

January 23, 1958 35c

down beat®

Special:

GROSVENOR

The Trumpet
In Jazz



Dizzy Gillespie



STAR PERFORMERS!

DAVE BLACK and LUDWIG

Dave Black can't remember a time when he wasn't in love with drums. Born in Philadelphia in 1928, he was only 14 when he began a five-year course of study under Jess Altmiller. At 18, he was jobbing around . . . in such places as Philadelphia's river-section Blue Note, with such people as Georgie Auld, Charley Parker and Buddy DeFranco.

Not much later, he joined Duke Ellington at the Paramount Theater in New York City. He was still in his early twenties when he played Carnegie Hall, Chicago's Blue Note, the Down Beat in San Francisco.

He joined a combination backing up Lena Horne, and settled in San Francisco. Later, he went with Bob Scobey's Dixieland group. He's now a featured soloist with Scobey, and it's obvious: He still loves those drums.

They're Ludwig Drums—another "long-as-he-can-remember" enthusiasm with Dave Black.

Make your next set Ludwig . . . the drums that LET you be, and HELP you be, as good as you CAN be. We make them that way because we're in love with drums, ourselves.

Here's the Ludwig combination Dave Black prefers:



1. 5½"x14" classic snare drum
 2. and 3. Two 14"x24" bass drums (for more volume)
 4. and 5. Two 8"x12" tom toms.
 6. 16"x18" floor tom
 7. and 8. Two 15" thin hi hat cymbals
 9. 17" medium cymbal, crash
 10. 19" medium-heavy ride cymbal.
 11. 20" heavy ride cymbal on floor stand
- Sticks: Buddy Rich model
Brushes: 191A
Finish: White marine pearl



Send coupon today for your set of "Big L" standup display cards featuring your favorite drummers. FREE!

NAME _____

ADDRESS _____

CITY & STATE _____



Ludwig Drum Co. • Makers of WFL Drums
1728 North Damen Ave. • Chicago 47, Ill.

IT'S A MATTER OF RECORD—



Chet
Baker

Andy
Bagni



Bill
Schaefer



Shorty
Rogers



Dizzy
Gillespie



Lou
McGarity



Miles
Davis



TOP RECORDING STARS PLAY MARTIN

Lennie
Hambro



Art
Pepper



Tex
Beneke



Roy
Eldridge



See your music store
or write—
The Martin Band Instrument Co.,
Elkhart, Indiana

EXCLUSIVE

Sonola

ARTIST



Johnny La Padula

1954 World Accordion
Champion... first prize on
Arthur Godfrey's Talent
Search... guest artist,
Lawrence Welk's Top Tunes
and Mem Talent show...
and appearing on television
and in leading spots.

Ask about the new
Johnny La Padula Fan Club.

Sonola

BYOLI - CAPRI

SONOLA MODEL SS-20
ELECTRONIC CHAMBER
ACCORDION

chords and discords

Sad Holiday...

New York City

To the Editor:

I would like to take violent exception to reader Chronopoulos' letter concerning Billie Holiday in your Dec. 26 issue.

It has bothered me for some time that so many so-called jazzphiles permit their eyes to become so clouded by nostalgia (perhaps sympathy), that they fail to see what is happening right before their noses. Some of the "greats" of jazz have lost their horns and this fact should be accepted as is.

I do not doubt that Mr. C. has "gone back and listened to all eras of jazz." Neither do I dispute his arguments that Lady Day has had a very profound influence on the entire scene as we know it today. What I do dispute are such poorly thought out and emotionally written statements as, "For your information, Mr. Gold, Lady can outproject any pop or jazz singer in the field!" (So now, Mr. Gold, I guess you know.) This is not stated as an opinion but as an undeniable statement of cold fact. The worst part of it is that it is pure nonsense. Listen to Joe Williams, Ray Charles, or one of the others on the scene and you'll hear, if you have any ears at all, what I mean.

"As for Lady being coarse, never!" Never? An awfully big word.

Let's get down to the facts. Within the last year I have heard Lady Day in four concerts in New York City. At each concert the audience, for the most part, became a sympathetic and polite mass of persons with big memories and no ears. Those who listened had to admit that Lady sang miserably out of tune with a voice which is a mere rasping suggestion of what it once was. All you have to do is listen, man—with ears—not memories.

At this time, I would like to ask you Mr. C., whether you still hold so steadfastly to your so-called opinions; now that you have seen how many fingers your "one hand" has to have according to those who presented this year's *Down Beat* poll, men in the business (usually for some time).

My only regret is that you don't have ears that big.

Gary Carter

Last Try...

Hollywood, Calif.

To the Editor:

If perseverance is virtue (?) and this true tale gives any amount of encouragement to a tyro in any field of the creative arts, I will be made much happier. Many years ago, I was under the impression I had a talent as a song-writer, but after collecting several tons of rejection slips, I decided to forget about lyrics and concentrate on purely instrumental numbers.

After compiling a complete list of publishers for this type of music, I systematically bombarded them with my creations. One day, I discovered (after rejection slips

started to return to me even faster than I was sending out copies of my music) that I was down to the last legitimate publisher on my list in the good old U.S.A.

I said to myself "What is the use of going through the routine of having another publisher post-haste my sharps and flats back to me," but a gambling instinct prevailed and into Uncle Sam's receptacle for mail went my music to be delivered to my "Last of the Mohicans."

