is associated with the singer in the additional capacity of artist & repertoire man for Columbia Records. To Rosie, he is "... the most underestimated composer-conductor around and the most versatile man I've ever worked with. His sense of humor is just ridiculous, and that's very necessary in a show like ours. Also, Frank is a very fast arranger and conductor. Everything's done quickly. You turn around and he's already sketched an arrangement you'd been discussing a moment ago.

"DeVol's versatility is not confined to music, either. He's featured in many of our skits and can be a pretty funny guy. I understand he's had some dramatic training, which certainly shows when we're throwing lines."

LAST YEAR Rosie filmed a series of 39 TVers which were seen over the ABC network. The series was her first venture into the realm of television stardom and her success with it is attested to by the new NBC contract.

No doubt about it. Rosie got off to a fortunate start on the big tube. For orchestral backing she had the superb Nelson Riddle studio orchestra. (Featured in the vocal department was the effervescent Hi-Lo's group, "Terribly professional and so creative.") In her view both arrangers share one quality in common: the sincere respect of the musicians who work under their batons.

"Really, respect for the conductor is vital when you're recording a session or filming a show," Rosie emphasizes. "If the musicians respect their conductors, working can be a breeze; if it's lacking, it can hang up the whole business, drawing out sessions till you're ready to scream."

Another quality possessed by both Riddle and DeVol is their ability to secure the best sidemen in the studios who, through wealth of experience and top musicianship, have risen to the top of their profession. Supplemented by an expert string section, the lineup of DeVol's NBC orchestra is Willie Schwartz, Julie Kinsler, Julie Jacobs, and Lennie Hartman, saxes; Mickey Mangano, Zeke Zarchey, and Ray Linn, trumpets; Joe Howard, George Roberts, and Herbie Harper, trombones; Al Pellegrini, piano; Tony Rizzi, guitar; Eddie Gilbert, bass, and Max Albright, drums. All but Pellegrini are NBC music staff members.

ON THE SUBJECT of the studio band personnel, Rosie said reflectively,

Notice

Complete results of *Down Beat's* 1957 Readers Poll will appear in the next (Dec. 26) issue, on sale Dec. 12. To assure yourself of seeing the results of the most important poll in jazz, reserve a copy at your newsstand now.



Rosemary with husband Joe Ferrer.

"When I was with Tony Pastor, I remember that the boys in the band always wanted to get off the road and into the studios. Whenever they had opportunity, they'd be off in a corner somewhere studying, brushing up on their doubles, and so on. Believe me, I later discovered that it was those musicians who studied every chance they got who eventually made the studios. I've also found that the caliber of these studio musicians is extremely high."

From a singer's point of view, Rosie finds "... one of the biggest advantages of working with a band such as DeVol's is that it's like working with a road band. These fellows play together all the time; they're used to one another; they're used to their conductor. Whenever they play an arrangement, there's a feeling of such self-assurance."

Paula Kelly and the Modernaires is the vocal team on Clooney's show. "The Mods are just awfully good," says the singer in open admiration. "I'll never forget the first time I met Paula and the boys. I was singing on station WLW in Cincinnati at the time, and the Mods came through to do a program. I went up to Paula, introduced myself and we got acquainted. Well, when we started work on the Lux show I reminded Paula of that first meeting. She confessed she didn't remember the incident at all. I got a real boot out of that because in such a situation it's so easy to say, 'Why yes, dear, I remember that very well.' I just dug the honesty."

Between her television, radio, and

record commitments—not to mention a domestic career as Mrs. Jose Ferrer and mother of three young children—Rosemary Clooney finds little time on the current schedule for night club engagements. As manager Joe Shribman succinctly expresses it:

"Listen, with three kids in 30 months, what're you gonna do, go on the road and take 'em with you?"

During the interview, conducted over lunch, an obviously intoxicated customer weaved up to the table, bent over and asked with an uncertain smile, "You're Rosemary Clooney, aren't you?"

When Rosie readily admitted her identity, the snozzled one apologized for his condition and slurred, "I jus' wanna tell you what a great job you're doin'... Watch all your shows, think they're great, jus' great. You porbly don't remember me, but we met some years ago at a party in Steve Allen's apartment in N'York."

After Rosie politely admitted she didn't recall the meeting, the loaded one continued for some minutes in general reminiscence of the Steve Allen party and how they didn't want to admit him but he got in anyway. Finally, after a few more embarrassing remarks, he apologized again for intruding and returned to the bar.

Rosie chuckled, shook her long, loose hair and remarked, "Well, how about that! D'you know, I've never been in Steve Allen's apartment in my entire life."

special training

By Lawrence Berk,
Executive Director
Berklee School of Music

■ THE MUSIC STUDENT'S DILEMMA . . . cultural or professional development . . . which will lead him most directly to his ultimate goal? To the student of musicology or the theorist anticipating a career in public school teaching, an academic, cultural background is unquestionably vital. The student primarily concerned with the fulfillment of his talent and musicianship through the playing and writing of contemporary American music, however, must obtain specialized professional training in the musical techniques of this era.

The student entering the music department of a liberal arts college is exposed to a wide variety of courses, including language and literature, the various sciences, philosophy, psychology, etc. Music is, of course, a part of the standard curriculum, but since this student is not primarily concerned with the actual production of modern music, any further concentration in applied music would be superfluous. Musical pedagogy, being necessarily preoccupied with music theory and general academic development, has yielded its share of scholarly students—but not professional musicians.

The well-trained professional musician must be, above all, a well-rounded musician—i.e., he must possess a practical working knowledge of all musical styles, and the ability to emulate these styles in the actual production of music. Therefore, the curriculum offered the aspiring professional musician should not be limited to traditional formats which attempt to “pour old wine into new bottles,” since methods of analysis and synthesis adaptable to compositions of the 16th and 17th centuries are almost completely inadequate when applied to 20th century music.

THE CULTURAL APPROACH to works by Ravel, Hindemith, Stravinsky, Bartok, and Schonberg is one of preoccupation with biographical background and their place in history as “radical” composers. The musical, professional approach, however, is one of logical and systematic appraisal, as

viewed through the lens of contemporary techniques. At Berklee, where our instructional methods are based upon concepts found in the Schillinger system, methods of analysis are employed which give stylistic perspective and a positive approach to the evolution of harmonic principles.

The contradictions of theory as traditionally taught are legend, and alert educators long have been concerned with the lack of effective teaching methods, especially in the field of harmony. The following quote illustrates the point: “In textbooks on music, after a long list of rules and don'ts (don't use consecutive fifths; unprepared dissonances are forbidden; the leading tone should never come down, and the 7th of the dominant should never go

up) you often find a section in small type which says:

“Advanced students may disregard the foregoing rules. Consecutive fifths are allowed on non-harmony notes. The leading tone may come down in the middle voice. Unprepared dissonances are allowed when harmonic progression necessitates their use.” This is like posting a large sign at street crossings saying, ‘Do not cross against the red lights,’ and then adding in small letters, ‘Advanced pedestrians may cross against the red lights if they know how to dodge.’”

As pioneers in the development of progressive educational theories, we at Berklee are convinced that students aspiring to a professional career should not be forced to struggle with limited, over-introspective, theoretical routines, but, rather, that they should be equipped with every available technique which will make them better performers, composers, and teachers. No professionally-minded student should be faced with the problem of teaching himself the practical aspects of music after he graduates from school.

MANY OF THE STUDENTS attracted to Berklee have already obtained undergraduate and graduate degrees in college. Such students previously had found themselves ill-equipped for a professional career in music, particularly in the field of jazz. The latter art form is internationally recognized as a highly specialized industry.

(Continued on Page 54)

A Chance Meeting Sets Stage For Jazz Exchange Program

■ A CHANCE MEETING between an American and a Czech student in early 1957 is helping to set the stage for a widespread international jazz exchange program.

In February, 1957, Douglas M. Pease Jr. of Doxbury, Mass., met Roman Hruza, manager of the University Jazz orchestra at the University of Prague, Czechoslovakia. Hruza told Pease that he was interested in contacting an American “modern music center.” Pease suggested the Berklee school of music in Boston.

Several months after meeting Pease, Hruza wrote Berklee. His letter told of the student's jazz orchestra and the problems it faced, isolated from other jazz activity. “We should like to get to know as much as possible and go a different way than we have till now,” he wrote.

Robert Share, in charge of administration at Berklee, responded. His first letter didn't make it through the Iron Curtain. His second letter to Hruza, offering to set up a mutual exchange of arrangements, did get through. Hruza quickly replied: “I am sure that our common interest in jazz will make us good friends,” he wrote.

Share went to work. He contacted the United States information agency and the music committee of President Eisenhower's people-to-people cultural exchange program. Mrs. Katherine D. Moore, staff administrator of the latter organization, wrote Share that “the Czechoslovakian project sounds most interesting and exciting . . . We can distribute information about this project and make your offer known to all countries throughout the world in which the USIA has posts . . . we envision tremendous popularity and appeal of your offer when it is sent overseas and since we know that ‘American jazz goes everywhere’—this just may go everywhere.”

Tapes and arrangements, including three charts by Berklee students, were shipped to Hruza and the members of the university jazz orchestra, with the actual shipments made from government authorized facilities in Washington. Hruza replied with immense gratitude and a promise to send Berklee some of the Prague orchestra's arrangements.

memo

to: music educators
from: alvin l. learned
subject: jazz in high school bands

■ THE FARMINGDALE (N.Y.) high school dance band, under Marshall Brown, appeared at the 1957 Newport Jazz Festival, and *Time* magazine devoted more than a column to an enthusiastic account of their performance as a highlight of the Festival. Some states are now having competitions for dance bands as well as the customary marching bands and school orchestras. Some school districts in California have doubled the number of dance bands this last year. However, one thing that has held back the development of the American high school dance band has been the lack of appropriate literature to use.

Up to the present time we have had to work primarily with stocks, written to be played by any size group, resulting in mixed-up parts hard to play in tune. To produce the beautiful symmetry and balance of the modern dance band sax section, the five saxophone parts must move as a unit the way swallows do when flying together. This means that the arrangement must be written specifically for a large-size dance band. To get these arrangements the high school dance band leaders will have to make the arrangements or develop arrangers within their high schools. This is where the use of jazz in modern education can be very helpful to the band director.

TO SAVE HIMSELF hours of labor, the bandleader will find it expedient to develop students to write out arrangements for the dance band. By developing several arrangers in his dance band, he will then find the pressure is taken off of him to provide literature for the band to play. To show how easy high school students can learn to arrange I might say that every student in the Westlake 4-week summer high school class wrote a dance band arrangement to take back to his school director after having it played by our dance band.

Here is one way that a band director can develop the ability of his band students to play and arrange jazz. The first step is to teach your students scales. This is best done without the use of music if the student is to utilize this knowledge in performing jazz. Here at Westlake college we use the movable do syllables to name the scale degrees. However, numbers may be used for instrumentalists with just about as much success, keeping in mind

that numbers are practical when sung in sight-singing music.

One good system for directing the student while teaching scales is for the teacher to learn the hand signs for the scale degrees, using the thumb to indicate the first degree of the scale, the thumb and first finger to indicate the second degree of the scale, the thumb and first two fingers to indicate the third degree of the scale, etc., such as Villalobos uses in Rio de Janeiro. This system is probably the best to indicate scale degrees to the class.

However, a strip of cardboard with numbers written on it vertically from one upward, can also be pointed to to indicate to the class what degree of the scale the teacher wants played.

The next step is to have the students all play a common tone. The key of concert B flat is quite often used first. The teacher then can point to the notes of the scale with the band playing in unison as a drill that is used daily for a few minutes. Very soon the students are able to follow the pointer as it jumps around in the scale, with all students playing in unison.

THE NEXT STEP is for the teacher to teach the students how to play the jazz chords in that key. He points to 1-3-5-6 of the scale and says, you have played a one chord. He points to 2-4-6-8 of the scale and says, you have played a two minor 7th chord. With this knowledge of harmony that he learned in college the teacher can teach the students to play all the chords that would be used in any popular song. This same process applied to three or four common keys over a period of a semester should start to show the students the scale and harmony theory behind playing jazz.

This method of introducing students to jazz for a few minutes each day during band rehearsal will be demonstrated at the Western States Jazz Festival in Hollywood Dec. 27th and 28 for band directors and their students interested in the jazz lectures and performances by attending students and professional groups. This method also will be demonstrated without charge in high schools throughout the nation this autumn after school opening. Address inquiry to Westlake College of Music, 7190 Sunset Blvd., Hollywood 46, Cal.

**in which the head of westlake's school of music
gives some tips on primary student instruction**

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Down Beat



Roy Harte and

Terry Gibbs

during Weather King's marathon workout

■ WHEN REMO BELLI breezed into this year's Music Merchants convention in Chicago, he toted a charge of commercial dynamite for the percussion industry. The high-explosive weapon he displayed to startled drum manufacturers was a radically new, successfully-developed drum head made of plastic.

In an industry traditionally conservative as is drum manufacture, Belli's innovation hit with the same impact as might Joe E. Lewis at a WCTU rally.

Belli's bombshell provoked immediate reaction from the big skin makers. "Too many flaws," scoffed some. "Not flexible enough," declared others. Howard Emery, president of American Rawhide Co., told the convention's *Down Beat Daily* newspaper that dealers would be confronted with a drastically-reduced markup on plastic heads if a probable rush materialized to cash in on a new product which cannot be exclusively patented. Emery admitted, however, that Belli's Weather King head was the best of its kind he had seen.

Through all the ruckus over his new head, Belli smiled serenely at the most carping critics. At the close of the convention he returned to his Hollywood factory, briefcase bulging with orders. Though by no means the only manufacturer of plastic heads (*Camco* of Chicago is also in the race), the 31-year-old Californian had clearly scooped the field and put fledgling Remo, Inc., on a healthy diet of assured production.

TODAY, five months since start of large scale production, Belli is hard put to keep up with incoming orders. From the original premises of Remo, Inc., (a rented store with 730 feet of floor space), and a work force of four persons ("... including the management"), he has moved the firm to a 3,000-foot plant with 26 employees. "What's more," he says, "this is still just the beginning."

The ex-Billy May, Betty Hutton drummer readily admits the idea of plastic drum heads is not new.

"As far back as 25 to 30 years ago," he explains, "people in the industry

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PLASTIC HEADS PROVE STAMINA IN TRIAL

TIME

is the quality

Mel Lewis has

By John Tynan

CREWCUT, BESPECTACLED drummer Mel Lewis, according to Shelly Manne, "... refuses to stick out like a sore thumb when he's working.

"Mel's main purpose is to move the group," Shelly continues, "he's a real group player. Also, he's really beginning to hit his stride in little bands... making the correct fills at the correct times, and so on. His time is excellent; he generates real good feeling in his playing and he's got an individual style."

Shelly's comments on the playing of his younger colleague reflect the high regard in which Lewis is held by many of today's top jazzmen, especially on the west coast where the 28-year-old native of Buffalo, N. Y. now makes his home.

In the past year, particularly, this growing appreciation among west coast jazzmen has strengthened. This is principally due to the fact that before Mel went west he had neither time nor opportunity to build a local reputation in any of the eastern cities. Today, he has taken his place among the relatively small number of topnotch drummers on steady call for a goodly percentage of the record dates in musically thriving Hollywood.

LEWIS ALSO POSSESSES a brand new exclusive term contract with the new independent coast label, Mode Records, and already has a sextet album released. This is not, however, the first album released under his name. Earlier this year San Francisco Jazz Records recorded Mel with a small group including baritonist Pepper Adams, his buddy from the Kenton band.

From birth (May 10, 1929) Mel and drums were an inevitable twosome. His father, a professional drummer for over 35 years, got him off to an early start, and he made his professional debut in 1944 when he was 15.

Two years later Mel began the first years of the subsequent decade he was to spend on the road—with the Basie-styled band of fellow Buffalote, Lenny Lewis.

"If Lenny's band had stayed together," reflects Mel, "it would've been one of the *greatest* swing bands. We had guys like Al Killian, Harold (Shorty) Baker, and Fats Ford on trumpets; and Frankie Socolow, Eddie Bert, Sonny Russo, and Al Cohn. Basie loved that band. He still remembers it, too," Mel adds.

After the Lewis band broke up, there followed jobs with Boyd Raeburn and Alvino Rey. Then came his first taste of professional fame with the Ray Anthony band. After a year, he left Anthony to join Tex Beneke and spent three years with that Miller-styled outfit.

THINKING BACK on the Beneke days, when his friendship solidified with pianist (sic) Bob Brookmeyer, Mel recalls, "We had a little thing going all our own in the corner," referring to their rhythm section. "It was like the Beneke band plus a separate small combo within the band, and it was a ball all the way. 'I'm very proud of my friendship with Bobby and I hope he gets out to the coast with this new group of his.

"I dig Bobby's writing the end. Matter of fact, I used two of his originals on my Mode album, *Brookside* and *Zig-Zag*. If he came out here I think he'd do pretty well writing for all kinds of record dates."

A return trip to the Anthony band followed the Beneke stint. This lasted one year, until Stan Kenton snared Mel in September, 1954.

"My association with Stan I consider to have been one of the best periods of my life," Mel sincerely states. "That man taught me so much... I owe so much to him, musically and personally. In my opinion Stan Kenton has made such lasting contributions that he will go down in music history as one of

the truly great innovators and band-leaders."

Certainly it was with Kenton that Mel Lewis finally "arrived" in the star category. He remained with the Kenton band for two-and-a-half years, touring Europe and the U. S., recording with such sidemen as Lennie Niehaus, Bill Perkins, and Charlie Mariano.

Early in 1955, when Kenton temporarily disbanded, Mel joined forces with a then, little known pianist named Hampton Hawes and a red-haired bassist named Red Mitchell to form one of the most exciting trios ever to emerge from the west coast.

"Y'know, the amazing thing about that gig," Mel says wondrously, "is that it only lasted six or seven weeks—all the time at the Haig. Really seems much longer, now that I look back.

"WHAT A MARVELOUS trio! Had it not been for the fact that Kenton was reorganizing and had such good guys coming into the band, I would probably have stayed with Hamp."

Thus, Mel was off on his final road trip, a tour that resulted in plaudits from the jazz critics and public in half a dozen countries. When it was over, in February, 1957, Mel decided to make the Hollywood music scene, a milieu in which he is entrenching himself more and more by dint of a steadily increasing reputation as an excellent all-round drummer on commercial dates, and a hard-swinging tubman in jazz.

Now that more and more of his studio and club work is in small combo context, it was considered germane to inquire about any difficulties encountered in making the transition from big bands.

"I find no difference at all between the two," says Lewis. "In a lot of ways I miss kicking a big band because now the only chance I get to work with big bands is on record dates. A lot of my work is with Dave Pell's octet, and that's a kick, too. It can be very enjoyable at times when you have a bass man like Buddy Clark to work with. He's on my Mode album, too. I really dig him because he's always in tune and his time is great.

"But I'd say this to any small group drummer who wants to make the big band scene: It's fundamental that he should learn how to read—anything. There's so much you can do if you



Mel Lewis

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Down Beat



Morrow

By Dom Cerulli

■ THE BIG BAND is still the best training ground for a young musician.

That's how Buddy Morrow, trombonist-leader of one of a dwindling number of steadily working bands, feels.

"Jazz has to swing to mean anything," Morrow says.

"In recent years, things got so complex that they're not moving.

"I've actually been at some concerts that I wanted to leave. There was just too much garbage coming from the horns.

"Jazz has to have drive and spontaneity. The musicians in small groups take chorus after chorus, and I think they could profit by a little editing.