Just try to imagine the depth of my surprise, when about a week later I received a letter from this publisher and I quote:

"We are sorry your compositions did not reach us at an earlier date because we would have liked to have included your numbers in an instruction book just completed by a nationally known artist and sent to the press.

However, if you will consent to have a few minor changes made in your compositions by our staff arranger we will publish your three numbers in sheet music form and they will be placed on sale all over the world."

I would like to repeat, this story is true, and my last chance publisher fulfilled his promise to me and as far as I know it was as profitable for him as it was for me.

Robert J. Sloan

East Is East...

Downey, Calif.

To the Editor:

Many people argue that there is no basic difference between east coast and west coast jazz; but for a long time I felt that there must be a difference between the two since the easterners have always impressed me more than those out here (California). On Dec. 8 the CBS network provided me with an answer in John Crosby's superb production *The Sound of Jazz*; admittedly, the program was dedicated to the blues and featured for the most part many of the middle-roads, but there was an excitement present in every tune, no, in every bar, that caught one up in the action. Alas, Jim Giuffre, the prophet of the west coast, had to follow Hawkins, Basie, Dickenson Eldridge, et al, and he came off a very second best; to be frank, his group was dull and uninteresting. Giuffre's excitementless *Three* was a sad comment on the state of jazz in the west; his repetitive phrases left a great deal to be desired.

This dullness seems to permeate most of the west coast scene; the lack of vigor and all too obvious coyness makes the spirited blowing of Blakey, Monk, Jackson, Silver, Thompson, and the old stars much more attractive. A diet of nothing but tapicoca is pretty tiresome; I prefer the curry of the easterners.

John Crosby deserves some sort of award for the only nationwide presentation of an all jazz program that was pure jazz and, most important of all, intelligently done.

Clint Hopson

the first chorus

By Jack Tracy

■ I see where Ray Anthony says he aims to breathe new life into the dance band business shortly by coming out with a rock 'n' roll band.

"I have come to the conclusion that a whole generation of dancers has grown up around us," he says. "The only thing wrong is that bands haven't been playing their type of music."

Translation:

After going to Hollywood to appear in the movie *Daddy Long Legs*, Ray got bitten by the bug and hoped to make a career out of the movies. It didn't work.

He landed a TV show and a sponsor, but it didn't last, despite the fact it was pitched as a cinch because bands were the coming thing on TV.

He has now discovered that he has to go back on the road again and build up a whole new audience. The addition of some rock 'n' roll tunes is the gimmick.

I'm afraid it will take more than that to make a success.

First of all, there are some bands that have been playing "their type of music." Among the big bands, Buddy Morrow has been doing it for years. Smaller groups like Fats Domino and Bill Haley have made a fortune playing rock 'n' roll for dancing.

Youngsters know what they want and where to go for it. They have indicated that they want the genuine article when it comes to r. 'n' r. Whether that genuine article is of any musical value is not under discussion at this time.

But what is under discussion is Anthony's implication that he is going back out to save the dance band business and that he's got just the ticket.

He's going out on the road to save the Anthony name and to try to get back among the group of top band-leaders in the country. It will take much of the same hard work he put in for years before crashing through, and a good band, and some action on records.

Simply tossing in *Jailhouse Rock* and *Be Bop Baby* and having the drummer bang some backbeats will not assure success or save the business.

It will create excitement only if it is itself exciting.



down beat

Volume 25, No. 2

January 23, 1958

EXECUTIVE OFFICE—2891 Calumet Ave., Chicago 14, Ill., Victory 2-6300. Publisher—Charles Suber; Executive Editor—Jack Tracy; Circulation Director—Ray Holbrook. Editorial—Don Gold, Associate Editor; Lois Reznick. Advertising—Gloria Baldwin. Production—Mary DeMet . . . NEW YORK—370 Lexington Ave., Murray Hill 4-1833. Editorial—Dom Cerulli, Associate Editor. Advertising—Mal Mandel, Advertising Manager . . . HOLLYWOOD—4124 Santa Monica Boulevard, Hollywood 3-4885. John Tynan, Associate Editor. Advertising—Ray Combs.

MUSIC NEWS

Eddie Condon switches to Bourbon; some more scholarships; some Christmas music from Maynard Ferguson; headchees for Caesar, and a bit of white tie jazz are among the featured stories in the regular news roundup that begins on page 7.

FEATURES

FRANK HOLZPEIND: A CROSS SECTION Another in a series of self-portraits of people in music. By Don Gold.	10
DIZZY GILLESPIE: COVER STORY How an influential musician has also become a mature, creative person. By Dom Cerulli.	11
DON JACOBY: EVERYTHING'S JAKE A studio trumpeter man tells what it takes to make that route. By Don Gold.	13
THE TRUMPET IN JAZZ: A HISTORY What is a trumpet and who contributed most to and with it? By Leonard Feather.	14
HARRY JAMES: THE HORN STILL BLOWS Back from a successful European tour, Harry is an enthused man. By John Tynan.	17
OUT OF MY HEAD Second in a new series of anecdotes and backstage sounds of music. By George Creter.	18
UP BEAT: SPECIAL FEATURE Another in a special series of complete combs arrangements by Bill Russo.	39

MUSIC IN REVIEW

• The Blindfold Test (Jimmy Rushing)	31	• Popular Records	19
• Jazz Records	20		

DEPARTMENTS

• Charivari (Dom Cerulli)	27	• Perspectives (Ralph J. Gleason)	38
• Chords and Discords	4	• Radio and TV (Will Jones)	26
• The First Chorus (Jack Tracy)	5	• Strictly Ad Lib	6
• The Hot Box (George Hoefler)	28	• Tangents (Don Gold)	24



On The Cover

Miley Pallu's bristling portrait of Dizzy Gillespie was a pretty ideal one to cover the special features on trumpets and trumpeter men in this issue. Don't miss reading Dom Cerulli's absorbing story about the Dizzy of today that starts on page 11.