"Some groups can play one bar of quarter notes and swing, while others

(Continued on Overleaf)

can't. The big essential is a driving force."

Morrow, whose band has held the stand at the Cafe Rouge in New York's Hotel Statler from mid-September to mid-December, got his training in such bands as those headed by Artie Shaw, Paul Whiteman, Eddy Duchin, Vincent Lopez, and the Dorseys. Since 1951, he has been heading his own band.

"There are a lot of fine musicians coming along today," he says. "They must have training and experience.

"They can pick up that driving force so necessary to jazz in a big band. That's what a big band does for a musician.

"WHEN HE GETS a chance to solo, he has to edit what he's got to say into the space the arranger left for him. It could be four bars, eight, 16...but he has to make it count. He can't put everything he knows into eight bars. That's the mark of an inexperienced musician.

"He's got to learn to state a complete idea in his space.

"Believe me, in the long run, that's what makes a great soloist.

"In my band, I let them go as progressive as they want. I'm all for it. I'd say half the book is dedicated to forward-thinking ideas. I hope we've been able to fuse the modern with the commercial. You can use jazz if you use it tastefully. The audience will go for it if it's done in taste, and with good arrangements."

Depending on the nature and receptivity of an audience or ballroom floor full of dancers, Morrow doles out the jazz numbers in the book. "Some nights we play none. Other nights, we can tell they want to listen, and we sit back and blow."

Morrow, at 38, a veteran of 21 years in the band business, declares: "Anyone who keeps modern sounds with melody and good rhythm can make it. And for a fine example, look at Les Brown.

"KENTON built himself a following, a young following. And he'll have them for many years. He had the courage of his convictions.

"But these days, the kids want something with a beat. It's the conditioning they receive from radio and TV. When bands were big, band records were being played on the air. Now a band has to have some of the characteristic sound of the music that's being played today. Our album, *Night Train*, is still



Dick Johnson
Morrow Altoist

the biggest-selling band LP; and this is after six years.

"What I'm saying is there will never be a period where we'll go back to the good old 1940s. Everything has changed. Music has changed. Dancing, which used to be very close to the top of the list of recreation items, is now about 10th.

"And the big band is *not* dead. I resent every inference in that direction. The ones that have come through have found their audience.

"We happen to be one of the favorite college bands. And we're not playing Benny Goodman or Glenn Miller. They want a bright sound, a modern sound. They want Kenton, us, Les Brown, Ralph Marterie, and a few others. The kids want a beat and melody. They want a band that drives and inspires.

"And some smaller colleges are helping themselves and the bands by scheduling their proms and dances on mid-week nights, catching bands passing through. They get a break on the price that way, and the band gets a good night of work, too."

MORROW, whose band includes crack altoist Dick Johnson and pianist Dave McKenna, has long urged a concerted effort by the American Federation of Musicians to promote bands and dancing.

"You can't say that band business is good when 90 percent of music on TV is canned," he says. "We have the

highest standards in this country, but the one art form that was born here is being made extinct. And jazz and dance bands go hand in hand.

"There's something wrong, really wrong, when a man 35 or 40 has to look for a new profession because he can't support himself in music anymore. It takes maybe 10 years of preparation to become proficient, and then later he ends up a salesman.

"We don't need a dole, we need education. And it has to be coordinated rather than piecemeal.

"For instance, I've seen time and again how kids will come to a dance and be terrified to get out in front of the band. It's something new and frightening to them. Personally, I get a lot of fun out of late proms with teenagers. It's a basic lesson in public relations.

"You have to get a group of youngsters, who have never been exposed to a big band, to organized sound coming at them, out on the floor. A lot of them are afraid to request tunes. But after the ice is broken, there's a deluge.

"THE NUMBER that gets them dancing is always *Stardust*. On our air shots, we poll a college a week for the campus favorite. The first four weeks, Holy Cross, Yale, University of Pennsylvania, and Notre Dame, all selected *Stardust*.

"And the kids ask for things from the Glenn Miller movie. Even if they don't know how to dance to the songs. It's a matter of exposure. I'm convinced that kids can appreciate good music if they are conditioned to it.

"It's not always the fault of the disc jockey. He may have to play the top 20 or top 40, or lose his job. Why, even one of the biggest radio networks recently went on top 40 network programming. How can you buck that?"

"WE ARE IN the catering business. We have to try to make each evening one of fun for the people who come to hear us. It can't be boring, or worse, a music lesson.

"That's why we keep young musicians on the band. The average age is about 23. The young musician has the spark and enthusiasm.

"And that's what made the Dorseys great. Through all kinds of good and bad times, they were with it. They were always available for work."

Happy Whatday?

New York—A friend stopped Martha Glaser on Broadway and asked what she'd been doing lately.

"Awfully busy," Martha replied. "I've been running around booking Madison Square Garden for a party bigger than Mike Todd's. We're inviting everybody who ever bootlegged, pirated, stole, or adapted music from Erroll (Garner). When we fill the Garden, we'll send the overflow to the bigger clubs."

Get The Picture?

Hollywood—On Del Moore's late night television show over station KTTV here, a home organ pitchman was extolling the virtues of the simplified teach-yourself instructions.

"You just follow the diagram, folks," intoned the pitchman. "Move your fingers along the markings on this little card and it comes out just like regular music."

america's only working philosopher shoots straight from the hip

■ MORT SAHL'S HUMOR seems to thrive best in the quiet little listening rooms where jazz thrives these days.

Sahl gets on TV occasionally. The two top networks have been impressed enough to put him under contract for awhile. But neither has had the nerve to give him a regular show. For a time he was under contract to Gomalco, George Gobel's producing company. David O'Malley, the man who guided Gobel's entry into TV, was trying to do the same thing for Sahl. Nothing came of that, either.

Sahl won't shave regularly. He won't always wear a necktie. One night club owner fired him because he wouldn't wear anything onstage but an old brown sweater. All these traits are counted as marks against him by TV executives who consider, and then forget about, making regular use of Sahl. Another thing that always comes up is that Sahl is too intellectual.

Sahl on being called an intellectual: "In seven years at the University of California, the charge was never made against me. In show business, if you have a library card, you're an intellectual."

WHAT IS HAPPENING is that TV is postponing the day when it will have, for want of a better way to put it, another Will Rogers. The usual concept of another Will Rogers is a clod-ticker like Herb Shriner. That's 30-year-old thinking. Rogers was admired because he said bright, pointed, funny things about the passing scene that people wished they had said. Sahl is doing the same thing in today's idiom.

and I am convinced that the first network that will give him the chance to stand up once a week and take 25 minutes to say what's on his mind will have a runaway hit on its hands.

Sahl's now-famous line about Governor Faubus ("I like him, but I wouldn't want him to marry my sister") was part of a full routine on civil rights that he was doing at the time:

"I watched Gov. Faubus on television tonight. The networks have been giving him unequal time. Faubus has been on four times. President Eisenhower has been on only once . . . There's a shortage of guest stars. They've been using Faubus a lot this season."

SAHL DWELLED on the popularity of Sen. Hubert Humphrey's notion that President Eisenhower should have gone to Little Rock and taken the Negro children by the hand and led them into school:

"Eddie Cantor now says he said it."

On the civil rights bill: "During the campaign, Eisenhower said we should integrate moderately. Stevenson said we should integrate gradually. You remember that big argument there? The civil rights bill was a compromise between those extremes."

An afterthought: "I always go to Ku Klux Klan meetings. I don't believe in 'em, but the ritual is so beautiful."

ROGERS used to say, "All I know is what I read in the newspapers." Sahl uses a newspaper for a prop. He always has one in his hand while performing. But he goes beyond knowing

what is in the papers; he is a voluble critic of the press, a shoot-from-the-hip A. J. Liebling.

He describes how a writer-photographer team from *Life* magazine did a layout on him. He saw a proof of the story, didn't like it, and complained. The writer said: "I'm just a guy working for a paycheck. They make these decisions upstairs."

He went to the man's superior and was told, "I'm sorry. They make these decisions upstairs." He tried several more levels at *Life*, got the same answer, and finally took the matter to Mr. and Mrs. Luce.

"They used the same phrase, too," said Sahl, "but then it had meaning."

IT WAS A SURPRISE to find Sahl listed as a guest on the Jack Paar show, where jokes about Billy Graham are taboo because of a previous bad experience. Sahl figures that anything that's in the newspapers is material for him, and that includes Graham. On Graham's New York crusade:

"He obviously failed. Tennessee Williams is back . . .

"Like a lot of entertainers, he went into New York prematurely . . .

"You notice how he always looks up? He's very good at looking up, which even people in theology will admit is an assumption. It may be sideways. We don't know."

Sahl tells stories that have the ring of truth, but one is never sure. Such a story is his account of meeting Col. Abel, the Russian spy, a year or so

(Continued on Page 56)

That's Sahl!

By Will Jones



perspectives

By Ralph J. Gleason

FROM WHAT ONE READS in these pages and elsewhere, it seems obvious that there is a dearth of disc jockey shows playing jazz.

One of the reasons for this, of course, is the fact that jazz has come to be synonymous with noncommercial even though a Brubeck or Mulligan or MJQ or Miles LP will outsell anything Tony Martin has released in years, to say nothing of Dinah Shore, Margaret Whiting, and many others. (No offense implied, just the facts, ma'am.) And many station owners, if they happen to like jazz, think of it as a private thing which they share with a few chosen others and not with any broad section of the public.

Then there's the concept that jazz has an audience which is not only young (and who gets a younger audience than the top 40?) but won't buy.

In the rare instances when jazz is given a chance it seems to work: witness *Monitor*. And this brings me to the Bay area, which means the San Francisco-Oakland Northern California territory.

Out here they were running jazz record shows before World War II. No kidding. And today I think the San Francisco-Oakland area has more jazz on the air than any place in the country if you skip the area covered by KNOB, Los Angeles' all-jazz FM station.

IN SAN FRANCISCO itself, the CBS station, KCBS, has had Earl Hines on Saturday afternoons for a year (temporary hiatus now while Hines is in Europe) plus a remote broadcast from the Hangover club with Hines' all-stars (Muggsy Spanier has the band at the moment) on Saturday night. In addition, KCBS has another Dixieland show, *Dixie's My Beat*.

KNBC, which pioneered with the Jimmy Lyons show, has no jazz show as such at the moment, but the Ted Taylor all-night show plays lots of jazz of almost every variety. KGO, the ABC station, has Lyons on five nights a week from midnight until 2 a.m., and despite a trend towards the top 40 manages to get in a lot of good stuff, especially big band sides from LPs, during the day. The KGO music librarian, Lorraine Baker, is one of the musically hippest programmers around.

So much for the networks. (I've only mentioned their local shows here. *Monitor* and some CBS things of a jazz nature are heard here, though the Mutual *Bandstand* is not.)

Of the independents, KSFO has long leaned heavily on a jazz-oriented type of programming (which will shock them to see in print, no doubt). You will hear Shearing, Basie, Herman, Kenton, Goodman, and many more jazz artists here, though never the sort of stuff they think of as "far out" or "loud." KYA, which is now pitching mightily for the tiny tots, has a remote broadcast (live) from the Jazz Showcase on Sunday afternoons with The Mastersounds. KTIM in San Raphael, has a Dixie show with Lee Crosby; and even on KFRC and KJBS you'll find something like Nat Cole and Harry Edison creeping in.

KSAN, which was one of the pioneer r&b stations, plays a lot of jazz. John Hardie, on Saturday afternoons, and Wally Ray nightly from midnight till 2 a.m., play some of the best jazz discs aired in the entire area. In Berkeley, KRE, which recently dropped its afternoon *Open House* (Hampton's 1940 disc was named for it) still has a Sunday night jazz show with Vivian Boardman which has been on since Buddy Bolden's days. In Oakland, KWBR, another r&b station, gets some jazz in now and then.

KROW, another Oakland station, has Pat Henry, whose discographical mind and keen sense of distinction between a road, or traveling, band and a studio band has long delighted Bay Area audiences, plays jazz from 10 p.m. to midnight during the week and from 8:30 p.m. till midnight on Satur-

day. During the rest of the day there's a pretty good budget of jazz-type records that creeps in among the hits. KLX once had a jazz show, and a good one, with Bill Dorais, but now plays no jazz except an occasional LP of a milder nature.

ON FM, Sleepy Stein has a Saturday show on a new FM station, KPEN, and the Berkeley noncommercial FM station, KPFA, has an excellent series of jazz shows. Phil Elwood has two weekly shows, a Sunday AM review of new LPs and a Tuesday night "jam archives" show. In addition Joseph Agoes does a modern jazz show each week. These are all taped and repeated later in the week, by the way (except for the Sunday AM show).

So actually the Bay Area is a listener's paradise, compared to other sections of the country. And in addition, at a small country city of Monterey, Lyons has a daily show—a jazz show—which is sold out to sponsors like car lots, dry goods stores, and insurance agencies. Jazz can be commercial if its gets a chance.

charivari

By Dan Cerulli

AS THEY SAY on network radio, "We're a little late, folks..."

But here's a capsule of the windup at the School of Jazz in Lenox, Mass.

A panel of four faculty members and four students commented on the three weeks of jazz instruction.

Among the student thoughts were:

- The desirability of a more balanced student body, with more hornmen to complement the available rhythm sections.

- Changes in schedule to have lectures and classes in the mornings and ensembles in the afternoons. This would combat morning cold horn lip, and late afternoon drowsiness.

- The possibility of having two composition classes next year, one for advanced students. Also, making composition compulsory for all students because of its aid to even nonwriting students.

- Scheduling rehearsal groups to play in the Potting Shed on weekday nights for practical experience before audiences.

- Better publicity, if possible.

On the whole, the students felt that the evening panels and discussions (on such subjects as jazz in TV, jazz criticism, booking, and working conditions of jazzmen) were lively and informative.

They also were pleasantly surprised by the friendliness and warmth of the faculty members with whom they worked. One student termed the instruction and encouragement "literally beyond the call of duty."

"These guys," he said, "Had to fight their way to acceptance, yet they seem to really want to make it easier for us. It's almost as if they'd feel like they accomplished something if we make good."

Most of the students felt that they preferred the instruction of jazzmen who had made it in preference to, say, a musician with excellent teaching ability who hadn't made it in jazz. The thinking here is that the experience,

plus the student adulation, can be more stimulating than good instruction.

A COUPLE of the instructors felt that the School of Jazz could well be the source of the future jazzmen of note because of the ever-dwindling opportunities for young jazzmen to sit in and mature with their elder colleagues.

All of which may serve to be some fodder for the Jazz Hot Stove League during the coming winter months.

One final, somewhat disorganized thought: With Russian satellites and technical prowess grabbing the attention of the world, the cry around Washington and in the offices of the nation's editorial writers seems to be, "Why haven't our scientists matured? What's happening to our brilliant young men?"

Without going into the politics of the thing and the constant putting down of the federal aid to education bills and that sick scene, let's parallel it to jazz.

WHAT MIGHT HAPPEN to jazz if there are not institutions like the School of Jazz and bands like Farmingdale? It's no secret that too many bright young talents are coming along too fast in this world of everyone-with-an-LP-of-his-own.

And without such helping hands, might not a lot of these youngsters either be lost eventually to jazz or not realize the full potential of their talents?

Take, for instance, young altoist Andy Marsala, who might never have picked up a horn if it hadn't been for Marshall Brown starting a dance band at Farmingdale High.

Maybe there are a lot of potential geniuses in physics, chemistry, electronics, biology, etc., who are filling prescriptions in a pharmacy or selling insurance instead of doing the research and experimenting so vital to this Age of Space.

I wonder, too, how many potential Birds, Dizzys, Monks, Mulligans, Rollines, etc., are today selling insurance or filling prescriptions.

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THE SWING TO HOLTON
 Becomes a SURGE

ISH KABIBBLE

*"The fella with the lowcut bangs
 and the High Kickin'
 (HOLTON) Cornet"*



Ish Kabibble and his new Holton Cornet



Ish Kabibble, after 15 years with Kay Kyser, and now on his own with the "Shy Guys", has set a 21-week record for length of stay at the Hotel Fremont, Las Vegas. The group is famous for "comedy, songs, stories — plus terrific trumpet".

Ish Kabibble and the Shy Guys, whose sparkling and spontaneous entertainment is winning increasing acclaim from coast to coast — from New York, Chicago, St. Louis, to Las Vegas, and points north and south. On November 16, the "Shy Guys" moved from the Fremont to the Seven Seas in Omaha, then on December 24 St. Louis saw them again at the Congress Hotel.



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PREFERRED INSTRUMENTS FOR OVER HALF A CENTURY

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It's the wonderful new picture about the Disk Jockey Whirl — how you Deejays work — how a hit tune is born — how a recording star is made! It's loaded with today's hottest talent and tunes (look at the list) and a load of real Deejays are in it!

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FATS DOMINO
'WAIT AND SEE'

BUDDY KNOX
'HULA LOVE'

JERRY LEE LEWIS
'GREAT BALLS OF FIRE'

JIMMY BOWEN
'CROSS OVER'

CHARLIE GRACIE
'COOL BABY'

THE FOUR COINS
'BROKEN PROMISE'

The great **COUNT BASIE BAND**
with **JOE WILLIAMS**

FEATURING
JODIE SANDS
CARL PERKINS
SLIM WHITMAN
LEWIS LYMON
& THE TEENCHORDS
RON COBY
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ANDY MARTIN
ROCCO & HIS SAINTS
FRANKIE AVALON

The kids'll be waiting for it to hit your town! Watch for it! Play the songs!

—and all these smash hit tunes too!
JAMBOREE
GLAD ALL OVER
FOR CHILDREN OF ALL AGES
TOREADOR
RECORD HOP NIGHT
WHO ARE WE TO SAY
TEACHER'S PET
SAYONARA
SIEMPRE
YOUR LAST CHANCE
IF NOT FOR YOU
UNCHAIN MY HEART
ONE O'CLOCK JUMP
I DON'T LIKE YOU
NO MORE
TWENTY FOUR HOURS A DAY

SCREEN PLAY BY **LEONARD KANTOR** DIRECTED BY **ROY LOCKWOOD** PRODUCED BY **MAX J. ROSENBERG & MILTON SUBOTSKY**



music in review

- Jazz Records
- Popular Records
- Tape Recordings
- Blindfold Test
- High Fidelity
- Jazz Best-Sellers
- In Person
- Radio-TV
- Films

popular records

POLLY BERGEN

Polly continues the Helen Morgan tradition with a dozen torch songs. *The Party's Over* (Columbia CL 1031), which range from routine to powerful. In the latter category, I'd place her delivery of *But Not For Me*, and her version of *I Guess I'll Have To Change My Plan*. Also on the collection are the title tune, *It Never Entered My Mind*, *My Melancholy Baby*, *Smoke Gets In Your Eyes*, and *I'm Through With Love*. They come equipped with many, and in some cases, all stops out. The cover shot appears to have been left over from her recent TV biography of Helen Morgan. (D.C.)

EYDIE GORME

Eydie Sings the Blues (ABC-Paramount 192) is a representative LP, showing why the critics flipped when she played the Palace with Jerry Lewis. Eydie is a pro. The years of TV work and public appearances have paid off in assurance, warmth, tremendous drive and projection, and constant good taste. This collection of blues (in lyrics only) finds Eydie belting in timeless tradition, and letting a lazy edge creep into her voice to underline a word or a phrase. Among the tracks are a wailing *When The Sun Comes Out*, a romping *After You've Gone*, *When Your Lover Has Gone*, *Blues in the Night*, *Stormy Weather*, *You Don't Know What Love Is*, and *Can't Help Loving That Man*. Don Costa's backgrounds are lusty, at times overblown, but appropriately bluesy. If you dig good, straight, musical singing, hear this. (D. C.)

PAL JOEY

The soundtrack to *Pal Joey* (Capitol W912) contains enough of Frank Sinatra to make it well worth an investment. He sings on *I Didn't Know What Time It Was*; *There's a Small Hotel*; *I Could Write a Book*; *The Lady Is a Tramp*; *Bewitched*, and *What Do I Care for a Dame?* and does so with utmost competence. Nelson Riddle's backgrounds are aptly done, and if you can look the other way while the girls who sing for Kim Novak and Rita Hayworth perform, you should enjoy the proceedings. (J. T.)

ELSA LANCHESTER

In addition to being a fine actress, Miss Lanchester is a comedienne and diseuse of the first order. She proves it with this collection. *Songs for a Smoke-Filled Room* (HiFiRecord R 405). Among the gems are *Never Go Walking Out Without Your Hat*

Pin; *If You Peek in My Gazebo*; *When a Lady Has a Piazza*; *If You Can't Get in the Corners*; *The Husband's Clock*; *Please Sell No More Drink to My Father*, and *Lola's Saucepan*.

Elsa spins these often rowdy, often sly, always delightful pieces with relish. And, for a bonus, there are comments by husband Charles Laughton. (D.C.)

JOE MOONEY

Somehow Joe Mooney's *Lush Life* (Atlantic 1255) was overlooked for review in these pages when it was released a couple of months ago. And that's unfortunate, because it is this listener's opinion that Mooney is one of those overlooked ones who, despite lack of great voice or slick technique, packs a wry wallop. His choice of material is impeccable, and he somehow manages to stake out a personal claim on almost everything he does, making it appear that the tunes were written for him. Here, for instance, he does a song I think is one of the best written in the last five years—*That's All*—as if it were for the first time. Also on-hand is his own *Nowhere*, a puckish composition; *Nina Never Knew*, which he first recorded with Sauter-Finegan; *My One and Only Love*, another superior song written in the past few years; *The Kid's a Dreamer*, done superlatively; *Lush Life*; *Polka Dots and Moonbeams*, and three others. Joe is a stylist, and for added measure there is his effectively simple organ playing behind it all. Go back and take a long listen to this one. (J. T.)

NORO MORALES

George Siravo collected some familiar themes penned by -Ernesto Lecuona into 38-minute catch-all, *Lecuona's Afro-Cuban Suite* (Vik LX-1100). Morales' band is blown up to heroic proportions by the addition of a string section, the presence of eight trumpets, and a chorus. While the results are not as blazing as the material and the instrumentation led me to expect, there are some electric flashes when the brass crackles. The binding factor is the pretty *Jungle Drums* theme, and others include the familiar *Say Si Si*, *Danza Lucomi*, *Danza Negra*, and *Dust On The Moon*. (D.C.)

ODETTA

Odetta at the Gate of Horn (Tradition TLP 1025) is this fine singer's second LP for Tradition; her first was an excellent collection of ballads and blues. It is a kind of salute to Chicago's folk music inn, the Gate of Horn, where she has appeared several times.

Included in the 15 selections are *Gal-lows Tree*, *The Fox, Timber*, *Devilish Mary*, *Midnight Special*, *Take This Hammer*, and a vividly impressive *He's Got the Whole World in His Hands*. Accompanied by her own guitar and a bassist, Odetta sings with strikingly rich voice, at times much like that of Mahalia Jackson. She is a part of the American ballad-blues-gospel tradition and in this collection she indicates that she is an important part of it. Folk music lovers will want this LP in their collections, because Odetta represents the most pointed values of this form. The cover, by the way, is impressive, too. (D. G.)

FRANK SINATRA

It is my opinion, for what it may be worth, that Sinatra could sing *Teddy Bear*, *Jailhouse Rock*, and *Little Susie*, backed by Lawrence Welk's band, and still make them come out as little gems. He is a craftsman of the first order.

In *A Jolly Christmas* (Capitol W894) he takes some traditional carols like *The First Noel*, *Silent Night*, and *Adeste Fideles*, plus one side of pop Christmas tunes like *Jingle Bells*, *The Christmas Song*, *Mistletoe and Holly*, and *Have Yourself a Merry Little Christmas*, and turns out an album that slips neatly into place beside the ever-growing library of classically-performed LPs he has done for Capitol. It must be despairing indeed for 99 percent of the other singers to hear such consistency. Call him a jazz singer, a stylist, a showman, or what have you, but I would rather hear him sing than anyone. (J. T.)

CATERINA VALENTE

Ole, Caterina (Decca DL 8436) features the singing and guitar playing of Miss Valente and her brother, Silvio Francesco. All the tunes are sung in Spanish. Included are *Maria Cristina*; *El Cumbanchero*; *Babalu*; *Te Quiero Dijiste*; *Anna*; *Aquarelo De Brasil*, and *Tres Clavelas*.

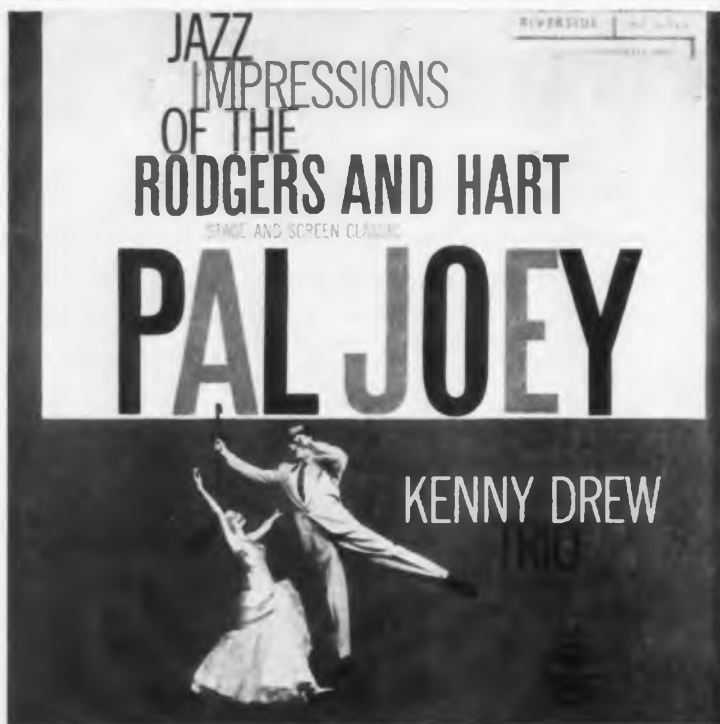
Although some of the material is too familiar, the interpretations often are quite fascinating. *Maria Cristina*, for example, is one of the most delightful tracks I've heard in some time. An LP by this pair, with less trampled material, could be excellent, since they display considerable potential here.

Miss Valente demonstrates a good deal of charm and versatility, several niches above most of the overexposed females shrieking violently in the pop music field. (D. G.)

'PAL JOEY'

jazz impressions by the
KENNY DREW Trio

Want the ingredients for a stand-out jazz album? Try mixing great tunes with top artists on a very good day. For example: 8 numbers from the brash, happy Rodgers & Hart stage-and-screen classic *Pal Joey*, as treated by three driving, inventive performers: Kenny Drew, Philly Joe Jones, Wilbur Ware. The result? One of the most sparkling, swinging, remarkable jazz romps in a long time. (12-249)



RIVERSIDE



MULLIGAN MEETS MONK

Gerry Mulligan . . .
Thelonious Monk . . .

On the same LP! Seems like "too much" — but it's something even rarer than that: it's just exactly right! A once-in-a-lifetime meeting of giants, each a major creative force in his own school of modern jazz, combining for a fabulous session certain to stand as a legendary high-spot in recorded jazz. No wonder it's off to one of the fastest-selling starts in jazz LP history! (12-247)

jazz records

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

Red Allen

RIDE, RED, RIDE IN HI-FI—RCA Victor 12" LP LPM-1509: *Ride, Red Ride; I've Got the World on a String; Sweet Lorraine; Ain't She Sweet?; Lava Is Just Around the Corner; S'Wonderful; St. James Infirmary; I Cover the Waterfront; Agiere Bouree.*

Personnel: Henry (Red) Allen, trumpet; Buster Bailey, clarinet; Coleman Hawkins, tenor saxophone; J. C. Higginbotham, trombone; Max Napoleon, piano; Everett Barkdale, guitar; Lloyd Trotman, bass; Cozy Cole, drums.

Rating: ★★

I am most happy to see one of the grand veterans get a chance to record under good surroundings before the chops are entirely gone. Allen's companions here make up a congenial bunch, and that's the type of jazz that results.

There's no earth-shaking music to be heard here, but there is the constant reminder of the fire that was once Red's before the years of working set after set at the many Cafe Metropoles he has played took their toll. Especially on the ballads like *World on a String* and *Sweet Lorraine* does he sound at ease and unstrained. Hawkins fits in well, playing sympathetically and with the firm control and knowledge that is his hallmark. Higginbotham, THE man on trombone for years when he was winning polls, has slipped badly and now sounds almost like a caricature of himself. The rhythm section and the rest of the soloists come through well, with Marty Napoleon's Hines-like piano gleaming in spots.

From these quarters, at least, a hearty thanks to Fred Reynolds for offering Red the chance to wax this one. (J. T.)

Count Basie

BASIE IN LONDON—Verve 12" LP MCV-8199: *Jumpin' at the Woodside; Shiny Stockings; How High the Moon; Nails; Flute Juice; Moo Blop Blues; Well All Right Ohay You W'in; Tell 'em Pete; The Comeback; Blues Backstage; Corner Pocket; One O'Clock Jump.*

Personnel: Count Basie, piano; Reunald Jones, Thad Jones, Joe Newman, Wendell Calley, trumpet; Benny Powell, Henry Coker, Matthew Gee, trombone; Marshall Royal, Bill Graham, Frank Foster, Frank Wees, Charlie Fowlkes, reeds; Freddie Green, guitar; Eddie Jones, bass; Sonny Payne, drums; Joe Williams, vocals (tracks 7-9).

Rating: ★★★★★

This is greatness in jazz.

There is an unmatched, limitless vitality to this band that makes it perpetually significant in the development of this music. It is a band of strength in soloists, ensemble drive, and charts. It is, undeniably, Basie's band.

This set was recorded at a London concert, apparently early this year. The fidelity is not ideal; the balance occasionally is distorted.

But the Basie band does not fall within the limitations of the RIAA curve.

There is blues-founded logic here. There is a high standard of technical prowess on the part of the members of the band. This is a band sound running the gamut of dynamics, but remaining within the bounds of good taste in jazz.

Three of the tracks belong to Joe Williams. He is not a Big Bill Broonzy, a Joe Turner, or a Jimmy Rushing, but his singing is appropriately inspired

and vibrantly effective. His vocal on Memphis Slim's fine blues, *Comeback*, features some humorous interplay with the members of the band. On *Pete*, he returns to a consideration of that "gal who lives up on a hill." On *Well All Right*, he and the band join in a surging charge to end all charges.

The remaining nine tracks feature the exhilarating Basie book. Some of the charts are new; some are old. All are a lovely shade of blue. The solos, by Joe Newman, Frank Wees, Frank Foster, Benny Powell, etc., etc., are inspired and meaningful listening. And beneath it all is the pulsating rhythm foundation of Freddie Green, Eddie Jones, and the ever-improving Sonny Payne.

The charts themselves are more than vehicles, from the blues vocals to Ernie Wilkins' *Flute Juice* to the brief *One O'Clock* concert close. They are vital statements of jazz composition, statements which demand the best of soloists. Here they inspire such quality performances.

In the relatively brief history of jazz, Basie has been a titan. Here is Basie at his best and that's the best recommendation I can make. (D.G.)

Bob Brookmeyer-Jimmy Giuffre

TRADITIONALISM REVISITED—World Pacific 12" LP WJ 1233: *Louisiana; Santa Claus Blues; Trakin'; Some Sweet Day; Sweet Like This; Jody; Don't Be That Way; Honeychick Rose.*

Personnel: Bob Brookmeyer, valve trombone and piano; Jimmy Giuffre, clarinet, baritone, and tenor; Jim Hall, guitar; Dave Bailey, drums; Joe Benjamin, bass. Ralph Pena replaces Benjamin on tracks 8, 9.

Rating: ★★★★★

This is a project dear to my heart, the taking of older jazz tunes and jazz-associated tunes and allowing them full scope in the hands of modern musicians. I have often wondered why this has not been done before, and it may be that it simply won't work, for some arcane reason known only to jazz mystics.

This album, which is so very well played from start to finish that it beggars description, somehow misses in its attempt to make interesting modern performances from tunes dating back to the genesis of jazz. There is a marked lack of excitement for me here; a blandness that is relieved now and then by bright moments, such as Brookmeyer's inspired duet between trombone and piano (one hand on each, apparently) in the final track, and the lovely piano and guitar chorus in track 2. But by and large I have, in repeated playings, failed to be moved.

The selection of tunes, incidentally, includes one at least which distinctly dates me when I am forced to report

Jazz Best-Sellers

The final *Jazz Best-Sellers* compilation of 1957 will appear in the December 26 issue of *Down Beat*, onstands Dec. 12.

that to consider *Don't Be That Way* a traditional tune shocks me.

I do think, incidentally, that Dick Bock, Brookmeyer, and everyone concerned with this album should be credited with courage and vision and urged to continue such experiments. It may even be that my own ears, which are conditioned to the sharper sounds of a trumpet and/or a more positive clarinet line in traditional tunes, have betrayed me here. But I don't think so. Something either went wrong or wasn't here in the first place. (R.J.G.)

Conte and Pete Candoli

THE BROTHERS CANDOLI—Dot 12" LP 3063: *Dix-Location; Beautiful Love; Crazy Rhythm; My Fanny Valentine; Exodus In Jazz; Fascinating Rhythm; Love, Your Spell Is Everywhere; It Never Entered My Mind; Pe-Cons; Twilight on the Trail; Rockin' Boogie.*

Personnel: Conte and Pete Candoli, trumpet; Jimmy Rowles, piano; Howard Roberts, guitar; Alvin Stoller, drums; Joe Mondragon, bass.

Rating: ★★★★★

The Candoli brothers, with Pete writing and charting, emerge with a very satisfying outing. There is a freshness to all the tracks, and a tightness, occasionally giving way to stiffness, that shows these were well thought out and planned in front.

Pete's trumpet style is forthright and rooted in swing. Conte's is more aggressively bop. And rather than a series of chases, the solo spots are juggled around, and the sound texture varied to keep the two-trumpet sound from wearing.

On several tracks, and notably on *Crazy Rhythm*, there are some dazzling unison passages. *Exodus* features some high-ranging blowing by both in a tight Latin-American framework. *It Never Entered My Mind* is interesting, with its waltz opening. And *Rockin' Boogie*, which under today's pop conditions could make it as a single, is a shouting bit of fluff.

Rowles sounds fine on his solo bits, and Roberts' guitar is helpful. Two trumpet teams, like two trombone teams, can wear out their welcome. But there's no danger of that happening yet, judging by this entry. (D.C.)

Miles Davis

MILES AHEAD—Columbia 12" LP CL 1041: *Springville; The Maid of Cadiz; The Duke; My Ship; Miles Ahead; Blues for Pablo; New Rhumba; The Meaning of the Blues; Lament; I Don't Wanna Be Kissed.*

Personnel: Miles Davis, flugelhorn; Bernie Glow, Ernie Royal, Lennie Mucci, Taft Jordan, and John Carisi, trumpet; Frank Rehak, Jimmy Cleveland, and Joe Bonnett, trombone; Tom Mitchell, bass trombone; Willie Ruff and Tony Miranda, horns (Jimmy Buffington replaced Miranda on one session); Bill Barber, tuba; Lee Konitz, alto; Danny Bank, bass clarinet; Romeo Penque and Sid Cooper, sax and clarinet (Edwin Cooper replaced Cooper on one session); Paul Chambers, bass; Art Taylor, drums.

Rating: ★★★★★

This is an extraordinarily well done album with absolutely no point at which you can wish for more if you, like John Lewis and so many others, have wished for a big band with delicacy. If so, here it is, playing 10 beautifully arranged (by Gil Evans) selections and sounding a good deal like the best of Claude Thornhill with Miles.

Miles' use of the flugelhorn on this album does not in the slightest detract from his communication. Rather, it lends a certain spice to it, as he extracts from this sometimes blatant instrument all its mellowness and fullness. There is no piano, but this is not noticeable at all, because what occurs here is a remarkably flexible set of

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scores, written with a suppleness, fluidity, and skill that should immediately bring Gil Evans to the front rank of contemporary jazz writers. And long due.

With the exception of Miles and an occasional bit of Paul Chambers, there is no one else on this album who can be said to solo. It is interesting to consider this effort — for which all thanks, not only to Miles and Evans and the band, but to Columbia and George Avakian for making it possible — in comparison to other big band experimental albums in recent years.

Some of them, notably the recent Johnny Richards and now and then a flash from Shorty Rogers, have had a quality of excitement that this album does not have, deliberately I am sure. But aside from that, the tonal effects, the coloration, the subtlety, the lack of tension and the pure, lyrical quality is comparable only to Duke and Ralph Burns' *Summer Sequence*. This is not, by intention, an LP to raise you off your chair screaming. It is one to bring you close to almost unbearable delights in music in much the same way the Modern Jazz Quartet does, and which only Duke has consistently been able to do with a big band. The handling of the brass, with its muttering, spouting, rolling figures is a thing of liveliness that grows with each hearing.

Miles' solos throughout have an almost ascetic purity about them. They are deliberate, unhurried, and almost inevitable in their time. On *Miles Ahead* he comes bouncing and skipping in almost as though he were the legendary Piper, dancing his way along leading everyone. The brass figures that follow Miles on this side are so Thornhillish it's startling.

One of the most exquisite numbers on this album, and that is a good word to apply to all of them by the way, is Dave Brubeck's tribute to Ellington, *The Duke*. It's a bit of pure description that immediately calls up Duke and remains in your mind after the LP is through.

Andre Hodeir, in his excellent notes, says, "I don't have room enough to point out all the beauties that I have discovered while listening over and over to the orchestration of these 10 little concertos assembled in a vast fresco." It cannot be expressed better than that as far as I am concerned.

The 10 selections are, by the way, arranged as a program of continuous music, each following without pause. This makes it doubly pleasurable to hear; but it is not alone the sort of jazz that demands full attention. This is some of the best mood music produced since Duke. (R.J.G.)

Kenny Drew

THIS IS NEW, KENNY DREW—Rivertide 12" LP RLP 12-236; *This Is New; Carol; It's You or No One; You're My Thrill; Little T; Paul's Pal; Why Do I Love You?*

Personnel: Tracks 1, 2, and 3—Donald Byrd, trumpet; Hank Mobley, tenor; Kenny Drew, piano; Wilbur Ware, bass; G. T. Hogan, drums. Tracks 5, 6, 7, and 8—same minus Mobley.

Rating: ★★★★★

Essentially, this is a blowing session, although there is more of a semblance of order to it than in many similar sessions. Although this is presented as a quintet-quartet session headed by Drew, Byrd is the heart of the LP.

He is a technically proficient, lyrically fresh soloist. Side two features Byrd with piano, bass, and drums. It

is his side, although Drew plays admirably in support and solo. *You're My Thrill*, played as a ballad, is handled with great delicacy by Byrd. The three tunes that follow it, including Sonny Rollins' simply constructed *Paul's Pal*, are vehicles for Byrd solos and he expresses himself fluently.