Subscription rates \$7 a year, \$12 two years \$16 three years in advance. Add \$1 a year to these prices for subscriptions outside the United States, its possessions, and Canada. Special school library rates \$5.00 a year. Single copies—Canada, 25 cents; foreign, 50 cents. Change of address notice must reach us before effective. Send old address with your new. Duplicate copies cannot be sent and post office bill and forward copies. Circulation Dept., 2891 Calumet Ave., Chicago 14, Ill. Printed in U. S. A. John Maher Printing Company, Chicago, Illinois. Entered as second-class matter Oct. 4, 1939, at the post office in Chicago, Ill., under the act of March 3, 1879. Re-entered as second-class matter Feb. 28, 1948. Copyright, 1957, by Maher Publications, Inc., all foreign rights reserved. Trademark registered U. S. Patent Office. Great Britain registered trademark No. 719,467. Published bi-weekly; on sale every other Thursday. We cannot be responsible for unsolicited manuscripts. Member, Audit Bureau of Circulations.

MAHER PUBLICATIONS; DOWN BEAT; COUNTRY AND WESTERN JAMBOREE; MUSIC '58; JAZZ RECORD REVIEWS; RADIO Y ARTICULOS ELECTRICOS; BEBIDAS; ELABORACIONES Y ENVASES.



strictly ad lib

NEW YORK

JAZZ: Lionel Hampton and his band sailed for a five-month goodwill tour which will include stops in Israel, Ghana; and several hundred concerts in 96 cities. He'll appear at Ghana in March to introduce his original symphonic suite, *21 Ghana Salute*; and later will wind up his tour in Israel as a soloist with the Israel Symphony orchestra. Hamp will also play three concerts at U. S. armed forces bases en route . . . Gil Rodin, former sax man with the Bob Crosby band, is currently producer of the Eddie Fisher-George Gobel TVer on NBC . . . John White is set to present a second solo concert at Sarah Lawrence college late in December . . . Tony Scott returned to Minton's for at least two weeks in late December with guitarist Ray Crawford, drummer Grassella Oliphant, and bass man Lee Grinaga . . . Frank Rehak, new star trombonist, landed a staff job at WNEW, and blows at least one solo on the daily live broadcast of the *Bob Haymes Show* . . . Jerry Kale and an orchestra made up of most of Johnny Richards' members blew for Jazz Unlimited recently at Birdland . . . Roulette Records-Birdland prexy Morris Levy is reported dickering with 20th Century Fox over sale to them of Roulette Records . . . Tommy Allison, well-known big band lead trumpeter, is critically ill at Bellevue . . . Ronnell Bright may take a fling at making it as a vocalist, à la Nat King Cole.



Rodin

The recent subway strike clobbered advance ticket sales for the Teddy Wilson jazz concert at Brooklyn Academy of Music early in December . . . Billy Byers, Jim Dahl, Eddie Costa, Hank Jones, Wendell Marshall, Idrees Sulicman, Phil Sunkel, Don Josephs, and Charlie Persip were among the jazzmen recruited by Hal McCusick for a "Youth Wants to Dance" date, sponsored by the AFM here and the city. It may become a series of dance dates for good bands, to spread the work around local 802 members . . . Teo Macero is rehearsing a group with Art Farmer, Don Butterfield, Wendell Marshall, John LaPorta, and Ed Shaughnessy for the jazz work in his composition for jazz band and symphony orchestra to be conducted by Leonard Bernstein Jan. 11 and 12 . . . Sal Salvador is working up the book for a saxless band with eight mixed brass and his group . . . Sidney Bechet's musical *Nouvelles Orleans*, with the veteran soprano saxist in the cast, was scheduled to open in Paris in December . . . Pianist Hazel Scott, portraying Anna Lucasta, also set to open in Paris in early '58 . . . World Pacific prexy Dick Bock reunited Gerry Mulligan and Chet Baker for their first LP since the early days at sessions here in December. Other sessions had Mulligan with the Vinnie Burke string quartet; an LP by Bobby Brookmeyer, with Jim Hall, Jimmy Raney, and Osie Johnson; Chet Baker with a chamber octet; Annie Ross singing to backing by Mulligan, Baker, and a group; and an LP of Mulligan's tunes played by a five-member sax section, with Gerry on baritone.

(Continued on Page 32)

a five
Israel
He'
sym
d lat
ael a
ay or
e con
es en
t mar
rently
George
White
oncern
n De
t leas
wford
rinag
aff jo
ly liv
e and
' me
pulett
licker
pulett
d lead
Bright
t King

et sale
ademy
Dahl
Sulie
o were
for a
AFM
e date
al 802
th Art
n La
s com-
be con-
al Sal-
n eight
musical,
in the
er . . .
set to
y Dick
r their
ember.
e string
t Hall,
with a
Mulli-
s tunes
rry on

How

From
teenage
which
and ar

A Ba
turing
show t
big ba
held in
by the
the Ju

The
school,
nis Mo

John
Hamm

Wilson
land H

George
Dotson

judged
sponso

and or
club.