The quintet side contains the virtues of the quartet tracks, for the most part, but are a trifle more cluttered than the Byrd-with-rhythm tracks. Byrd is not up to par on *New*, but makes a melodic contribution to Drew's ballad, *Carol*. *It's You* becomes a line spoken by a hurried lover as the two horns lead the pack from start to finish.

Mobley plays competently on his three tracks and, on *Carol*, is substantially inventive. On up-tempo tunes, Drew creates furiously, with a good deal of fire. On the slower tunes he tends to plod with obvious deliberation. However, he's less concerned with ballads here and manages to communicate warmly. Ware is excellent. Hogan tends to attack, rather than utilize, the drums, but the horn men here are used to this kind of support and proceed without getting flustered.

This, then, is another fine example of Byrd's ability. Particularly on side two, where he is relatively free to blow, he indicates a growing awareness of the scope of emotional expression in jazz. He has much to say here and it's all worth hearing. (D.G.)

John Frigo

I LOVE JOHN FRIGO . . . HE SWINGS—Mercury 12" LP MG 2028—*What a Difference a Day Made; Polka Dots and Moonbeams; Blow, Fiddle, Blow; Blue Orchids; Gone with the Wind; So-ree Me; You Stepped Out of a Dream; Moonlight in Vermont; I Love Is Good to Me; Big No-Little Me.*

Personnel: Tracks 1, 2, 5, and 6—Frigo, violin; Cy Touff, bass trumpet; Vic Val, tenor; Dick Marx, piano; Ray Brown, bass; Phil Faletto, drums. Tracks 3 and 7—Frigo, Marx, Brown, plus Mike Simpson, tenor and flute; Herb Ellis, guitar, and Norm Jeffries, drums. Track 8—Frigo and Marx. Tracks 4, 9, and 10—Frigo, Marx, and Jeffries.

Rating: ★★★★★

Frigo, who has been around jazz for some years now, finally gets his own album here, and a compactly neat job he does. Though perhaps best known as a bassist, he plays only violin here—violin that is modern in conception, swinging, and humorous. He gets a big sound out of the fiddle, but sometimes squeezes notes out as you might spit out a watermelon seed.

There is no pretense to his playing—it all comes out straightforwardly and with obvious relish (note *Squeeze Me* and *Polka Dots*, to name a couple).

The arrangements are all well-planned to showcase Frigo and the occasional solos from Touff, Simpson, Marx, et al, but it's basically John's album and he makes the most of it to provide some unprepossessingly agreeable listening. I was gassed by the cover and the picture on the back. (J. T.)

Bobby Hackett

GOTHAM JAZZ SCENE—Capitol 12" LP T857: *At the Jazz Band Ball; Lazy Mood; Waltzing Blue; The Continental; Ruse Room; In a Little Spanish Town; Cornet Chop Suey; Caravan; Tin Kouf Blues; Albatross; Henry Hudson.*

Personnel: Bobby Hackett, cornet; Dick Carr, E-flat horn; Ernie Casanova, clarinet and baritone; Tom Costello, vibraphone and clarinet; Mickey Crane, piano; John Dangler, tuba; Milt Hinton, bass (Al Hall on tracks 6, 7, 9, and 10); Nat Ray drums.

Rating: ★★★★★

This is the band Hackett has been leading for a good many months now,

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and the one which appeared at the '67 Newport Festival. It's the best group I've ever heard Bobby work with—flexible, strong, swinging, thoroughly professional, and one which cuts across all of jazz' boundary lines. At times it will sound like a synthesis of all that's good in Dixieland music, at others will be a group that could match most of those of the swing era, then will become Miles Davis-tinged, then a lush cushion for a poignant Hackett ballad.

Bobby is one of those who seemingly never has bad days. So competent is he that even when he plays below top level it is still a cut or two above most other trumpeting you're likely to hear. Happily he is in superb form here, and he leads the group through its paces ringingly and at times exhilaratingly. I was especially taken with *Lazy Mood*; *Wolverine Blues*, on which Dengler's tuba scintillates; *Rose Room*, with lovely Hackett horn; *Spanish Town*, with its *Salt Peanuts* riffs, and *Tin Roof*, done lazily and hauntingly and on which the band disdains to utilize the customary double-time ending. Dig Hackett here.

This is a package you should own. (J. T.)

Jim Hall

JAZZ GUITAR—Pacific Jazz 12" LP PJ-1227: *Stamping at the Savoy*; *Things Ain't What They Used To Be*; *This Is Always*; *Thanks for the Memory*; *Tangerine*; *Smile By Starlight*; 9:30 *Special*; *Deep in a Dream*; *Look for the Silver Lining*; *Seven Come Eleven*.
Personnel: Jim Hall, guitar; Carl Perkins, piano; Red Mitchell, bass.

Rating: ★★☆☆

Jim Hall, a vital member of the

Jimmy Giuffre 3, makes his debut as a group leader here, and a handsome one it is.

The collection, as Giuffre states in the notes, is loose and easy, with an "old blues" feeling. Jim is a sensitive and talented guitarist. His respect for the "old blues" feel comes through on *Duke's Things*.

Perkins comes through as a pulsing pianist, often exciting on his solo spots. Mitchell remains one of the consistently fine bassists on the scene.

The group achieves a quiet, almost subdued feeling throughout. Hall's comping behind the other soloists is always tasty and interesting.

Listen to *Things* or *Seven Come Eleven* for the Hallmark of the group. (D.C.)

J. J. Johnson

FIRST PLACE—Columbia 12" LP 1030: *It's Only a Paper Moon*; *Paul's Pal*; *For Heaven's Sake*; *Commutation*; *Harvey's House*; *That Tired Routine Called Love*; *Be My Love*; *Cry Me a River*; *Nickels and Dimes*.

Personnel: Johnson, trombone; Max Roach, drums; Paul Chambers, bass; Tommy Flanagan, piano.

Rating: ★★☆☆

After having been heard with everything from one other trombone to seven other trombones, and then with his own no-other-trombones combo, J. J. gets down to the bare bones in this, his first Columbia album made entirely solo with rhythm.

The subtraction of other horns, far from damaging the results, merely enables the listener to concentrate on J.'s faultless blowing and on the just-about-perfect rhythm section that provides, individually as well as collectively, the rest of the kicks.

Chambers has arco solos on *Paper* and *Commutation*. *Harvey's* is a funky blues à la *Doodlin'*; *Nickels and Dimes* in an original at Sputnik tempo. Of the ballads, *Cry* surprises with its moderate swinging tempo and J.'s restrained muted solo; *Routine*, one of the lesser-known Matt Dennis tunes, has some fine gentle Roach brushes in the eights with J. toward the end.

Any rating on these sides must depend on many external factors—how many of J.'s LPs you already own, how much importance you attach to arrangements, variety of sounds, and originality of material. For some, this will be a five-star album. Certainly the title, with the attached explanation concerning J.'s unique record as a poll winner, is fully justified from start to finish. (L.F.)

Stan Levey

STAN LEVEY/5—Mode 12" LP 101: *Stan Still*; *What Can I Say (After I Say I'm Sorry?)*; *Love Come Back to Me*; *Ole Man Rebob*; *Old Folks*; *One for Joan*.

Personnel: Stan Levey, drums; Conte Candoli, trumpet; Richie Kamona, tenor; Lou Levy, piano; Monty Budwig, bass.

Rating: ★★☆☆

This is a Mode assortment of current west coast residents, with ex-Kenton drummer Levey named as leader. Actually, these kind of sessions don't require a leader, since the charts serve as introductions to solos and little more.

The standout here, from my vantage point, is pianist Levey, who plays with deft touch and mature conception throughout. Kamuca continues to create in segments, it seems to me. Although some of the segments are attractive, they do not tend to relate to what has gone before or what follows. This gives his solos a rather choppy character.

Candoli is inconsistent here, being content to adhere closely to the melodic line in one case and exploring furiously in another. He is not afraid to shout, however, and this is a virtue, I feel, particularly after plowing through LP after LP of trumpet players who disregard dynamics. However, Candoli's playing is not consistently inspired here.

Budwig walks solidly behind all the sounds and Levey, when he forgets his Kenton experience, plays tastefully.

Oddly, side two is appreciably better than side one, musically speaking. I don't know why, but it is. Perhaps the musicians remember what circumstances at the date made their renditions of *Rebob*, *Folks*, and *Joan* more meaningful than the first three tracks. To these ears, at any rate, the second side maintains a higher level. The ballad, *Folks*, is the high point, with a muted Candoli, Kamuca, and Levey playing warmly.

If all the tracks were equal to *Folks* in quality, this could have been a far better LP. Perhaps we need a return to the 10-inch LP. (D.G.)

Mundell Lowe

A GRAND NIGHT FOR SWINGING—Beverly Hills 12" LP 13-238: *It's a Grand Night for Swingin'*; *Blues Before Freud*; *Easy to Love*; *It Could Happen to You*; *Love Me or Leave Me*; *You Turned the Tables on Me*; *Crazy Rhythm*.

Personnel: Mundell Lowe, guitar; Billy Taylor, piano; Lou Griggs, bass; Ed Thigpen, drums; Gene Quill (tracks 2, 5, 6), alto.

Rating: ★★☆☆

When you hear Billy Taylor wailing on *Blues Before Freud*, you may do a



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lor wailing may do a

Down Beat

double take. A lot of people will. The usually impeccable pianist romps here with an abandon and funkiness that is a joy to hear.

Although Lowe is the leader, his meaty guitar is really showcased on only two tracks: *Easy to Love* and *It Could Happen*. The others are trio and quartet blowing sessions, with everybody standing up and swinging.

Quill's biting, almost unrestrained alto is fierce on *Blues*, and again evidence that he is one of the promising young artists on that horn. He is less intense on *Love Me* and *Tables*. But the characteristically abrupt and deceptively short bursts of phrases are still manifest.

Lowe's guitar work is melodic, first and foremost. Even when he builds riff patterns, I find that he never stops inventing melodically to make a rhythmic point. He does some interesting comping that is actually more than just comping behind Billy's sparkling choruses on *Crazy Rhythm*. His approach to jazz guitar is refreshing.

If all the tracks don't match up to *Blues*, *Rhythm*, and *Tables*, it's because their initial impact is hard. Hearing Billy here is almost as good as catching him in person when he's wailing. Recommended. (D.C.)

Thelonious Monk

THELONIOUS MONK—*Riverside 12" LP 12-338: April in Paris; Ghost of a Chance; Functional; I'm Getting Sentimental Over You; I Should Care; 'Round Midnight; All Alone; Monk's Mood.*

Personnel: Thelonious Monk, solo piano (except track 8, cut with John Coltrane, tenor; Wilbur Ware, bass).

Rating: ★★★★★

Listening to this recording's solo tracks is must like eavesdropping on Monk as he relaxes at the piano. The standards handled here are probed gently to expose the melodic structure. It's more a case of showing what the songs have in them rather than what he can get out of them.

In his spare, almost gaunt versions of the standards, Thelonious achieves a traditional feel as well as sound. This is particularly true on his own composition, *Functional*, which has the calm yet rhythmic feel of the oldtime blues piano despite the often jagged modernity of some of the figures.

The lagging, mournful quality of Monk's playing is most felt in the rather banal *All Alone*, which becomes a cameo of solitude in this version. The *Mood* track, with Ware slipping in gracefully and Coltrane blowing forcefully, is a moody and oddly gentle work.

This one creates a picture I like: Monk and his piano, and the satisfying bond between them. Highly recommended. (D.C.)

Charlie Parker

BIRD AT ST. NICK'S—*Jazz Workshop 12" LP JWS 300: I Didn't Know What Time It Was; Ornithology; Embroccable You; Fitin'; I Cover the Waterfront; Scavapple from the Apple; Star Eyes; Theme; Confirmations; Out of Nowhere; Hot House; What's New; Now's the Time; Smoke Gets in Your Eyes; Theme.*

Personnel: Charlie Parker, alto; Red Rodney, trumpet; Al Haig, piano; Tommy Potter, bass; Ray Haynes, drums.

Rating: ★★★★★

Because it is one of the few recordings on which Parker can be heard under fairly typical playing conditions working before an audience (only a few Granz items and the black market Black Deuce Carnegie Hall concert 78s

come to mind as others), this LP is of great value. This despite the abysmally bad recording job (it was done on a home recorder and picked up only Bird's solos, making it just a collection of chunks and pieces) and the wordless but incessant crowd sounds that at times all but obscure the music.

Bird gets a chance to stretch out here, and to those who never heard him work in person it will help to confirm what so often has been said—you had to hear him over an evening to realize what an immensely inventive and agile musician he was.

To those who have entire recorded libraries of Parker (and apparently there are many), this LP will become a significant addition. To those who have heard Parker only in recording studios, it will be a worthwhile listening experience. I only wish I had such a recording of Beiderbecke or Armstrong in the late '20s, for example, no matter how badly it might be recorded. (J. T.)

Paul Quinichette

ON THE SUNNY SIDE—*Prestige 12" LP 7103: Blue Dots; On the Sunny Side of the Street; Cleofast Cool-lypso.*

Personnel: Quinichette, tenor sax; Curtis Fuller, trombone; John Jenkins and Sunny Red Kyrer, alto saxes; Mal Waldron, piano; Doug Watkins, bass; Ed Thigpen, drums.

Rating: ★★★★★

Paul Quinichette has few peers among modern tenor men, for time, sound, and mood. On these sides he has plenty of room to stretch his horn. Pianist Waldron provided three slender little boomerangs of themes that come back after a long ad lib field trip. *Cool-lypso* is the marathon, running a cool 18½ minutes, the first nine minutes of which are played as a rumba.

Both alto men are capable, though on the basis of this showing it would appear that Jenkins has the edge for time and continuity and Kyrer occasionally becomes a little chaotic. Fuller's machine-gun is amply supplied with ammunition in eighths and sixteenths; Waldron plays effectively cool, spare piano.

Notwithstanding the inordinate lengths of the tracks, the interest seldom lags. I hope Prestige can continue to build Quinichette, who, if poll figures are any criterion, is the most underrated tenor man in jazz today; potentially he is also one of the greatest.

The cover offers a large closeup of two fried eggs, neither of which was laid on this date. (L.F.)

Jimmy Rushing

IF THIS AIN'T THE BLUES—*Vanguard 12" LP VRS-8513: Dinah; Oh, Love; Sometimes I Think I Do; Pennies from Heaven; My Friend Mr. Blues; I Can't Understand; Take Me with You, Baby.*

Personnel: Jimmy Rushing, singer; Emmett Berry, trumpet; Vic Dickenson, trombone; Buddy Tate, tenor; Marlowe Morris, organ; Clarence Johnson, piano; Ray Gaines, guitar; Jo Jones, drums.

Rating: ★★★★★

While a delight to hear and have, I found this Rushing excursion a bit less successful than Jimmy's recent *Odyssey* on Columbia. I think it's because of the dampening presence of the organ here, which seems to hold back things.

Jimmy, however, is magnificent. His is a warmth and drive that time seems to polish. *Sometimes I Think I Do* and *My Friend Mr. Blues* are gems. *I Can't Understand* wails from note one.

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with good choruses all around. Berry, who is fine throughout, is heard to advantage here, and Dickenson contributes appropriately sympathetic statements.

Oh Love is a rhythmically amusing bit, with Tate, Berry, and Dickenson contributing to the color.

Rushing is the kind of singer who communicates the end. And the cover picture should get some sort of award. It's almost like having another track on the record. (D.C.)

Horace Silver

THE STYLINGS OF SILVER—Blue Note 12" LP 1562: *No Smokin'*; *The Back Beat*; *Soulville*; *Mama Cookin'*; *Metamorphosis*; *My One and Only Love*.

Personnel: Horace Silver, piano; Art Farmer, trumpet; Hank Mobley, tenor; Teddy Kotick, bass; Louis Hayes, drums.

Rating: ★★★★★

With this collection, Silver the funky pianist must give way to Silver the composer, an equally virile and adventuresome musician. In the six tracks here Silver has gone deeper into explorations of form and structure.

Through Nat Hentoff's literate and intelligent notes, Horace explains one of the secrets behind his musical success: "I don't try to contrive something just to make it different... Although it's different in form, it feels natural the way it lays, and that's what counts."

Thus, we have in *The Back Beat*, a piece with two 16-bar phrases, followed by a bridge and ending of eight bars each. And in *Metamorphosis* a structure of two 15-bar phrases, a 16-measure bridge, and a final statement of 15 bars. There are also shifts in time, which help the various pieces to lie naturally.

All of this will not immediately change the course of jazz and open new schools of thought. But herein lies Silver's strength as an influence. Because by forging new or relatively unorthodox forms in a natural manner, and in a logical progression, the accumulated impact of these variations, whether they are subtle or sharp, will make their mark on the today's musical thought.

Long after Silver, the funky pianist, has faded from the scene, Silver the writer will be on hand. Listen to *Metamorphosis*, *Soulville*, or *No Smokin'*. Here is a melodic gift, well-conceived and firmly executed by the group with which he's now working.

Undoubtedly some of the success of Silver's stylings must be credited to Farmer, Mobley, Kotick, and Hayes, who are a team worth writing for. (D.C.)

Randy Weston

JAZZ A LA BOHEMIA—Riverdale 12" LP 12-232: *Solemn Meditation*; *Just a Riff*; *You Go to My Head*; *Once in a While*; *Hold 'Em Joe*; *It's All Right with Me*; *Chessman's Delight*; *Solemn Meditation*.

Personnel: Randy Weston, piano; Cecil Payne, baritone (tracks 1, 2, 4, 5, 7, 8); Al Dreaux, drums; Ahmed Abdul-Malik, bass.

Rating: ★★★½

It appears that with each recorded outing, Randy is getting closer and closer to the excitement and drive he is projecting on his in-person appearances lately.

I feel he is still in a period of transition, perhaps in its final stages, and is emerging with something representatively his own. In *Chessman's Delight*, a Weston original, there appears to be more of today's Weston than in the standards. *Riff* is a swinging thing,

and *Hold 'Em Joe* is a calypso. Payne's usually authoritative horn is rather pallid on the four tracks on which he appears. He has been more impressive.

The set was recorded at the Cafe Bohemia, and sound is, on the whole, quite good.

When Randy cuts some of his moody, searching, broken-time originals with his present group, look for the start of something else in piano-led small groups. (D.C.)

Cootie Williams - Rex Stewart

GOOTIE & REX: *The Big Challenge—Jazztone* 12" LP J1268: *I'm Beginning to See the Light*; *Do Nothing 'Till You Hear from Me*; *Alphano and Gusto*; *I Got a Right to Sing the Blues*; *Walkin' My Baby Back Home*; *When Your Lover Has Gone*; *I Know You Want*.

Personnel: Cootie Williams, trumpet; Rex Stewart, cornet; Coleman Hawkins, Bud Freeman, tenors; Lawrence Brown, J. C. Higginbotham, trombones; Hank Jones, piano; Billy Bauer, guitar; Milt Hinton, bass; Gus Johnson, drums.

Rating: ★★★★★

The fascinating changes and continual evolution of jazz since World War II has not yet reached, for me at least, a point of safety where I am completely gassed by every mellow return to the Golden Era. That this is a pleasant LP, well played and enjoyable, will not be denied here, but even as an example of a studio session with a series of swing-style soloists exchanging choruses over a swinging rhythm section it does not rank in my book with some previous examples of the same sort of thing: the Buck Clayton Columbia session, for one.

It is at one and the same time kicks and a disappointment to hear the two former stars of the Ellington band return to recording alongside each other. Kicks, because we have not heard much from either of them in the past decade thus, despite the spate of LPs, they remain innocent of the sin of over-recording.

On the other hand, this LP reinforces my suspicion that many of the stars of the Ellington band shone brighter somehow in the Ducal universe than they do when disengaged. Conversely, I might add that Ellington Old Boys seem to have an ingrained desire to work with *form*, and this is evident throughout this LP emphasized in George Simon's excellent notation and implemented in some excellent Ernie Wilkins and Joe Thomas arrangements. It is kicks, too, to hear Lawrence Brown and Higgy.

But to me the real star of this date, aside from the phantom Ellington, is Hawkins. It is too bad that Freeman is placed in opposition to Hawk throughout, because Hawkins' elegant simplicity, his stark, monolithic dominating sound is the best thing on the entire LP. Like Harry Carney, and like Louis when he plays, Hawk's art passes all schools and era and styles. On the final track his indomitable spirit is magnificent throughout his obligato passages and in his determination to keep it swinging.

These are all great men in jazz. It is interesting to observe, and might be profitable for some of the more recent artists to study, the extent to which they can pack emotion into their solos on a structure of simplicity. There are delightful moments with Rex and Cootie (on the opening track particularly), fine moments with Hawk throughout and always the rhythm section purring like an SL 300 on the straightaway. (R.J.G.)

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tangents

By Don Gold

RECENTLY, PACIFIC JAZZ Records issued an LP entitled *Zen: The Music of Fred Katz* (Pacific Jazz 12" LP PJ-1231).

I was assigned to review it for this publication.

The review has not appeared in print, primarily because I felt that the LP was not in either the jazz or popular music traditions, in terms of the review categories of *Down Beat*.

However, I do feel the LP justifies mention here.

THE FACT THAT it is not a jazz LP, of course, is not criminal. Recently, during a conversation with a well-known jazz pianist, I was told that Katz had found an awkward niche in jazz, that he didn't at all belong in that field. The musician doing the talking implied that Katz had little to offer jazz. He may be right, but this doesn't mean that Katz hasn't something to offer the field of music.

In this LP, seven of the compositions are performed by the Chico Hamilton quintet. Katz composed *Lord Randall*, *Pluck It*, *Classical Katz*, and *Montuna*. Also included are Carl Fisher's *Loma*, Carson Smith's *Katz-Up*, and *Granada*. The major work involved is Katz' *Suite for Horn*.

Randall is 8 minutes and 34 seconds of Paul Horn playing flute and clarinet in Katz' version of contemporary classical presentation. The work, apparently, is entirely written and projects Katz' concepts of "serious" music.

Pluck features some pizzicato cello, Horn on clarinet, and statements from John Pisano and Carson Smith. The chopiness inherent in the composition prevents the material from flowing successfully. *Classical* is a clarinet-cello duet, delightfully conceived in classical form. *Montuna* features Katz, meandering through a series of angular phrases over Hamilton's fascinating rhythmic figures.

THE KEY WORK is *Suite for Horn*, a 13-minute, 14-second composition. The *Allegro* portion features Horn on alto over a staccato background. *Zen* finds Horn on clarinet in an Eastern mood (not Jersey), with Pisano contributing, too, before a flute close. *Science Fiction* contains some jazz feeling, with Hamilton fervently playing brushes, Horn on flute, and Pisano injecting phrases over a pulsating group of trombones and woodwinds, augmenting the quintet. The entire work is classically disciplined and rarely melodic, although Horn plays excellently throughout.

It is simple, in listening to these sounds, to quickly categorize and either accept or dismiss Katz' ability. Jazz fans and musicians who wear the blinders of pointless competition may be unwilling to justify Katz' musical existence in a world that contains Hank Mobley, Bud Powell, or even Bob Scobey. Students of so-called "serious" music may be attracted by Katz' explorations, which are not structurally offensive. Members of the Zen cult, or those who find membership of in-group significance, will devour this LP as a

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statement from a leader to his disciples. I'm not prepared to follow any of these paths.

Although Katz has been a part of the Hamilton quintet, a group whose work I have at times enjoyed, he has brought to that group more solid background and discipline than jazz-based ability. His work in this LP reflects very little of his jazz associations. Nevertheless, disregarding Miss Kelley's notes, there is validity in the works presented here, although all the compositions are not vividly impressive.

WHAT IS IMPORTANT to me, and what should be important to all musicians, is that Katz has something to say and a background that enables him to say it intelligently. This does not mean, obviously, that every tenor man on earth should immediately begin work on his symphony or that every classical composer should write a *Concerto for Funk*. It does mean that Katz' work should be given some thought and judged in its own terms.

It would be unfair to apply the standards used in judging Bird, Bud Powell, or Julian Adderley to Katz. I cannot believe that he wishes to be judged in such terms.

This representative collection is a step forward in Katz' career. It has its flaws, the most obvious of which is too little concern for cohesive melodic content, but it does indicate to me that Katz can play a distinct role in the development of modern American music. He could, of course, prove to be a flop. I don't think he will.

*my favorite
 jazz record*

(Ed. Note: Following is the 10th prize-winning letter to Down Beat's favorite jazz record contest. The prize goes to Lech Zoladzowski, Praga 11, Biok 9a/11, Warsaw, Poland, who will receive several jazz LPs instead of U.S. currency.

(You can win \$10, too, and see your views on jazz in print, by telling us, in 250 words or fewer, which selection in your jazz collection you'd be most reluctant to give up. It can be an entire LP, one track of an LP, a 45-rpm selection or a 78.

(Send letters to Down Beat, Editorial Department, 2001 Calumet Ave., Chicago 16.)

I am sorry to tell you that my jazz collection is extremely poor. I have only four LP jazz records. These are Eddie Condon's *Jam Session Coast-to-Coast*; *Ellington Uptown*; the Stan Getz quintet, and the Lionel Hampton quintet.

I am sure that the record I like the most is the first one, Eddie Condon's *Jam Session*, and especially the piece called *Jam Session Blues, Old Miss*, with the splendid George Wettling drum solo.

I think this is because, firstly, I prefer Dixieland to modern jazz and, secondly, because I play drums, too, but alas a little bit worse than he does. Also, the reverse side of the record, by the South Rampart Street Paraders, is very, very nice.

Probably you will be surprised to receive this letter from a Communist country, but believe me, please, we love jazz the same as you do.

As for me, I am 20 years old, a student, and a member of the Warsaw Hot club, members of which can be only jazz musicians.

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Rollins In 3/4 Time

By Leonard Feather

There is a very personal significance in Sonny Rollins' comments below on records No. 5 ("It's very important to have a sound that you can recognize immediately") and 9 ("These people have no identity of their own and I can't name them").

The significance lies in Sonny's having been able, during the past year or two, to practice what he preaches. More than any other tenor player of the younger generation, he has succeeded in developing a sound and style that can be called original rather than derivative.

Sonny has been important in another area of jazz development. He has played a part in the murder of the myth that jazz and the waltz are incompatible. In addition to writing *Valse Hot* and other attractive 3/4 themes, he took part in an entire album of jazz waltzes recently with Max Roach on EmArcy.

Sonny was given no information at all about the records played for him—not even the fact that they were all going to be waltzes. He was a very conscientious blindfolded, taking copious notes and reading off his comments into the tape recorder after each number was played.



The Records

1. Randy Weston. *Little Niles* (Riverside). Cecil Payne, baritone sax.

This is a better-than-good pianist named Randy Weston. An interesting baritone solo by Cecil Payne and a very effective use of 3/4 rhythm. I'll give this 4½ stars. Randy has been influenced more by Monk than anybody else. He uses Monk's unorthodox approach to piano playing more than any other young player.

2. Thelonious Monk. *Carolina Moon* (Blue Note). Lou Donaldson, alto sax; Kenny Dorham, trumpet; Lucky Thompson, tenor sax; Max Roach, drums.

This is the old master painter, Thelonious Monk, and it's an exciting excursion into what sounds like 12/8 time. He was obviously assisted by Lou Donaldson, Kenny Dorham, Lucky Thompson, and perhaps Max Roach on drums—I'll take a guess on Max Roach. This is, of course, *Carolina Moon*—I've heard this before. I would rate this five stars for the idea and I'd rate it four stars for the execution of it.

3. Johnny Richards. *Waltz, Anyone?* (Bethlehem). Charlie Mariano, alto sax, Richards comp. and arr.

This tune has very nice chord progressions; however, it seems to be slightly over-arranged. The alto soloist is heavily Bird-influenced and because of this it is reminiscent to me of the wonderful Machito-Bird things that were done a few years ago. Unfortunately, however, it suffers by comparison. Overall I'll give it two stars. Sounded like it could have been Phil Woods on alto, but I'm not sure.

4. Art Pepper. *Waltz Me Blues* (Contemporary). Pepper, alto sax; Paul Chambers, bass; Red Garland, piano; Philly Joe Jones, drums.

Everybody seems to be playing 3/4 these days! Anyhow, I recognize Paul Chambers on bass. Possibly Sonny Clark, piano, and a wild guess—Arthur Taylor on drums. But on his name it's a question-mark. As for the alto player, who was, I guess, the leader, he was

Bird-influenced, that's all I can say. Other than that it could have been any one of three or four people—or more. They did have some nice solos. I'd rate it for solos and the idea, 3½ stars.

5. Duke Ellington. *Lady Mac*, from *Such Sweet Thunder* (Columbia). Russell Procope, alto sax; Clark Terry, trumpet.

This record is immediately recognizable as having a Duke Ellington sound. The soloists sound like Russell Procope, possibly, and Clark Terry on trumpet. It's very important to have a sound that you can recognize immediately, and of course Duke is an institution now in music. He's one of my particular favorites. Always has been a great inspiration to me. This was very well arranged, in contrast to the other big band thing you played which was over-arranged. This is put together much more effectively. All the parts have a significance to the whole thing. I'd rate this 4½ stars.

6. Mary Lou Williams. *Mary's Waltz* (Storyville). Don Byas, tenor sax; Mary Lou Williams, comp.

That was Duke-flavored once again. I think it was Duke Ellington, and Paul Gonsalves on tenor. It was also in the 3/4 medium. Very good execution on that record. The idea was played very well. The musicians were very well recorded—very good sound and unique idea. I think I'll give this five stars. I liked the melody very much, too.

7. Bob Harrington Quartet. *Three-Fourths* (Imperial). Bob Carter, bass, and comp.

I don't recognize any of the musicians. It sounded like the bass player was influenced by Percy Heath. There is nothing outstanding about the tune, but for the fact that they played it in 3/4 time, which is gradually beginning to lose its value, by the way. I'll give it two stars.

8. Dick Hyman Trio. *Flutter Waltz*, from *Hi-Fi Suite* (MGM). Hyman, organ; Leonard Feather, comp.

That's a very good jazz organ, I'd say. It can't be Jimmy Smith. If it is, he gets a much more clean sound than he has in some of his other things. Perhaps he was recorded better—if it is Jimmy Smith. It's an interesting tune—fairly interesting, I'd say, and I'd rate it 3½ stars.

9. Woody Herman. *Tenderly* (Verve). Cy Touff, bass trumpet; Neal Hefti, arr.; tenor not credited.

I like the arrangement very much. It was well executed. I can't recognize the soloists. I know the trombonist is Bill Harris-influenced and the tenor sax is Stan Getz-influenced. Because of this, these people have no identity of their own and I can't name them. The band got a very nice sound. I think I'd give that four stars.

10. John Graas. *6/4 and Even* (Decca). Comp. Graas.

This is an attempt at small combo jazz which doesn't come off. The arrangement is hackneyed and clichéd, although they did make an attempt to engender complexity and originality through the use of a few unorthodox chord progressions. However, my rating is ½ star.

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Joe Darensbourg's Dixie Flyers

Personnel: Joe Darensbourg, clarinet; Mike DeLay, trumpet; Warren Smith, trombone; Harvey Brooks, piano; Al Morgan, bass; George Vann, drums.

Reviewed: In fourth month of indefinite engagement at the Lark club, Los Angeles.

Musical Evaluation: This four-month-old combo organized by veteran New Orleans clarinetist Darensbourg bids fair to soon cop the title of top west coast Dixieland band.

Joe is former member of groups led by Kid Ory (1944-'53) and trumpeter Teddy Buckner (1953-'57), and this is his first serious stab at leading a two-beat combo of his own. Judging from the superior caliber of his front line soloists and the smacking ensemble attack, the clarinetist's newly acquired leader status is well justified.

The Flyers play for the most part a dyed-in-the-cotton traditional book consisting of such Dixie standards as *That Da Da Strain*, *Yellow Dog Blues*, *Go Back Where You Stayed Last Night*, and *Winin' Boy Blues*. Vocals are colorfully handled by Darensbourg and drummer George Vann, both disciples of the rough hewn, don't-mess-with-me school of blues shouting.

Aside from Joe's weaving Crescent City clarinet style, more effective in obbligato and counterpoint than in free-wheeling solo, DeLay, Smith, and Brooks more than hold their own on respective horns. Smith, in particular, played a wonderfully relaxed lyrical solo on Armstrong's *Someday You'll Be Sorry*. DeLay's horn is clean and open, welded with considerable power and authority. Brooks plays a happy, romping piano with force and humor aplenty.

Audience Reaction: Stomping and beery, with many a customer moved to holler happily.

Attitude of Performers: Good, chummy mixers with the patrons, they make an appropriately gay-vested onstand presentation in true down home shirt-sleeve style.

Commercial Potential: His present tie-in with Lark Records, a new coast independent label, is already bearing fruit via a promising single of *Yellow Dog*. Upcoming LP's will also assist should Joe decide to hit other cities. Right now, however, he's happy to remain at the Lark club (record label and club are unrelated.)

Summary: With the two-beat crews doing much better gig wise than modernists in the Los Angeles area, the Darensbourg Flyers need not worry about work. Musically, they're a good, old-fashioned, cotton pickin' boot in the pants.

—tyan

Bernard Peiffer

Personnel: Bernard Peiffer, piano; Chuck Andrus, bass; Al Beldini, drums.

Reviewed: Opening night of two-week booking at London House, Chicago.

Musical Evaluation: Several of the more learned hands in this so-called field of jazz criticism have expressed considerable respect for Peiffer's key-

board skill. At least one has said that admiration for Peiffer is next to cleanliness. As is often the case, there are observers on both sides of the fence. Peiffer's most outspoken critics have acknowledged his mastery of the piano as an instrument, but deny his ability within the jazz realm. Some of the motivation for this stand is founded in ethnocentric vigor—after all, how can a Frenchman play jazz, or how can he play it well? This point of view has seemed to me to be somewhat absurd. Peiffer can and does play jazz with warmth and insight and expresses himself with an impressive technical prowess.

Allow me to utilize this review, too, for taking a stand on the matter of "soul."

I am in favor of it, whatever it is. "Peiffer plays well, but he doesn't play with soul," some plebes have been known to say. Without resorting to a metaphysical diagnosis, let me say that I feel that Peiffer's playing is the product of intense emotional involvement with keys of the piano, in terms of his own musical concepts and the decades of jazz tradition he has absorbed. I find "heart" (watch out for these words) in his playing, because I feel he is a part of what he is playing, in emotional and intellectual terms. He plays with honesty, despite any deviations from the accepted playing standards of the jazz lobbyists. There is a maturity inherent in his playing that makes some of the right hand explorers seem like Alice on the Barbary Coast. His playing makes listening a challenge, never a bore.

His opening night sets including an array of standards, including *Somebody Loves Me*, *A Foggy Day*, *You Took Advantage of Me*, and *I Can't Get Started*. In addition, he played several blues and some jazz standards, including *Jordu*.

My apparent defense of his approach to the piano above is not intended to be a blanket acceptance of him as a jazz performer. Rather, it was intended to suggest that such blanket acceptance or denial is foolish and basically unfair. His flaws are evident.

On ballads, he can be delicate, but often submits to a desire to create elaborate, heavy patterns. In expressing emotional climaxes he may resort to percussive devices. Essentially, however, he is inventive in a broad sense, with a desirable capacity for wit. He can create and sustain linear patterns on a sensibly constructed melodic sequence and, thanks to his technical ability, can create intricately woven wholes. He errs at times, runs into obstacles, but when he succeeds his playing is inspired and inspiring.

Audience Reaction: The small audience was reasonably attentive, considering the lure of London House food, and appreciably responsive.

Attitude of Performers: Tired after a long auto ride from the east coast, Peiffer, Andrus, and Beldini managed to keep smiling throughout the evening. Onstand, they seemed eager and worked more as a trio than many so-called "trios" do. Offstand, they were



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quite willing to talk with members of the audience and mixed amiably.

Commercial Potential: Peiffer recently switched from the EmArcy to Decca label. He hopes that on Decca he will be given the opportunity to record at frequent intervals, thereby acquiring more recognition than he has to date from a wider audience. He is a jazz pianist, in his own terms, and plans to concentrate on this field, working clubs and concert dates to enhance his reputation. He has appeared as a classical pianist, in recitals, but does not plan to do so for its own sake. He feels that any classical concert performances must be the product of intensive preparation and he prefers, at this time, to concentrate on a career in jazz.

Summary: Peiffer is a pianist, well aware of the capabilities of the instrument. He has studied the language of jazz piano without becoming a mirrored image of any major pianist. He is a mature musician. With continued experience in the jazz world, working with experienced, fluent jazzmen, he could emerge as one of jazz' outstanding spokesman.

—gold

Charles Mingus Quintet

Personnel: Charles Mingus, leader, bass; Jimmy Knepper, trombone; Shañ Hadi (Curtis Porter), reeds; Horace Parlon, piano; Danny Richmond, drums.

Reviewed: Opening night at the Half Note, New York.

Musical Evaluation: The Mingus group is never less than impressive musically, and very often inspired and inspiring. Mingus' basswork continues to be phenomenal. His control of the instrument and the singing sound he gets out of it are a constant source of excitement.

But the group is up to its leader. Knepper, at this writing only recorded on a Vik collection (*Trombone Scene*), is a virile, probing, often boisterous voice. Hadi is fluid on tenor, and pungent on alto.

Pianist Parlon is something else. He has surmounted a seemingly impossible handicap to become a surprisingly fluent soloist, and a swinging group member. With the use of his right hand limited to two fingers, he carries the bulk of his melodic and rhythmic work with his left hand, filling chords and runs with right hand comping. His style, too, is not limited to below middle C as one might imagine for a predominantly left-handed pianist, but rather includes virtually all of the keyboard. His playing was firm and well-conceived.

Richmond's support on drums is fleet, and dynamically sure.

The Mingus program included a blowing *Take the "A" Train*; a probing *Billy's Bounce*; a lovely *Celia*; and a fierce, episodic *Tia Juana Table Dance*, among others. There was substance in the music, as well as a good deal of humor.

Audience Reaction: Very warm. This was a somewhat nostalgic occasion, combining an opening with an anniversary celebration: Mingus' 15th in jazz. There were fully as many jazzmen in the audience as there were fans, and a huge cake dominated the table surrounding the bandsstand. It

(Continued on Page 53)

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tapes

By Jack Tracy

BENNY GOODMAN'S SEXTET, consisting of seven men, played the Blue Note in Chicago the summer of 1952, and there are still many people around those parts who recall that two-week engagement with a warm satisfaction tinged with awe.

Night after night the group reached a peak of drive, excitement, and musicianship that made that stay one of the real highlights of the Blue Note's 10-year history.