The
from

enough
from t

Euclid.

Clev
sonaliti

the eve

succeed

to mak

an ann

Conde

With

don's

being r

the Co

been s

roost.

Late

It was

Manha

ed wit

and ap

ran int

nected

Conc

ever th

need r

music news

Down Beat January 23, 1958

Vol. 25, No. 2

U. S. A. EAST

How High The Schools

From Cleveland comes word of a teenage dance band competition, which was quite successful, financially and artistically.

A Bands of Tomorrow concert, featuring high school groups playing show tunes, dance arrangements, and big band and small group jazz, was held in Higbee auditorium, sponsored by the Cleveland Plain Dealer and the Junior Chamber of Commerce.

The Debonaires of Euclid high school, featuring Marty Howard, Dennis Morgan, Robert Delly, Tim Bauer, John Becker, Les Greenberg, Lee Hanmel, Jack Ryba, and Richard Wilson; and the Blutones of Cleveland Heights high, featuring Gil Leib, George Baker Jr., Tom Atkinson, Tim Dotson, and Mike Gambatese, were judged winners. The Blutones were sponsored by Tom Brown, Jazz DJ and organizer of the Cleveland Jazz club.

The two groups topped six selected from previous eliminations. Oddly enough, three of the groups stemmed from the same Cleveland suburb of Euclid.

Cleveland's top radio and TV personalities pitched in to help make the event a success, and apparently succeeded: the sponsors have decided to make the band show and contest an annual affair.

Condon Switches To Bourbon

With the area around Eddie Condon's Greenwich Village jazz club being razed for a construction project, the Condonmen and their music have been searching for another place to roost.

Late in 1957, Eddie found a spot. It was at Bourbon Street, the mid-Manhattan east side club which started with jazz policy in mid-summer, and appeared swinging along until it ran into financial difficulties not connected with business.

Condon said he had signed to take over the premises, which would not need renovation. Some minor legal



Eddie Condon

snags in transference of papers and other red tape held up the move.

But Eddie said his stomping companions would probably occupy the new Eddie Condon's shortly after the end of the year.

Meanwhile, the old premises quietly celebrated its 12th anniversary Dec. 20, with Wild Bill Davison on the stand, between his recent European junket and the preliminaries to forming his own band.

Swinging Scholarships

Two more scholarships to promising young musicians were announced near the end of the year. In addition to the *Down Beat* Hall of Fame scholarship, set up at the Berklee School, Boston, Joe Glaser, president of Associated Booking Corp., has donated a full-tuition, \$700 scholarship at the same school. Glaser's award will be made annually, following an international competition.

And Herman Lubinsky, owner and director of Savoy Records, has sponsored a full, \$385 scholarship at the School of Jazz, Lenox, Mass., to include room, board, and private tuition. His scholarship, it was stipulated, will be awarded on the basis of demonstrated performing ability, financial need, and an assessment of the student's potential as a professional

jazzman. Winner of the award will be announced in the spring.

Swinging Semester

Coupled with announcement of the award of another scholarship at the School of Jazz, Lenox (see above), Dean Jules Foster announced that applications for admission to the school have already started to pour in.

The second annual session of the school is scheduled to start Aug. 10. To date, inquiries have been received from prospective students in Ceylon, Norway, England, and South Africa.

And the school is now in a position to aid students by extending scholarships, based on merit and competition. In addition to the Herman Lubinsky grant, there are also the Louis Armstrong scholarships totaling \$1,000 and established by the Newport Jazz Festival; and the School of Jazz fund, totaling \$900 and established by the students who attended last year's pioneering session.

Applicants interested should contact Dean Jules Foster, at the School of Jazz, Room 1510, 270 Madison Ave., New York 17, N.Y.

Swinging Seminar

Twelve students will be accepted for what shapes up to be a swinging seminar on The Role of Jazz in American Culture.

Offered by Marshall Stearns, the seminar will be given at the New School for Social Research on Mondays at 8:30 p.m. starting Feb. 10.

Included in the course are considerations of jazz from the point of view of music, history, literature, psychology, linguistics, sociology, anthropology, and folklore.

Among subjects to be explored are the folkways of jazz environment; the linguistics of jive; analyses of theories, styles, eras and their influences; the psychology of the individual jazzman; problems in jazz fiction; historical research through newspaper files and interviews; the sociology of rock 'n' roll; and West African music in the New World.

The seminar will be offered in cooperation with the Institute of Jazz Studies.

On What Road?

Excitement ran high in Greenwich Village the week before Christmas.

For about a week, advance publicity had heralded the arrival at the Village Vanguard of Beat Generation voice Jack Kerouac, author of the novel, *On the Road*.

Just what Kerouac would do on the floor of the star-showcase-turned-jazz spot was not clear. Club officials, including owner Max Gordon and publicist team John and Dorothy Ross, said they thought he might read from his novel and perhaps read some poetry from the San Francisco group with which he has become identified.

On hand to help, if needed, would be J. J. Johnson and his quartet, singer Beverly Kenney, and the Ellis Larkins-Joe Benjamin duo.