Benny had Terry Gibbs on vibes; Don Elliott doubling mellophone and trumpet and occasionally providing a house-breaking vibes duet with Gibbs; Jimmy Lyon, piano; Red Roberts, guitar; Sid Weiss, bass, and Morey Feld, drums. To the regret of many, Benny played only a couple of dates with the sextet, and never did go near a recording studio with it.

Recently, however, Goodman recalled that on at least one of the nights an engineer from Magnecord came by and set up some microphones to record the combo in a new-fangled process called stereo. The tapes were made, duly filed away, and everyone forgot about them until Goodman this fall remembered they'd been made and asked to hear them.

They were dug up, and so happy was Benny with the results that the firm gave him the master tapes. Goodman says they will be released shortly as a collectors item.

It promises to be an exciting release (perhaps the first in-person jazz stereo date ever done) and one well worth waiting for.

Take it from one who was there.

When the name of Johnny Mercer comes up, I must admit to an overwhelming prejudice. Not only do I think he is one of the greatest lyricists to ever pick up a pen, I also enjoy his informal, ingratiating manner of singing a song. Thus you will excuse me if I rave slightly about a new tape called *Johnny Mercer Sings Just for Fun in Stereo* (Omegatape ST-7019).

Backed by the Paul Smith trio (which consists, naturally, of four men) and the Notables, a solidly in-tune vocal group that is first-rate, Mercer grins and groans his way through 14 items, seven of which are his own tunes. Among those are an excellent *Blues in the Night*, an ebullient *Accentuate the Positive*, and a most charming *Spring, Spring, Spring*. I must confess to a previous disacquaintance with the latter, which has a clever set of lyrics in the *Swinging on a Star* vein. *Love Is Just Around the Corner*, *Them There Eyes*, a swinging *Java Jive*, and *Hear Them Bells* are among the other selections. Solidly recommended.

From the same firm come three other items of much interest—*The Hi-Lo's on Hand in Stereo* (Omegatape ST-7016); *The Art of Pepper* (ST-7020); *Zounds What Sounds* (ST-2021). Backed by Frank Comstock's band, the Hi-Lo's charge with professional competence and zeal through such as *Lulu's Back in Town*; *You Must Have Been a Beautiful Baby*; *Mamselle*; *You Took*

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Advantage of Me; Indian Summer, and All I Do Is Dream of You. I am occasionally dismayed by their use of effects for effects' sake alone, but it's a good group, and one which is captured beautifully in stereo.

The Pepper tape was released first as an LP on Intro Records and contains six tracks—*Holiday Flight; Too Close for Comfort; Webb City; Begin the Beguine; Surfride, and Body and Soul.* Art is in good form and gets driving rhythmic support from Carl Perkins, piano; Ben Tucker, bass, and Chuck Flores, drums. Good sound quality, but you may find you'll want to cut the volume slightly on the right hand speaker Pepper plays into.

Sounds is a tape produced by former *Down Beat* high fidelity columnists, Robert Oakes Jordan and Jim Cunningham. If you are one who likes to hear various strange sounds pouring out of a pair of speakers, you should be properly gratified by this one. There's a section of a revival meeting, a butterfly harp, some bagpipes on parade, a French barrel organ, and even a carillon. The recording is about as realistic as you can get.

On the jazz record review pages of this issue you'll read Ralph J. Gleason's complete review of the Cootie Williams-Rex Stewart challenge issued by Jazztone Society. The session is also in release on stereo on Concert Hall Society (EX-40) and called *Jazz at Stereoville*. The recording job is much superior to their first jazz releases (Jimmy McPartland's *Down the Middle* and a Sam Price item) and the "battle" is made obvious by lining up Stewart, Bud Freeman, and J. C. Higginbotham at the left mike, and Williams, Coleman Hawkins, and Lawrence Brown at the right.

Somewhat of an imbalance is created on the ensembles, but it works well on the solos, the best of which come from Hawkins and Williams.

The explosive Art Blakey and the Jazz Messengers now can be heard binurally on Elektra's tape library (EL 7-8 BN), produced and distributed by Livingston Audio Products. Called simply *The Jazz Messengers*, the tape contains six tracks by Blakey, drums; Bill Hardman, trumpet; Jackie McLean, alto; Sam Dockery, piano, and Spanky DeBrest, bass. Blakey's *Study in Rhythm* will give you excellent opportunity to try out your set's response.

Same label has released *The New York Jazz Quartet Goes Native* (EL 7-7 BN). Herbie Mann, flute; Mat Mathews, accordion; Joe Puma, guitar, and Whitey Mitchell, bass, are joined by bongo drummers Manuel Ramos and Teiji Ito. It's a pleasant enough mixture of American and Latin sounds, with Mann performing exceedingly well.

(All tapes are reviewed on an Ampex 612 tape phonograph, utilizing two Ampex 620 speakers.)

Odd Sight

Boston—At the second annual Jazz for moderns concert, George Shearing said he was glad he wouldn't be around when Al Hibbler comes to Boston's Storyville later this month.

"I get tired of leading that guy on and off the stage," he said.

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BESIDES MUSIC and his wife, Lynn, the most important interest in Bud Shank's life is auto racing.

How this avocation correlates with high fidelity sound reproduction is immediately apparent on the most cursory glance around the studio of his San Fernando Valley home. Scattered in colorful disarray—on shelves, against walls and in boxes—is a goodly selection of LP albums on which are immortally etched the zooms, harrumphs, and assorted snarls of sport car races.

Bud himself is an avid participant in such free-wheeling events. His fire-engine-red Jaguar is a familiar streak along most California racing strips when he is not recording for World-Pacific Records (Pacific Jazz) or dashing to a club gig of an evening.

AT HOME, however, Bud's vectorial velocity is vicariously confined to the long play record. Partly to this end, his high fidelity components are mercilessly exploited.

The well-worked nucleus of Bud's system is a workmanlike and versatile Califone unit model 16VP2-5. This consists of portable turntable and 12-inch speaker. Built into the turntable unit is a small amplifier, hooked up so it can be optionally switched off, enabling records to be played through a larger 10-watt Newcomb. The Newcomb amplifier is housed with a Harman-Kardon AM-FM tuner behind a plain but handsome homemade cabinet constructed of pegboard front and shelves for top and bottom.

On the top shelf, separated from the Califone unit by a Revere tape recorder, is a model T Garrard manual turntable.

"Never felt too much need for a changer before," Shank said, "but now that I have two manual tables I really want one badly. You can't beat the convenience of a changer. Of course, you don't have one hundred percent assurance that the table speed is right on the button; but then if I think it's revolving slower or faster than it should, I play the record on my Califone where I can regulate the speed."

THE TAPE RECORDER, says Shank, is "... a valuable tool for working. Particularly when I'm practicing flute." He waved a hand toward a music stand in the corner on which rested a slim manuscript book titled *24 Exercises for Flute*, and continued "I don't have professional mike equipment or anything, but it's really not necessary for my purposes."

On the floor of the spacious living room, with its California picture window, rests the second speaker in Shank's system. A 12-inch Electrovoice co-axial job, it is housed in an RJ bass-reflex cabinet enclosure. Both the Electrovoice in the living room and the Califone in the studio are connected for simultaneous playing.

His Califone portable unit merits Bud's unqualified praise. "When I'm on the road," he says, "it's just a gas. It packs up into two convenient cases and you can lug it anywhere."

"When the quartet was back east, a salesman for the company came by the club where we were working and



Bud Shank

after one hearing I bought it right away.

"Y'know, Chuck Flores was so gassed

by it that when we got back to Los Angeles, he went out and bought one, too."

HOWEVER, for many recordings Bud finds the Califone amplifier inadequate. "It chops both top and bottom off the sound. But when I want to check sound on a record, I just switch to the bigger amp."

Interested in the rumblings and aural excitement of auto races as he is, Shank considers himself a potential stereophonic tape customer.

"The first stereo tape I'll get," he says with a grin, "is the one they made at the Pomona race some time ago. I'm in that race, you know. That's my Jag you hear—*somewhere* in the middle. Come to think of it," his grin broadening, "it's my favorite record date. Best I was ever on." —*tynan*

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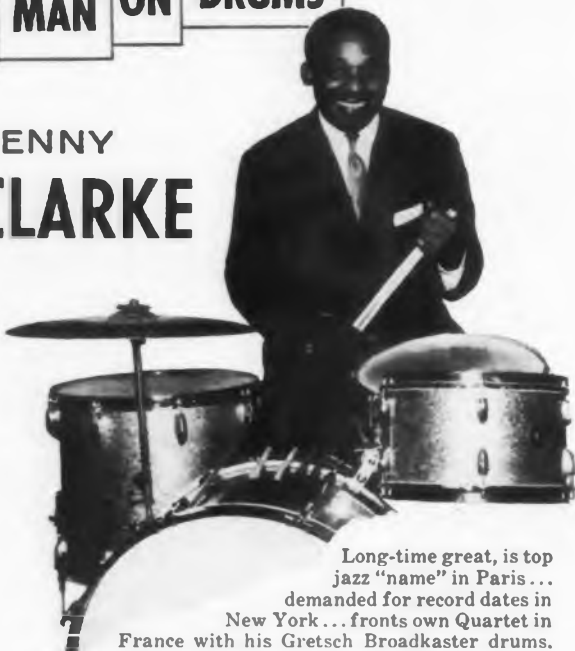
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filmland

By John Tynan

SCREEN SCENE: With shooting completed on Robert Smith's Paramount production of *St. Louis Blues*, things are relatively quiet in the Smithville corner of the Marathon street lot.

"In this business you've got to have the endurance of Rocky Marciano," the producer said woefully. "We started shooting the Handy picture on a three-week schedule. Before we were through everybody was working overtime every night for a month."

He spread his hands eloquently. "Unavoidable, of course. It was simply a question of planning your work to coincide with the outside commitments of the principals. But, ah, there was the rub. When one was free, somebody else had to fly to New York, Chicago, or where-have-you. Pearl Bailey, for example, found herself commuting daily from Las Vegas. Poor Pearl, what a rough schedule. Wonder when she found time to sleep? On the plane, I guess."

WE STROLLED across to one of the soundstages bearing a LP dub of the songs on the *St. Louis* soundtrack.

"Think you'll enjoy this," said Smith, tapping with his forefinger the record envelope. "We all feel pretty satisfied, fulfilled in a sense, with the way the music turned out. Of course, Nelson Riddle is a most talented musician. His scoring is fresh, exciting. And the fellows in the small jazz group came through wonderfully, really injected authenticity into their work."

"Mark," said he to the technician who presided over a well-worn playback machine, "spin this for us, will you?"

We settled down at a table, ignited some tobacco, and listened to the 13 tracks of Handy's songs sung by Nat Cole, Eartha Kitt, Pearl Bailey, Ella Fitzgerald, and Mahalia Jackson.

IT BECAME readily apparent that the oldie, *Careless Love*, was destined to become one of the big hits. Eartha Kitt, in her quavering, antique china voice, first did the number solo; on another track was joined by Cole. (We could almost see the collective gleam in the eyes of an army of hungry a&T men as they hastened to rush through pressing plants a score of *Careless Loves*, variously mangled by their respective record "names.")

Beale Street, too, registered heavily. Both Cole and Fitzgerald accorded the old melody treatment in keeping with their distinctive styles. Ella's sounded more convincing. We silently predicted a single of the song on the Verve label.

When the playback was done we wonderingly inquired, "But where's Cab Calloway? Doesn't he get to sing even one number?"

"Cab's role," came the reply, "is strictly character. He's the unscrupulous saloonkeeper who cheats Handy out of his rights to a great song by slipping him \$50 to tide Will over lean times."

"*St. Louis Blues* is not straight biography, but we tried to make it believable. Will Handy never did write

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a song to commemorate his being gypped, I guess."

The Academy of Motion Picture Arts and Sciences has taken another step in streamlining its procedures for determining Oscar winners. Among the categories revamped by the Board of Governors is the music classification. In previous years awards for music achievement in motion pictures were divided into three classifications: "Best scoring of a musical picture;" "Best music score of a dramatic or comedy picture;" "Best song first used in an eligible picture." Until the Board decides to make public its decisions, readers may amuse themselves with their own revisions of established practice. How about helping out the harried Academy? If you have any improvements to suggest, let's hear from you.

Film Review

Jamboree (Warner Brothers) is a show biz boy-meets-girl, boy-loses-girl, boy-gets-girl film, spiced with the appearance of more than a dozen disc jockeys and record artists from the rock 'n' roll field.

Count Basie's band makes a brief appearance in the climactic scene, set at the annual Music Operators of America convention, at which several of the rock 'n' rollers are also presented. Joe Williams has a tune with the Basie band, and the whole band plays a half chorus of *One O'Clock Jump*.

Basically, the story weaves around Honey Wynn (Freda Holloway) and Pete Porter (Paul Carr), who become a singing team and sweep the country. Through the machinations of Pete's manager, played by Kay Medford, and her ex-husband (who is Honey's manager), played by Robert Pastene, the singing duo breaks up. Pete goes on to fame and a European tour, while Honey flops on single after single.

Meanwhile, a teletthon with some rock 'n' roll people is rung in, more rock 'n' rollers appear at the various European spots where Pete is playing, and disc jockeys meet the couple, as well as each, all through the picture.

Among the groups and soloists in the picture are the Four Coins, Carl Perkins, Jimmy Bowen, Buddy Knox, and many more, one of whom was a left-handed guitarist.

Miss Holloway, a quite pretty girl, sings with a voice and inflection quite like Teresa Brewer, but with a good deal of her own sound. Carr's voice is low and soft-edged. Both were rather wooden in their roles.

On the whole, the film is rather bland. It sets up the one-shot appearances by the contributing artists in recording studios, TV shorts, stage presentations, and weaves the thin love story through.

If the contributing groups and soloists are as popular with the teenagers as the record sales figures indicate, it should be easy sledding for the picture. Jazz fans will have to sit through a seemingly endless succession of guitarists and vocal quartets for brief glimpses of Basie, and a bit of background music by the band running behind dialogue.

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By George Hoefler

DRUMMER BABY DODDS once told the writer his fondest memory of "river-boat days" was the beautiful sound made by the mellophone, as played by Dave Jones, out on the open river. The band that included Jones and Dodds, as well as young Louis Armstrong, was under the direction of the late Fate Marable and came up the Mississippi on the *S.S. Sidney* in 1918.

The mellophone is a rare musical instrument that you won't find defined in the dictionary. The word "mellophone" is a synonym for tenor horn or tenor cornophone. This brass "vocal horn" was invented by Besson of France around 1900 and belongs to the sax horn and flugelhorn family. It uses a cup-shaped mouthpiece and was designed to resemble a French horn.

Don Elliott, modern all-around musician, and Dick Cary, Dixieland jazz pianist, both seem to get considerable satisfaction from their work on the mellophone. The only other musician who comes to mind is jazz pioneer Dudley Fosdick, who passed away with a sudden heart attack last June in New York City. Dudley Fosdick belonged to the Red Nichols-Miff Mole recording group of the mid '20s.

MELLOPHONIST FOSDICK was born in 1902 at Liberty, Ind., a small town near the Ohio border and a few miles south of Richmond, where Genett Records were made. His brother Gene was also a musician, and Dudley's first recordings were made with Gene Fosdick's Hoosiers. The band was actually the Original Memphis Five of the early '20s, with Gene and Dudley added. Gene for many years has conducted a successful furniture business back in Liberty, but Dudley has been a lifelong musician.

Dudley was educated at Northwestern university and Columbia university, and it was probably while in New York attending Columbia that he first started to play with the Nichols crowd. Around 1923, Red got his first chance to organize and lead his own band at the Pelham Health inn which, according to Woody Backensto, included Joe Venuti and mellophonist Fosdick.

A short time later Fosdick joined an early Ted Weems band and recorded with them. One of Dudley's close personal friends George W. Kay advised that on Weem's *Big Boy* (Victor) Fosdick takes a chorus with his big bell in a hat and derived a peculiar "buzzy" effect that caused quite a stir among musicians around New York in 1924.

He did quite a lot of recording during 1928-'29 with Red Nichols Pennies, orchestra, and miscellaneous band titles, as well as with Miff Mole's Mollers and the Louisiana Rhythm Kings. He also made one date with the Ben Pollack boys including McPartland, Eddie Lang, Harry Goodman, and Ben himself. This was the Irving Mills Hotsy Totsy Gang Brunswick of *Diga Diga Doo*.

During recent years Fosdick has played in radio studios, maintained his own studio at Carnegie hall, and was director, department of modern music, Roerich Academy of Arts.

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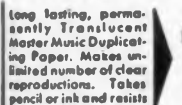
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(Continued from Page 12)

Sunday sessions from 3:30 to 7 p.m. Nov. 17, with \$1 admission and no minimum . . . Julian (Cannonball) Adderley joined Miles Davis on the Music for Moderns tour in Chicago . . . Victor will release the quartet records cut by Tony Scott in Sweden, and which Scott terms "the best things I've ever done." . . . Red Rodney, Oscar Pettiford, and Sahib Shihab with rhythm section at the Five Spot for two early November weeks . . . Teo Macero and his compositions were presented at Carnegie recital hall Nov. 9, with Lou Mucci, Art Farmer, Eddie Bert, Don Butterfield, Tony Cascella, Jerry Segal, Addison Farmer, Cal Lampley, and Bob Hammer among participants.

Chicago

JAZZ, CHICAGO-STYLE: The unique sounds and fury of Slim Gaillard and cohorts, plus the bopish sounds of Leon Sash's quartet, are filling the Blue Note . . . Mary Lou Williams and Oscar Pettiford will head the groups at the Note beginning Dec. 11, with Duke Ellington returning Dec. 20 for two weeks. Carmen McRae and Max Roach are set to begin 1958 at the Note, opening Jan. 2 for two weeks . . . Dorothy Donegan is treating the piano with ambivalence at the London House. She'll be followed, on Jan. 1 by Ralph Sutton, who remembers how jazz piano was played way back when. Jonah Jones' group succeeds Sutton and will be in complete control until Carmen Cavallaro begins improvising at the London House on Feb. 19 for four weeks. Ed Higgins trio continues on Monday and Tuesday at the London House.

Sylvia Syms and Gene Baylos are at Mister Kelly's. On Dec. 9 the inimitable Mort Sahl, an unfriendly philosopher, and singer Helen Merrill arrive at Kelly's for a two-week stay. Sahl continues, for two more weeks, with singer Teddi King, who opens Dec. 23. Comic George Mattson and the singing Smith Twins will be at Kelly's for four weeks, beginning Jan. 6. Dick Marx and Johnny Frigo recently celebrated their first anniversary as Kelly's Monday-Tuesday regular instrumental group. Drummer Jerry Slosberg has joined them to make it a threesome . . . Georg Brunis and his Dixieland coworkers are filling the Preview lounge . . . Dixieland continues to rule, too, at the Red Arrow in Stickney, the 1111 club on Bryn Mawr, and Jazz Ltd. . . . Louis Jordan is winding up a two week stay at Robert's . . . The MJT Plus Three, two horns and rhythm section, are at the Sutherland lounge . . . Ramsey Lewis' trio is at the Cloister Inn Friday through Tuesday. The group recently cut its second Argo LP. Pat Moran's quartet, with Bev Kelly on vocals, is at the Cloister on a Wednesday through Sunday basis.

Gene Esposito's trio and singer Lee Loving continue at Chinaco's for Sunday afternoon (4 to 9 p.m.) sessions . . . Eddie Baker, on Monday and Tuesday, and Bill Huff, on duty the rest of the week, occupy the Easy Street piano . . . Eddie Petan's trio is at the Unique lounge . . . The northside Scene has



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removed a wall or two and expanded its seating capacity. **Sandy Mosse** and **Eddie Higgins** are among the jazzmen featured on weekends.

GIRL SINGER DEPT.: **Helen Merrill** is set to cut an **At Mister Kelly's LP** during her upcoming stay at that club . . . **Carol Coleman**, one of **Duluth's** gifts to music, has joined the staff of **WBBM**, the **CBS** outlet here . . . **Shirley Forwood**, who opened at the southwest side's **Casino Cafe of Tomorrow** recently, recorded a single for **Fraternity**, coupling **Take My Heart** and **Two Ways**.

ADDED NOTES: **Jerry Lewis**, fresh from his most recent assault on the television audience, arrives at the **Chez Paree** on **Dec. 3** . . . **Anne Jeffreys** and husband **Bob Sterling** are heading the **Empire** room bill; they opened **Nov.**

27 for a four week stay . . . **Robert Clary** is at the **Black Orchid**, with **Johnny Mathis** and **Irwin Corey** following for nine days on **Dec. 3**. Plans for a **Lili St. Cyr-Herb Jefferies** booking at the **Orchid** were postponed indefinitely, with **Joey Bishop** being set for the **Dec. 27**, two-week slot . . . **Mary O'Hara** is at the **Gate of Horn** . . . **Dan Belloc** and band continues on **Sunday** evenings at the **Crystal ballroom** of the **Edgewater Beach** hotel.

Hollywood

JAZZNOTES: Here's a note to the character who called **Local 47** with the slanderous charge that drummer **Roy Harte** intended charging the public admission to his planned monthly sessions at **Drum City**: You may have scotched the scene for a while, **dad, BUT . . .**

everybody knows who you are!

Bobby Brookmeyer is expected on the coast with his new quintet in the near future . . . **Marvin Jenkins**, tenor, is leading a wailing quartet at the **Spigot** in **Santa Barbara**. Personnel on the already two-month-old gig is **Sid Levy**, alto; **Dick Brandt**, bass, and **Stan Popper**, drums.

NITERY NOTES: The **Sunset Strip** came back to life this month, with **Ella Fitzgerald** at the **Mocambo**, the **Mary Kaye** trio and **Dave Pell** octet at the **Crescendo**, and **Frances Faye** plus **Shelly Manne's Men** upstairs at the **Interlude**.

Maynard Sloate brought the **Red Norvo** trio plus comic **Joey Carter** to his new **Avant Garde**. Illness cut short **Billie Holiday's** stay at the **steakery**. Sloate has innovated a **Tuesday** eve program called **B. Mitchell Reed's Record Night**, in a tie-in with local disceries. First to be featured was **Mode's Doris Drew** and the **Marty Paich** group.

The **Eastern Jazz** quartet, led by vibist **Walt Dickerson**, has found a weekend haven at the **Club Cosmo** on **Adams** at **Western** . . . **Mel Torme** is currently at the **Crescendo** . . . **Jerry Mandel** moved into the piano chair with **T. Riley's Inn-Keepers** at the **Hermosa Inn**. The **Inn-mates** play offnights (Mondays) at the **Beverly Cavern** . . . **Billy Daniels** bows at **Frank Sennes' Moulin Rouge** **Dec. 3** for three weeks, followed by **Vic Damone** on Christmas night. **Sammy Davis** opens in the **Sunset Cave** sometime in **February**.

Here's a sample of weekend fare offered at the east **L. A.** **Digger** during **November**: **Joe Maini** and **Jack Sheldon**, **Nov. 8** and **9**; **Red Mitchell** and **Harold Land**, **15** and **16**; **Long Beach State college's Jazz Contemporaries**, **22** and **23**, and **Jimmy Rowles** the **29th** and **30th** . . . At **Happy Koomer's 400** club, the **Rosy McHargue** band includes two-beaters **Bill Dods**, piano/tuba; **Chuck Wilson**, trombone; **Spencer Quinn**, trumpet/banjo; **McHargue**, clarinet/piano/bass/harmonica, and a drummer called **Eugene O'Neill**. After all those weird doubles, who cares?

Trombone stalwart **Robbie Robinson** with **Eddie Bergman's Statler Terrace** room ork lends a **TD-like** aura to those danceable ballads he's featured on.

WAXED NOTES: **Elmo Hope** is cutting an album for **World-Pacific** (**Pacific Jazz**) with **Rolf Ericson**, trumpet; **Harold Land**, tenor; **Leroy Vinnegar**, bass, and drummer **Frank Butler**. Hope is doing all the writing . . . **Verve's** just-waxed **Tribute to Benny Goodman**, under the natural leadership of **Buddy DeFranco**, also includes **Georgie Auld**, tenor; **Don Fagerquist**, trumpet; **Larry Bunker** and **Victor Feldman**, vibes; **Carl Perkins**, piano; **Leroy Vinnegar**, bass, and **Stan Levey-Bob Neel**, drums. Similar lineup under **DeFranco** also cut a **Tribute to Artie Shaw**. Next week **Tony Scott**? . . . **Mode** is recording a date led by pianist **Ronnie Ball** which includes tenor man **Warne Marsh**; **Rolf Ericson**, trumpet; **Red Mitchell**, bass; **Don Overberg**, guitar, and **Stan Levey**, drums . . . **Rich Vaughan's HI-FI Records**, known hitherto as primarily an organ label, has released **Jazz Erotica**, with **Richie Kamuca**, tenor; **Conte Can-**

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doli and Ed Leddy, trumpets; Bill Hol-
 man, baritone; Monty Budwig, bass;
 Vince Guaraldi, piano, and Stan Levey,
 drums.

San Francisco

Brew Moore and trumpeter Dickie
 Mills took a band into the Jazz Show-
 case on Market St. in early November,
 splitting sets with a traditional group
 led by trumpeter Bob Hodes and fea-
 turing trombonist Bill Bardin and
 drummer Bill Dart . . . Irving Granz
 brings Ella Fitzgerald, Gerry Mulligan,
 Dave Brubeck, and Cal Tjader in for a
 concert Nov. 30 . . . Pianist Burt Bales
 brought Marty Marsala's Dixiecrew to
 Caramel for a concert Nov. 17 with blues
 singer Jesse Fuller as guest . . . Pianist
 Don Ewell did a series of live concert
 broadcasts for Phil Elwood and FM
 station KPFA.

—ralph j. gleason

Washington, D.C.

Billy Johnson, local children's show
 TV personality, took a big band into
 the Cairo hotel for Friday night dances.
 The book is by Jazzmen Bill Potts and
 Eddie Dimond, and the band is laced
 with such locally based musicians as
 Earl and Rob Swope and Jack Nimitz.
 Buddy Kowell's mambo band is playing
 the same spot Saturday nights . . .
 Dick Haymes drew very well in a late
 October week at the Lotus, making the
 club's bow in big-name acts . . . Horace
 Silver and his trio preached for a week
 at the 2011 club in the Dunbar hotel
 . . . The Merryland club gave up jazz
 and followed the almost universal
 nitery trend here to strippers . . .
 Angelo Tompros, a Getzian tenorman,
 joined Charlie Byrd's trio at the Show-
 boat . . . There is no truth to the
 rumor that Ezra Pound will leave St.
 Elizabeth's hospital here to read his
 poetry with Will Alger's Salt City Five
 at the Bayou.

—paul sampson

Toronto

The Town Tavern booked Moe Koff-
 man, Bud Freeman, and Billy Taylor
 in recent weeks . . . Fran Warren
 worked the Imperial room for an ex-
 tended engagement . . . The popular
 Jack Kane Summertime '57 TV show
 featuring a big swinging studio band
 recently started its winter series under
 the title of Music Makers '58 . . . Phil
 MacKellar presented his annual Jazz
 for Moderns at Massey Hall in Novem-
 ber . . . The Traditional Jazz club of
 Toronto gave a successful concert fea-
 turing Mike White at the Museum
 theater also in November . . . The
 Famous Door has discontinued its jazz
 policy. This leaves only one club book-
 ing jazz regularly.

—roger leather

Mingus Review

(Continued from Page 42)

was apparent, from the attention the
 group received in this small, cheery
 room, that the music was getting across.
 A tribute printed in the *Village Voice*
 newspaper was read, and Jean Shep-
 herd was on hand to improvise verbally
 on the theme, *The Clown*, as in the
 recent Mingus Atlantic LP.

Attitude of Performers: Mingus, par-
 ticularly, was enthused because Half
 Note owner Mike Canterino eventually
 hopes to install poets in an experiment
 similar to those conducted in San

December 12, 1957

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A MILLION THANKS TO ALL THE MUSICIANS WHO DONATED THEIR TIME AND TALENT IN THE RECENT WEATHER KING PLASTIC HEAD MARATHON AT DRUM CITY IN HOLLYWOOD.

Remo & Roy

Francisco. The bassist also apparently enjoyed the confines of the room, which permit the band to be heard without amplification (although it was available) in any corner.

As usual, Charlie was witty and personable as MC.

Commercial Potential: The group swings, there's no doubting that. In Knepper, Mingus has one of the budding new voices on trombone. In the group he has a well-knit quintet of musicians who mostly succeed in what they attempt. The balance of the set caught included the experimental, the blowing pieces, a ballad, a standard; and some superb solo work.

Summary: The Mingus quintet, through recordings, should be a pre-sold product to those familiar with it. There is much, too, for those who haven't yet heard it or who have shied away because it might be far out. There is no denying musicianship and stimulation. This group doesn't stand still.

—dom

Special Training

(Continued from Page 19)

try and art, yet the cultural approach to music education generally chooses to ignore this important form of American music—the only *real* American music.

The professorial pedagogue who sarcastically views all jazz as "inconsequential" and "banal" should look more closely at his own curriculum which includes a study of troubadour-trouvere chansons and "goliard" songs of the Middle Ages. It is a well known fact that goliard texts are frequently too obscene to print, yet these "compositions" are dignified with a place in music history courses while the only idiomatic American contribution, jazz, is totally ignored.

No serious student should be misled by the shallow observations of music "critics" who regard jazz as being of no consequence to the music of our time. Remember that Brahms, in his day, was termed "an incomprehensible terror (!), a self-inflated mediocrity"; and Wagner was called "a man of no talent," his Lohengrin referred to as "an incoherent mass of rubbish, with no more real pretension to be called music than the jangling and clashing of gongs."

The inescapable fact is that a large percentage of the money earned in professional music is earned in the field of jazz, and the study of this idiom must eventually be recognized as absolutely essential to the curriculum of every open-minded and progressive school.

A scholarly background in the liberal arts field is undoubtedly of value to many, but to the student contemplating a career as a professional musician, professional training is vital. Let the career-minded music student first determine his ultimate goal and then undertake the type of training—cultural or professional—which will lead him most directly to it.

Plastic Heads

(Continued from Page 21)

were experimenting with plastic. Many have tried through the years. Recently, however, everybody in the drum field has been working to develop a head that would sound right on a drum, yet not have the weaknesses of calfskin. At one time, some experimenters tried making heads out of thin sheets of brass tacked to a wood hoop. They've tried all kinds of fabrics. They treated material with a plastic 'dope' which chipped off after striking; tried impregnating a calf head with a water repellent, which reduced the sound properties. These attempts all failed."

PRINCIPAL FAULT of hide heads, according to Remo, is its inability to hold up under extremes of temperature. His Weather King innovation, he claims, is specially processed to stand heat up to 350 degrees Fahrenheit and cold to 60 degrees below zero, yet will absorb no moisture.

When one is about to market a new product, merchandising plans don't mean very much until the product has been thoroughly tested. Satisfied with the sound of his head, Belli next gave it the climate treatment. In this, geography was on his side.

"It's a darn good thing to have desert, ocean, and mountains all within 30 minutes ride from the factory," he smiled. "We just took the heads everywhere; tried to break or crack them under dampness and heat. We kept perfecting them until we felt they could stand any extreme in climate."

Testing under actual working conditions also was extensive. Belli gave samples to Hollywood's top percussionists, including his partner, NBC drummer and Kenton veteran Roy Harte, for studio and night club use.

BY FAR THE MOST spectacular test, however, was brought to a successful conclusion in mid-October when, after 101 hours of continuous playing by the widest variety of drummers imaginable, the heads on a complete set of drums were still in excellent condition.

This marathon was not without its publicity value as well. Roy Harte conceived the stunt and started the proceedings himself on the floor of Drum City on Santa Monica boulevard. Within hours other musicians — saxmen, trumpeters, bassists, etc.—stopped by with their instruments and lent moral and musical support to whatever drummer happened to be playing. For four nights (and mornings) in succession many of the city's top jazzmen participated in probably the strangest and most public jam session ever to rock Hollywood.

"What started out to be an experiment," grins Harte, "became the scene of some of the best jazz to be played in this town in years. It gave the musicians a chance to blow, and everyone had a ball. As a result," he continued,

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(Classified continued on Page 56)

"I'm now holding all-night sessions in the drum shop the first Wednesday of every month. Sort of a 'Drum City Jazz Club' where the guys can really wail for as long as they want."

Connected with the merchandising end of the music business (as were Belli and Harte through their joint ownership of Drum City) the two drummers quickly saw unlimited sales potential for the plastic head, immediately financed its mass production and, before you can slap a cymbal, found themselves up to the ears in a new business.

BELLI SAYS his involvement in the manufacture of plastic drum heads came about by happy accident.

"I was making an unusual room divider for my home, using different sized drum hoops covered with this plastic material I'd discovered," he explained. "The workshop at Drum City was the most convenient place to work on it, so I brought the plastic down there and began tacking it to the hoops.

"One day Roy and I decided to try it on a drum just for kicks. The sound quality amazed us; we began thinking... To see just how practicable our idea was, we made up a few heads in the same fashion and tried them under actual playing conditions. That did it. They seemed to work out fine, so we decided to go into business."

The Weather King head as finally developed is a far cry from those early models. Chiefly responsible for the secret bonding process which, claims Belli, cannot be duplicated by any other firm, is chemist Sam Muchnick, for 10 years associated with the Franklin Institute in Philadelphia, Pa.

This bonding process is the key to the head's successful manufacture. Belli disclaims the ability of his competitors to match it, displays samples of plastic heads made by other companies as evidence that tacking plastic to a wood hoop is not the answer.

—lyman

Mel Lewis

(Continued from Page 22)

read well." Then, with a smile, "And so much money you can make, too."

One of Mel's prime ambitions is to head his own small group. For an almost comically brief period he did have his own quintet in Hollywood. But he organized it at the very worst time, business wise—when the jazz slump had set in and even established groups were scuffling. The Mel Lewis quintet played exactly two engagements—one night and one afternoon at Zucca's Cottage in Pasadena. At the close of the night engagement, for example, the entire audience consisted of one waitress, Pasadena jazz columnist George Laine, and the writer! But Mel's quintet swung hard to the very end.

Personnel of that brave little group comprised Pepper Adams, baritone; Lee Katzman, trumpet; Ernest Craw-

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ford, piano; Red Kelly, bass, and Mel on drums. Writing was done by Detroit pianist Barry Harris, Adams, Katzman, and various other Detroit musicians whose charts were in Adam's possession.

Out of that brief, if swinging, alliance, however, came three record dates, the San Francisco Jazz LP and albums made under Adams' name for Pacific Jazz and Mode.

What with his new Mode contract ("I dig Red Clyde. He's a groovy a&r man. Always tells me, 'Wail, Mel. Do what you want'—even on commercial dates,") a new San Fernando Valley home, his wife Doris and daughters Anita, 4, and Laurie, 1, Mel feels pretty well set in his professional standing and his home life.

"After all," he says with a shrug, "I've been on the road since I was 17—that's a straight 10 years. Now it's good to sit down and stay home."

Mort Sahl

(Continued from Page 25)

ago. Sahl said he was in Greenwich Village coffee house with some people and was introduced to Abel:

"I asked Col. Abel, 'What do you do?' He said, 'I'm a Russian spy.'"

"I said, 'All right, if you're not working, you don't have to justify yourself here.' He said, 'Do you have any objections to my being a Russian spy?'"

"He asked me what I did, and I told him I was with a theater group across the street. Later on, when I left, he said, 'I hope you make it as an actor.' And I said to him, 'I hope you make it in espionage.' And I see he did."

SAHL ALWAYS seems to have something to say about sports cars, which he calls "the weapons of prestige in our modern society."

On English sports cars: "Britain! Such good taste! Leather seats . . . tool kit lined in velveteen . . . instructional manual by T. S. Eliot . . ."

On sports car enthusiasts: "When your car rolls, and they come to get you out, you're supposed to say, 'Never mind me! Write to Munich for a grille!'"

On General Motors: "They got lawyers like other people got ants . . . They may become vindictive and cut the government off without a cent."

On the Twentieth Century-Fox version of *The Sun Also Rises*: "Dulles called the U.N. impotent. He can use that word now, since Zanuck made that picture."

On movies: "Let's remember the neighborhood exhibitor—the link between artist and society."

His characterization of the *Mickey Mouse Club* theme song: "A very primitive, ritualistic tribute to this rodent . . ."

Toward the end of an evening: "Let's see . . . are there any groups we haven't offended yet?"

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

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B Flat Inst. Ritchie Court, By Bill Russo

mf

mf

A

mf

B

p

C

p

D

p

E

p

F

p

G

p

H

p

OPTIONAL

FINE Solo again (p)..... SOLOS (USE CHOICES OF THIS PART) || D.S. al FINE

E Flat Inst. Ritchie Court, By Bill Russo

mf

BARITONE

A

mf

B

p

C

p

D

p

E

p

F

p

G

p

H

p

I

p

FINE Solo again (p)..... SOLOS (USE CHOICES OF THIS PART) || D.S. al FINE

88 Trombone Ritchie Court, By Bill Russo

Handwritten musical score for Trombone. The score consists of 12 staves. The first six staves are for the Trombone part, and the last six are for the Piano/Grand staff. The music is in 4/4 time and features complex rhythmic patterns and articulation. The piece concludes with a 'FINE' marking and a 'SOLOS' section for the Trombone.

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Piano-Gr. Ritchie Court, By Bill Russo

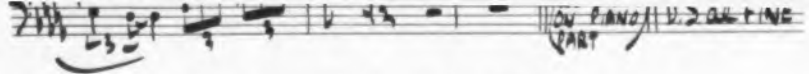
Handwritten musical score for Piano-Grand. The score consists of 12 staves. The first six staves are for the Piano/Grand staff, and the last six are for the Trombone part. The music is in 4/4 time and includes a 'FINE' marking and a 'SOLOS' section for the Trombone. Chord progressions are written below the Trombone staves.