The appearance would mark Kerouac's first night club performance.

The San Francisco poetry-with-jazz scene has caught on at the Half Note, and is under consideration for installation at the Five Spot.

Jazz For Christmas

Boston jazz disc jockey John McLellan recently told his readers in the Boston *Traveler* of "the world's most unusual Christmas medley."

It was played at Storyville by Maynard Ferguson and his wailing 12-piece band. McLellan said three of the songs in the medley were pop tunes for Christmas, the rest were hymns.

The medley opened with a screaming *Jingle Bells*, then followed with a Ferguson open-horn solo on *The First Noel*, played straight. Then the band walked on *White Christmas*, and the sax section followed with a straight reading of *Come All Ye Faithful*, getting a harmonium sound out of the section. The band kicked on *Christmas Song*, then followed with an a capella vocal of *Silent Night*, done straight. The set concluded with a repeat of the wailing *Jingle Bells*.

It sounded as though Ferguson had hit upon a fine mixture of straight and swinging Christmas fare, with no lapse of taste and plenty of imagination.

The Acorn

From things such as a well-conducted concert, a whole series may grow.

At least, that's what Eddie Costa and his group hope. Costa, Frank Rehak, Hal McKusick, Teddy Kotick, and Paul Notian, played a concert at Bronx high school late in December, and reception was so enthusiastic that negotiations are underway for another concert, and quite possibly a series.

Mort Fega, WNRC jazz disc jockey, was master of ceremonies at the concert, and reported that behaviour by the capacity crowd of teenagers was exemplary.

U. S. A. MIDWEST

The Griffin Returns

Tenor man Johnny Griffin returned to Chicago recently after a successful stay in New York.

Griffin, who recorded with some of the top jazz names while in New York, announced on his return that he had moved from the Blue Note stable to Riverside Records. In addition, he has formed a quintet with another local tenor man, John Gilmore; the rhythm section consists of Jody Christenson, piano; Richard Evans, bass, and Wilbur Campbell, drums.

The group has been booked, on an indefinite basis, at Swingland, 6249 Cottage Grove, and Griffin told *Down Beat* that he hopes the group will be able to record soon.

Another LP, Another Dollar

Classical music lovers who appreciate Mercury Records' *Olympian*

Ondasztan?

The Polish magazine *Jazz* decided to help its readers, in a recent issue, by indicating the correct American pronunciation, according to the Polish phonetic alphabet, of the names of leading American jazzmen.

Some of the results were curious, to say the least. Among the transliterations were the following:

Sydney Becze
Majls Dewis
Kant Bejzy
Mylt Dzekson
Dzej Dzej Dzonan
Telanius Mank
Sara Woun

Living Presence series will have to pay an additional dollar for each LP in the series beginning Feb. 1.

On that date, Mercury's series MG-50000 and 40000 will begin retailing at \$4.98 instead of the earlier \$3.98 figure. The MG-50000 series has included a broad survey of classical music; the MG-40000 series has concentrated on the works of contemporary American composers.

The explanation for the price increase was made recently by Mercury's president, Irving Green. "Increased cost of recording and production left us with the choice of either lowering our standards or raising our prices," he said.

New Gigs For Old

Business affiliations don't change as rapidly in the world of classical music as they do in the pop or jazz fields. But they do change.

Several conductors of symphony orchestras in the midwest proved this recently.

Thor Johnson, 44, conductor of the Cincinnati symphony since 1947, recently was named director of orchestral activities at Northwestern university, effective Sept. 1. He will conduct a variety of orchestral groups at the university. Johnson succeeds Herman Felber, who will remain on the faculty to teach orchestral conducting.

Johnson's post with the Cincinnati orchestra was assumed by Max Rudolf formerly conductor at the Metropolitan Opera in New York.

In St. Louis, Vladimir Golschmann, after 27 seasons as conductor of the St. Louis symphony orchestra, resigned, effective this spring. Golschmann said he wanted to devote more time to music and less to administration. According to him, a 40 percent turnover in the personnel of the orchestra in the last three years made it impossible for him to maintain a top-quality ensemble. No successor had been named at prestime.

U. S. A. WEST

Headaches For Caesar

For James C. Petrillo, December was a month with more headaches than usual.

Not only did the federation suffer reverses in the courts in connection with the music performance trust funds dispute, but there also loomed a

gathering alleged AFM.

Backstage prestige and Nat and chairmittee went a satisfacti

(Down i

In a l
Young r
his comm
question
CIO pr
also pres
rights c
" . . . fa

Young's
"We fee
right to
our pas
practice
other m

While
Meany
fident t
some ac

"Petr
to the
face—o
mittee

Did I
the AF
Petrillo

. . . an
he snap
mad; t
teeth w
him. I
more in
we're g

In
through
names
for int
interes
3602 c
geles l

Tomor
Hol
one of
Recon
his sto

Avaki
report

Has
amou
matel

Av
Colum

gathering storm about the question of alleged racial discrimination in the AFM.

Backed by a committee laden with prestige names such as Benny Carter and Nat Cole, chief tempest brewer and chairman of the Musicians Committee for Integration, Marl Young, went a step further in his search for satisfaction on the integration matter. (*Down Beat*, Nov. 14).

In a letter to Petrillo dated Dec. 5, Young notified the union chief that his committee would bring the whole question of integration before AFL-CIO president George Meany and also present it to the AFL-CIO civil rights committee. Stressing Petrillo's "... failure to answer our letters," Young's communication concluded, "We feel that you do not have the right to ignore a legitimate effort on our part to abolish discriminatory practices which directly affect us and other members of our race."

While there was no reply from Meany at presstime, Young was confident that "... this time we'll get some action."

"Petrillo's let this thing go now to the point where he's got to lose face—or do the right thing," the committee chairman told *Down Beat*.

Did he think his decision to go over the AFM boss' head would make Petrillo mad? "Frankly, I don't care ... and I just don't give a damn," he snapped. "We're the ones who're mad; because we're fed up to the teeth with getting the runaround from him. I believe that Meany will show more interest in us. If he doesn't, then we're going to court."

In a plea to Negro musicians throughout the country to lend their names and moral support to the fight for integration, Young requested any interested musicians to write him at 3602 Country Club Drive, Los Angeles 19, Calif.

Tomorrow The World . . .

Hollywood drummer Roy Harte, one of the founders of World Pacific Records, Inc. (Pacific Jazz), has sold his stock in the company to George Avakian of Columbia records for a reported \$50,000.

Harte's holdings in the label amounted to some 75 shares, approximately 46 percent of the total stock.

Avakian, it was learned, has given Columbia notice and will leave shortly



George Avakian

to take over as eastern artists & repertoire director for World Pacific. His position as Columbia a&r chief is reportedly worth \$30,000 a year plus an additional percentage.

Harte told *Down Beat* that the money he will receive from sale of his World Pacific stock will go into a new business venture to be called Jazz Interests Inc., which will record and market stereophonic tapes.

A Frank Revamping

"More music," demanded Chesterfield.

"And live audiences," added Bulova.

As sponsors of the *Frank Sinatra Show* on ABC television, they were worried about the low ratings the show had been getting since it began Oct. 18 last. Clearly, a remedy had to be found.

When the smoke cleared last month, Sinatra's "agonizing reappraisal" of his series resulted in a new concentration on the two elements deemed best to boost its popularity.

Instead of the 13 half-hour musicals originally filmed for the series, there would now be 22, kinescoped before live audiences in Hollywood's El Capitan theater. Coupled with 10 dramatic shows, including several reruns, this will complete the current video season for the singer in April. In addition, it was learned that the months of January, February, and March will be given over to the musicals.

As an added bid for increased public response, Sinatra has signed for

guestints Robert Mitchum, Sammy Davis Jr., and Louis Prima with Keely Smith.

And Tails?

A young man with a big idea, Skip Carmel, 18, has started something new in jazz presentation because, "... it's not enough anymore to just play. People today demand a visual thing; and that's what we're giving 'em."

Skip's idea, now in fervid practice at San Francisco's Jazz Showcase where his Jazz Diplomats opened Dec. 27 for 2½ months, revolves around the playing of jazz arrangements by a nine-piece group while animated cartoons are projected onto a rear screen and a poet reads verse.

Basis of the Jazz Diplomats presentation is a history of jazz, humorously told in verse by poet Robert Browning. While Browning reads, the band plays charts illustrating the various periods in the music by Al Cohn, Quincy Jones, Bill Holman, John Graas, Dave Van Kreidt, and Robert Klimes. Meanwhile, the animated cartoons, by illustrator Jack Miller, enliven the narrative in a Disneylike manner.

The Diplomats, who emerge in a startling costume consisting of top hats, white ties, and tails, are Bill Trujillo, tenor; Gabe Baltazar, alto, oboe, and bassoon; Bob Gerstlauer, baritone, clarinet, and tenor; Norman Faye, Bobby Clarke, and Skip Carmel, trumpets; Bob Edmondson, trombone; Porky Britto, bass, and Jack Davenport, drums.

Band manager of the Diplomats is Ray Sinatra. The idea for the presentation was conceived by Henry Genet of General Artists Corp.

Double Standard

Hollywood — During a recent TV appearance on the Al Jarvis Show in Los Angeles, newest singing sensation Sam Cooke (*You Send Me*) was asked by Jarvis to define the difference between gospel and pop singing.

"In gospel singing," glibbed Cooke, "I feel as if I'm singing to the Lord, whereas in popular singing, I try to sing to the *Cash Box Top 30* list."

Frank Holzfeind

By Don Gold

■ While the jazz public lauds the feats of the Mulligans, the Parkers, and the Gillespies, a handful-sized elite of men do as much to support jazz, without playing any instrument and without receiving any substantial recognition.

Frank Holzfeind is one of these men.

For more than 10 years now, Holzfeind has given himself to jazz as owner of Chicago's Blue Note. His career as a jazz club owner is more than a profit-and-loss statement.

Holzfeind has maintained a sincere interest in jazz and jazz musicians. He is known by musicians as one of the most sympathetic club owners in the business, often more concerned with talent than income. He has learned to smile in half-filled houses for new groups, hoping that Basie or Ellington will even things out in the long run.

Owning a jazz club has made Holzfeind's life a full one. He told *Down Beat* recently, "It has filled my life as no other occupation could do. The next thing to being a great artist is to have the kind of vicarious thrill I've been getting for the past 10 years."

In this *Cross Section*, Holzfeind brings his experience into focus on jazz and assorted short subjects.