Chord Progressions:

- Staff 7: C7(b9) Ebm7 G7(b9) Bbm7
- Staff 8: C7(b9) Ebm7 F7(b9) A7 Bbm7
- Staff 9: A7 Bbm7
- Staff 10: Bbm7 F7 Bbm7 C7(b9) F7(b9) Bb7(#9)
- Staff 11: Ebm7 C7 Fm7 G7(b9) Cm7(b9) F7(b9) Cm7 F7 Bbm7
- Staff 12: D7 G7 C7 Ebm7 F7(b9) Cm7(b9) F7 Bbm7

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Down Beat



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Bass Ritchie Court, By Bill Russo

5 *Alz.* SOLO

A

B

C SOLO

(b) FINE

SOLOS (USE CHORDS OF PIANO PART)

D.S. al FINE

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D.S. al FINE

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Drums Ritchie Court, By Bill Russo

BRUSHES ON HI-HAT

4

4

4

5

6

6

FINE

SOLOS (BRUSHES ON SNARE DRUM)

D.S. al FINE

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Modesto: Bob Heines, KRRE, AM, FM-970, 103.3, *Town Clock* (M-F 6 am-noon), *Jazz Gallery* (F 10:30-11 pm)

Monterey: Johnny Adams, KIDD-630, *Jazz at Midnight* (M-Sat. mid-2 am); Jimmy Lyons, KDON-1440, *Discapades* (M-Sat. 3:30-6 pm)
Sacramento: Glenn Edward Churches, KCRA, AM, FM-1320, 96.1, *Jazz, Rhythm and Blues* (nightly 10:16-11:30 pm, Sat. 10-11:30 pm) Glenn Churches Show (Sat. 8:30-10 am)
San Francisco: John Hardy, KSAN-1450, *Showcase of Jazz* (M, W, F, Sat. 2-5 pm); Jimmy Lyons, KGO, AM, FM-810, 103.7, *Discapades* (Tu-Sat. mid-2 am)
San Jose: Bob Custer, KL0L-1170, *Custer's Jazz* (M-Sat. 11 pm-mid.)
San Mateo: Cliff Johnson, KVSM-1050, *Strictly From Dixie* (Sun. 4:30-5:30 pm)
Santa Monica: Frank Evans, KDAY-1580, *Frank Evans Show* (daily 6-9:30 am, Sun. 8-10 am)
Stockton: Bob Christopher, KCVN, AM, FM-660, 91.3, *Something Cool* (AM) (Sun, Tu, W, Th 7:30-8 pm) *Rainbow in Sound* (F. 9:30 pm)
Ventura: Frank Heines, KVEN-1450, *House of Haines-Jigger of Jazz* (M-F 10:30 pm-mid.)

COLORADO Boulder: Johnny Wilcox, KBOL-1490, *The Listening Post* (M-F 10:15-mid.)
Denver: Bill Davis, KTLN-1280, *Cool Bill Davis Show* (M-Sat. 8-10 pm)

CONNECTICUT Bridgeport: Rocky Clark, WICC-600, *Rock 'n' Rhythm* (Sun. 4-9:30 am, Sun. 8-10 am)
Hartford: Mike Lewis, WPOP-1410, *Modern Sounds/Lessons of Large* (M-F 8:30-10 pm)
New Haven: Tiny Markle, WAVZ-1300, *Tiny Markle Show* (M-F 3-7 pm)

DELAWARE Wilmington: Mitch Thomas, WILM-1450, *Mitch Thomas Show* (M-Sat. mid-1:30 am)

WASHINGTON, D.C.: Willis Conover, *Voice of America*-13, 16, 19, 25, 31, 41 meterbands, also in Europe, 1734 meters long wave at 2300 GMT, *Music USA* (M-F 0100, 0300, 0500, 1000, 1200, 1400, 1600, 1900, 2100, 2200, 2400-Greenwich Mean Time); Felix Grant, WMAL-630, *Felix Grant Show* (M-F 8-9 pm); Paul Sampson, WGMG, AM, FM-570, 103.5, *Jazz in Review* (Sat.) 11 pm-mid.; Walt Kraemer, WASH-FM-97.1, *Jazz Goes Hi-Fi* (Sat. 10-12 pm)

FLORIDA West Palm Beach: Art Dunklin, WJNO-1230, *Art Dunklin's Open House* (W, Th, 10-11 pm) *Uncle Dunklin's Record Room* (F 12:05-12m); Geoff Edwards, WEAT-850, *Geoff Edwards Show* (M-Sat. 6-9 am), *Geoffs' Grozzo* (M-Sat. 6-8 pm), George Simpson, WJNO-1230, *1230 Jazz Club/Jazz Workshop* (M-F 11:30 pm-1 am)

GEORGIA Atlanta: Jack Gibson, WERD-860, *The Sound* (M-Sat. 6:30-7:30 pm)

ILLINOIS Chicago: Bob Bradford, WCLM-FM-101.9, *Jazz Personalized* (nightly 10-mid.); Dick Buckley, WNIJ-FM-97.1, *Waxing Hoax and Cool* (M-F 7-9 pm); Ron Whitely, WSEL-FM-104.3, *Gems of Jazz* (M-F 11 pm-mid.)
Decatur: Jimm Seaney, WZJ-1050, *Jimm Seaney Show* (M-F 4:5-30 pm)
Springfield: Don Squires, WCVS-1450, *Jazz in the Key of "D"* (M-11 mid.)
Quincy: Bill Wegman, WGEM-1440, *Night Watchman* (nightly 11 pm-mid.)

INDIANA Fort Wayne: Bob Martz, WGL-1250, *Bob Martz Show* (Th, F, Sat. 10:30-mid., Sun. 9:30-mid)

MISSOURI St. Louis: Chuck Norman, KSTL-690, *Chuck Norman Show* (M-F 3:5-5:30 pm)

NEVADA Reno: Frankie Ray, KOLQ-920, *Two for the Show* (Sat. 2-5 pm), *Sunday Carousel* (Sun. 9 am-1 pm)

NEW MEXICO Albuquerque: Bill Previtti, KGGM-610, *Bill Previtti's Music and Sports* (M-F 2:30-5:30 pm)

NEW YORK Albany: Leo McDevitt, WOKO-1460, *Sound in the Night* (F-Sat. 11 pm-1 am)
Binghamton: Jack Morse, WINR-680, *Nite Club* (M-Sat. 11:25-2:30 am) *Strictly Jazz* (M-F 7:05-7:30 pm)
Buffalo: Jimmy Lyons, WXRA-1080, *Lyons Den* (Sat. 2-4:15 pm)
Glens Falls: Robert E. Middleton, WWSC-1450, *Jazz Corner* (M-F 7:15-7:30 pm)
Little Falls: Walt Gaines, WLFH-1230, *Party Line* (M-Sat. 10 am-noon); WLFH-1230, *Bandstand* (M-Sat. 1-4 pm)
New Rochelle: Mort Fega, WNRC, AM, FM-1460, 93.5, *Jazz Unlimited* (Sat. noon-3 pm)
New York City: Gene Feehan, WFUV-FM-90.7, *Adventures in Modern Music* (Th. 9-10 pm); Ted Lawrence, WABC, *Man About Music* (M-F 2:30-4:30 pm); Guy Wallace, Tommy Reynolds, WDR-710, *Bandstand USA* (Sat. 8-10 pm); John S. Wilson, WOXR, AM, FM-1560, 96.3, *The World of Jazz* (M. 9:05-9:35 am)

LOUISIANA Baton Rouge: Ray Meaders, WXOK-1260, *The Diggie Doo Show* (M-Sat. 2-5 pm), *Modern Music* (Sun. 4:30-6:30 pm)
New Orleans: Dick Martin, WWL-870, *Moonglow with Martin* (M-F 12:05-2 am, Sat. 12:05-1 am)

MARYLAND Baltimore: Kelson Fisher, WSDI-1010, *Swing Party* (M-Sat. 6 pm)

MASSACHUSETTS Boston: Norm Nathan, WHDH-850, *Sounds in the Night* (Mid-5:30 am); The Rev. N. J. O'Connor, G.S.P., WGBH-FM, TV, WBUR-FM, *Jazz Anthology*, *Jazz Trends*, *Jazz TV* (Sat. 5:30-6:30 pm, Th. 8:30-10 pm, F. 5:30-6:30 pm)
Cambridge: Greg Dickerson, WHRB-FM-107.1, *Jazz Entree* (M-F 5:10-6 pm), Bruce Weisman, *Jazz '57* (M 7:10-7:40 pm), Reilly Atkinson, *Jazz Workshop* (Tu. 3:10-8 pm), Fred Stear, *Biography in Jazz* (Th. 7:10-8 pm), *Jazz Steamboat* (F 7:10-7:40), *Accent on Jazz* (Sat. 7-7:30 pm)
North Adams: Dave Kirkpatrick, WMNE-1230, *Record Rock* (M-F 7-9:30 pm)
Pittsfield: David R. Kidd, WBRK-1340, *The Story of Jazz* (M, W, F. 9:05-9:30 pm)
Springfield: Jack Frost, WSPR-1270, *The Jack Frost Show* (M-Sat. 7:30-11 pm), Joe Scalia, WMAS, AM, FM-1450, 94.7, *Society in Jazz* (M, W, Sat. 11:10-mid) *Jazz* (M, W, F. 9:05-9:30 pm)
West Yarmouth: Dan Serpico, WUCB, AM, FM-1240, 94.3, *Dan's Den, Music on the Upbeat* (Sat. 4-6 pm, 8-11 pm)

MICHIGAN Detroit: Dick Drury, WBRB-1430, *Dick Drury Show* (M-Sat. 2:30-7 pm); Kenn Bradley, CKLW-800, *Sleepwalkers' Serenade* (Tu-Sat. 12:05-1:30 am); Ron Knowles, CKLW, AM, FM-800, 93.9, *Music After Midnight* (Sun. 12:05-1:30 am); George White, WCHB-1440, *The George White Show* (M-Sat. 1-2 pm)
Flint: Fred Garrett, WAMM-1420, *Jazz Tyme, USA* (Sun. noon-3 pm), *Fred Garrett Show* (Tu-Sat. 10 am-2 pm)
Holland: Julius Van Oss, WHTC-1450, 1450 Club (M-Sat. 10:15-11 pm)
Jackson: Cass Kaid, WKHN-970, *Cass Kaid* (6 days 1-6 pm)
Lansing: Jim Herrington, WJIM-1240, *Here's Herrington* (M-F 11 pm-mid.); WJLS-1320, *Erik-O Show* (M-Sat. 11 pm-mid.)
Monroe: Joseph S. Bacarella, WMIC-560, *Rhythm Incorporated* (6 days 4:05-6 pm)
Saginaw: Henry Porterfield, WKXN 1210, *Sounds from the Lounge* (M-F 6-7 pm, Sat. 2:30-7 pm)

MINNESOTA Minneapolis: Dick and Don Maw, WTCN-1280, *Swingsville* (F-Sat. 11 pm-mid.); Arnold Weisman, WLOL-FM-99.5, *Jazz in Hi-Fi* (daily 11 am-mid.)

MISSOURI St. Louis: Chuck Norman, KSTL-690, *Chuck Norman Show* (M-F 3:5-5:30 pm)

NEVADA Reno: Frankie Ray, KOLQ-920, *Two for the Show* (Sat. 2-5 pm), *Sunday Carousel* (Sun. 9 am-1 pm)

NEW MEXICO Albuquerque: Bill Previtti, KGGM-610, *Bill Previtti's Music and Sports* (M-F 2:30-5:30 pm)

NEW YORK Albany: Leo McDevitt, WOKO-1460, *Sound in the Night* (F-Sat. 11 pm-1 am)
Binghamton: Jack Morse, WINR-680, *Nite Club* (M-Sat. 11:25-2:30 am) *Strictly Jazz* (M-F 7:05-7:30 pm)
Buffalo: Jimmy Lyons, WXRA-1080, *Lyons Den* (Sat. 2-4:15 pm)
Glens Falls: Robert E. Middleton, WWSC-1450, *Jazz Corner* (M-F 7:15-7:30 pm)
Little Falls: Walt Gaines, WLFH-1230, *Party Line* (M-Sat. 10 am-noon); WLFH-1230, *Bandstand* (M-Sat. 1-4 pm)
New Rochelle: Mort Fega, WNRC, AM, FM-1460, 93.5, *Jazz Unlimited* (Sat. noon-3 pm)
New York City: Gene Feehan, WFUV-FM-90.7, *Adventures in Modern Music* (Th. 9-10 pm); Ted Lawrence, WABC, *Man About Music* (M-F 2:30-4:30 pm); Guy Wallace, Tommy Reynolds, WDR-710, *Bandstand USA* (Sat. 8-10 pm); John S. Wilson, WOXR, AM, FM-1560, 96.3, *The World of Jazz* (M. 9:05-9:35 am)

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Schenectady: Earle Pudney, WGY-810, WRGB-TV, *Earle Pudney Show* (M-F 1:05-2 pm, 5:05-5:45 pm, TV. 7:30-7:45 pm)

NORTH CAROLINA Charlotte: Clarence Ettore, WBT-1110, *Playhouse of Music* (M-Sat. 4-5 pm, 10 pm-mid.)
Fayetteville: Dick Perry, WFAI-1230, *Noon Tunes* (M-F 11:30-noon) *Jazz on Sunday Night* (10-11:30)
Roanoke Rapids: Dick Phillips, WCBT-1230, *Cool Quarter* (M-F 4:45-5 pm) *Sounds for Sunday* (4-5)

OHIO Alliance: Robert Naujoks, WFAH, AM, FM, 1310, 101.7, *Studio B* (M-F 4:15-4:45 pm, Sat. 4:30-5 Cincinnati: Dick Pike, WNOP-740, *Jazz for '57* (M-F 2-3 pm)

Cleveland: Tom Brown, WHK-1420, *Tom Brown Show* (M-F 10 pm-1 am); Tom Good, WERE-1380, *Good to be with You* (Sat. 2-7:45 pm); Bill Gordon, WHK-1420, *Bill Gordon Show* (6 days, 7:15-10 am, 4:45-5:45 pm); Jockey John Slade, WIMO-1540, *J J Jazz* (M-Sat. 2-3 pm)

PENNSYLVANIA Allentown: Kerm Gregory, WAEB-790, *Discapades* (M-F 4-6 pm) *Paging the Star* (M-F 9-10 pm)
Easton: Bill Evans, WEEH-1230, 98.3, *Bill Evans Sunday Show* (8-11 pm)
Philadelphia: Jerry Grove, WDAS-1480, *Jazz at Midnight* (M-Sat. 12:15-1:15 am) *Night Sounds* (M-Sat. 1:15-2 am); Irv Margulies, WRIT-FM-98.1, *Dine with Music* (M-F 5:35-6:30 pm) *Gene Milner*, WIP-610, *Down Patrol* (Tu-Sat. 2-6 am), *Jazz Roost* (Sat. 8-9 pm)

Pittsburgh: Dwight H. Cappel, WWSW-970, *Collector's Corner* (Sun. 10:15-10:45 pm) *Jazz Scene* 1957 (M 10-10:30 pm); John Leban, WCAE-1250, *Jazz at the Philharmonic* (Th. 10:10-10:30 pm) *Jazz Saturday Night* (Sat. 10 pm-1 am); Bill Powell, WITL-1080, *Rock and Ride Shop* jazz portion (6 days 4-4:30 pm)

RHODE ISLAND Providence: Carl Henry WPFM-95.5, *The Modern Jazz Hour* (Sat. 11 pm-mid.)

SOUTH CAROLINA Columbia: James Carter, WOIC-1470, *Music Just for You* (Sun. 1-4 pm)
Greenville: Jim Whitaker, WCOG-1440, *Jazz on Parade* (Sat. 1:05-5 pm)
Laurens: Howard Lucraft, WLBG-860, *Jazz International* (Sat. 5:55-6 pm); Paul Wynn, WLBG, *Jazzarama* (Sat. 1:4-4:45 pm)

Spartenburg: Ray Stern, WJAN-1400, *The Ray Stern Show* (M-F 12-3 pm)

SOUTH DAKOTA Waterford: Rick Gereau, KWAT-950, *Jazz Incorporated* (6 days 3-5 pm)

TENNESSEE Chattanooga: Ray Hobbs, WOOD-1340, *Night Watchman* (M-Sat. 9:30 pm-mid.)
Knoxville: Jean Brady, WYOL-1130, *Reflections in Jazz* (Tu, Th. 8-11 pm) *Progressive Jazz* (Sat. 5-8 Nashville: Bill Allen, WLAC-1510, *Jazz Motive* (Sat. 1-4 pm)

TEXAS Austin: Jivin' Jockey Jones, KTXN-1370, *Jivin' with Jockey Jones* (M-Sat. 6:30-8:30 am, 1-5 pm, Sat. 1-3 pm, Sun. 9-1 pm)
El Paso: Jud Milton, KR0D-600, *Milton to Midnight* (M-Sat. 11:05 pm-mid.)
Houston: Ed Case, KHTY-970, *Jazz Premiere* (Sun. 10:30-mid.)
Kingville: Jake Trussell, KINE-1330, *Jam for Breakfast* (M-Sat. 7:30 am) *Jam Session* (Sat. 4:5-6 pm)
Midland: John Alan Wolfe, KWEL-1580, *Wolfin' with Wolfe* (M-F 7-8 pm) *Jazzarama* (Sun. 4:5-5:30 pm)

UTAH Salt Lake City: Ray Briem, KLUB-570, *Kool Klub* (Sun. 11 pm-1 am)

VERMONT Burlington: Dean Slack, WJOY-1230, *Melody Corner* (5 days 2-4 pm)

VIRGINIA Norfolk: Roger Clark, WNOR-1230, *Roger Clark Show* (nightly mid-6:30 am); Tom McNamara, WBOF-1600, *Beach Patrol* (M-F 2-4 pm)
Roanoke: Andy Peterson, WSLV-TV, *PM with Peterson* (5 days 2-2:30 pm)

WASHINGTON Seattle: Don Einarson, KIRO-710, *Disland* (M. 11 pm-mid.); Dave Page, KIRO, *KIRO Paging* (Tu-F. 11 pm-mid., Sat. 3:5-4:45 pm)

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The Genius of Charlie Parker #5
- MG V-8008 FIESTA _____ The Genius of Charlie Parker #6
- MG V-8009 CHARLIE PARKER: JAZZ PERENNIAL—The Genius of Charlie Parker #7
- MG V-8010 SWEDISH SCHNAPPS _____ The Genius of Charlie Parker #8



10 WRGB-TV,
5:05-5:45 pm,
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at, 4-5 pm, id
Noon Tunes
ight (10-11:30)
BT-1230, Cool
r Sunday (4-5
AH, AM FM,
am, Sat. 4:30-5
z for '57 (M-F
Tom Brown
d, WERE-1380
om); Bill Ger-
(6 days, 7:15-
lade, WJMO
egory, WAEB
ing the Stan
Bill Evans Sun-
1480, Jazz at
Nite Sounds
WRTI-FM 98.1,
Gene Milner,
n), Jazz Roost
VSW-970, Col-
, Jazz Scene
CAE-1250, Jazz
Jazz Saturday
ll, WJLY-1080,
ays 4-4:30 pm)
Henry WPFM,
n. 11 pm-mid.)
James Carter,
n. 1-4 pm)
1440, Jazz on
0, Jazz Inter-
Wynn, WLBG,
The Ray Star
Germu, KWAT-
(m)
s, WDOD-1310,
mid.)
Reflections in
Jazz (Sat. 58
Jazz Matinee
s, KTXN-1370,
30-8:30 am, 1-5
on to Midnight
Premiere (Sun,
Jam for Beak-
(Sat. 4-5 pm)
-1580, Wajin
ho (Sun, 4-5:30
KLB-570, Kool
WJOY-1230,
WNOR-1230,
am); Tom Mc-
(M-F 2-4 pm)
M with Peter
son, KIRO-710,
Page, KIRO,
at, 3:5-4:5 pm)
arion, WGKK-
(om) Mellorame
WLP-1050, The
FM-1480, 48.),
Album of Mu-
-1310, Jazz for
iston and Ted
za At Its Best
Dances (Sat. 11
's Music (M-F
, Hot Air (Sat.
rom the Colter
shed (Sun, 2:40
pm), Arranger's
ca, CMHF-1040,
Down Beat

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