MARTINIS: "I never think of them. They're a part of me. It's the easiest drink in the world to handle. You feel the effect instantly, so you can gauge your continuity."

BIG BILL BROONZY: "He excited me more than any other blues singer. He is the most honest singer I've heard in my life."

THE LONG-PLAYING RECORD: "I'm afraid that the LPs move down a blind alley, by reason of neglecting single records. You know, single records are more responsible for the bad taste in American music today, because the LP has covered the fine material. Rock 'n' roll succeeds through the sales of singles because jazz is on LPs. If jazz was made available on singles, to juke boxes for example, *Hound Dog* would lose out."

CHARLIE BARNET: "I have wanted to book him so many times, but his mood or physical condition prevented a consummation."

CIGARETTE SMOKING: "Like martinis, I never think of them. I just use them. Filtered, non-filtered, and, in case of emergency, I can roll my own."

PEACEFUL COEXISTENCE: "Dixieland music and Dave Brubeck."

THE U.S. MARINE CORPS: "Do they have intercontinental ballistic missiles, too?"

JAZZ ON TELEVISION: "I haven't seen it yet. I don't see how it can be done any other way than directly from jazz clubs."



JIMMY DORSEY: "My misfortune was to have booked Jimmy two months too late. He was the consummate gentleman and the gentle gentleman."

MUGGSY SPANIER: "Chicago's contribution to America's music. His music is as gutsy as his basic nature."

BOOKING AGENCIES: "You can't live with them and you can't live without them."

SHELLY MANNE: "The tastiest, most mature drummer in the business. He's matured so much since I first met him. He has turned into a real man."

RICHARD NIXON: "My sister lives in Whittier, Cal., too, and she votes for him."

PANAMA HATS: "I've had one for the past 20 years. I get it cleaned every year. I never wear it."

JAZZ CRITICISM: "Like the United Nations. Everybody is on his own and everyone has a right to his own expression."

ERROLL GARNER: "He likes everybody and everybody likes him. As a pianist, I think he's the funniest guy in the business. He puts humor in his playing. He reaches people easily—the jazz critic or the fellow who knows nothing about music. He projects. Several pianists I know are well above him, technically speaking, but not in terms of relationship with the audience."

NEW YORK: "Next to Chicago, it's my home. It's my second home, I suppose. Everything about it fascinates me, even without a subway."

HUNGARIAN GOULASH: "I like it so much that I get new recipes and try them out every week. I wind up at an Hungarian restaurant."

DUKE ELLINGTON: "He and Stan Kenton I consider the two most complete men. Duke is not only the great arranger-composer-musician, but he has complete control of an audience. Offstage he has impressed me as being the most sensitive intellect I've ever met. Kenton, too, carries with him that same feeling of control and command of a situation. The compassionate feeling—both these men are fathers to the men in their bands. It's not something that's put on. They are compassionate men

(Continued on Page 42)

J
OH
started
Back
calls th
to have
around
"But
one. I
That's
ment.
more st
have be
ment.
"I us
then tu
was ma
I got t
players
the stri
the way
Dizzy
fort of
playroo
of his c
ord co
shelf.
"My
10," D
enough
never c
started
Philade
"It w
12 year
principl
got the
band.
"And
The oth
about N
I found
one of
slaves r
told us
and nov

d

*to those who know him
dizzy has become
a mature, creative person*

JOHN Birks (Dizzy) Gillespie started studying trumpet by accident.

Back in Cheraw, S. C., Gillespie recalls that as a child "my father used to have lots of musical instruments around the house.

"But I never managed to stick to one. I played bass on one string. That's all there was on the instrument. We didn't know where to get more strings, so that one string must have been part of the original equipment.

"I used to play C on the trumpet, then tune the bass to B-flat. All I'd do was make a mark where B-flat was. I got that from some oldtime guitar players who would put a clamp on the strings to change key, then play the way they always did."

Dizzy was reminiscing in the comfort of his Corona, N. Y., basement playroom, decorated with mementos of his overseas tours and with a record collection, hi-fi set, and bookshelf.

"My father died when I was about 10," Diz recalls, "and there wasn't enough money to buy me a horn. I never did own one outright until I started working professionally in Philadelphia years later.

"It was in 1930, when I was about 12 years old, that Leonard Lynch, the principal of the Robert Small school got the state to buy horns for a school band.

"And, do you know something? The other day I was reading a book about Negroes in the Civil War, and I found out that Robert Small was one of the main fellows who helped slaves to escape. The school never told us that. Here I am, 40 years old, and now I find out. They should have

taught us that. And there were lots of other Negroes who were in the Civil War who had squares and streets named after them. Now when I'm reading history, I find out who some of these people were.

"Cheraw was there during the Revolutionary War. They have a plaque out on a Catholic church there that tells how it was used as a hospital. And there's a house where La-Fayette was entertained in town.

"But, anyway, the horns came into school, and because I was so little, I had to wait until the other kids got their horns. They had some big boys in that school, and everyone was scrambling to get a horn and be a

musician. I had to wait until all the big boys got instruments, and the only thing left was a trombone. So I took it.

"I made all the rehearsals, too. I never learned how to read, though. I depended on my ear.

"There was a boy next door to us, James Harrington (we called him Brother), whose dad was a shoemaker. His father bought Brother a trumpet, one of those real big nickle-plated ones. I used to go over and sit with him while he practiced.

"I finally asked him if he'd let me practice on his horn, and he'd show me the fingerings. That was when I started to play trumpet. It was a



dizzy gillespie

funny thing; first we'd go over to my house and practice until my mother would run us out, then we'd go to his house until his mother ran us out. And we'd end up in a field.

"Later on, when I began to play trumpet around town, a girl named Catherine McKay, who lived up the street from me, was a student nurse at Laurenburg (N. C.) Institute. The year I was set to finish at the Small school, the principal's and the dean's sons graduated from the Institute. They played trumpet and trombone in the school band, and Catherine told the principal, Mr. McDuffy, that there was a good trombone and trumpet player in Cheraw who could come up if there was some sort of a scholarship. Mr. McDuffy said O.K., and that's how I went up there.

"I still didn't have a horn of my own, but I used the school's trumpet for a couple of years while I was there.

"In 1935, I went up to Philadelphia, where my family had moved, and a relative of mine bought me my first trumpet, in a pawn shop.

"I got a job playing in the Green Gate inn at 12th and Bainbridge, and that place is still going. Every time I'm in Philly, I go by and take a look at where I had my first professional job, for \$8 a week."

Many years and many trumpets have passed since then. Dizzy's activities in the bands of Mercer Ellington, Cab Calloway, Ella Fitzgerald, Benny Carter, Charlie Barnet, Lea Hite, Calvin Jackson, Lucky Millinder, Earl Hines, and a few weeks with Duke Ellington, are jazz history.

All the while, he was working on his tone, and working out of the sound of Roy Eldridge who had been one of his prime influences.

Diz's activities during the bop era on fabulous 52d St. are also well documented. The records he made with Charlie Parker and with his own big band and small group are still fresh, and will be classics of recorded jazz as long as there are listeners.

These days, Diz is leading an exciting big band with such jazz personalities as Ernie Henry, Benny Golson, Lee Morgan, and Charlie Persip in the fold.

He is currently playing a trumpet whose bell climbs at a 45-degree angle out of the tubing and valves. Gillespie designed the instrument, and the Martin Co. produced it.

"I get letters from all over the world about the horn," Diz grins. "It's a good horn. The bell way up there really takes the edge off my playing. There's no loss of tone. It seems to diffuse the sound.

"And I don't have to blow so loud to hear myself.

"The bell is detachable, and I guess a lot of people are disappointed when they see I can stow it away in a regular case. Maybe they thought I'd have to have a weird case, like for a French horn.

"The blind cats really have a ball when I show the horn to them. I handed it to W. C. Handy the other night and he ran his hands over it. When he gave it back, he said, 'Live and learn.'

"Lots of young trumpeters want them, and I think it helps make the job easier for a horn man in a small group."

On the subject of mouthpieces, Gillespie admits he's puzzled.

"You're lucky to get a good mouthpiece to fit your lip. I got mine at George Bukur's over on Eight Ave.; he's a trumpet surgeon, and I wouldn't let anyone else touch my horn.

"I only have one horn, and when I flew up to Hartford, it got lost. I had to borrow Lee Morgan's. He uses a Bach mouthpiece, and after we played the date, all the guys on the band were telling me I sounded fine.

"I finally got my own horn back, but I'm borrowing Lee's mouthpiece for awhile."

On the subject of practice, Dizzy is firm.

"There never yet has been a master of an instrument. That instrument is the boss. It's a shame if you don't go as far as your capabilities would allow. That's the only way a musician can learn to do different things. I practice whenever I feel I need it, even when we're playing steady."

Right now, the main problem facing Gillespie is that of working steadily.

"The hardest thing to keep a band going is work," he shrugs. "It seems night club operators are buying a name. There's less of a chance to take on a big name, unless a band suddenly gets hot.

"There's a lot of talk that I'm going to break up the band and go out as a single or with a group, but I wouldn't do that. It would mean giv-

ing up all the work I put into the band. It just doesn't seem right."

For the future, Diz says he's working on a tour of Europe for the band, and would like to be able to take it to Australia.

In addition, while his Corona neighbor Louis Armstrong is in town for a mid-winter stay at the plush Copacabana, Diz plans to get together with him and work out an LP that they'll do.

"I've always wanted to do this with Louis," Diz smiles. "We can get together down here and work out what we'd like to do, then decide whether we'd do it with a group or a band. I'm sure looking forward to that."

In his basement playroom, which Diz's lovely wife, Lorraine, has arranged as a workshop and meeting place for him and their friends, Gillespie has his Capehart hi-fi turntable, amplifier, and speakers; and the Ampex portable tape recorder which he took to South America.

There's also a card table, on which he keeps his chess board and chessmen, a memento of his tour in Yugoslavia.

"Max (Roach) plays a very good game," Diz smiles. "But after I've read some of the tournament play and pull some of those moves on him, I get him every time."

Although Gillespie earned his nickname through his antics in his earlier days, there's a seriousness about him now that is compelling. He likes his band, and wants to keep it together. He is doing everything he can to see if some place can be found for this band—which brought American jazz so successfully to the Middle East and South America—in the International Exposition at Brussels.

He and his wife, along with Rev. John Crowley of Boston, and the men in the Gillespie band, were instrumental in convincing Mary Lou Williams that she should return to the jazz scene. Those who attended the Newport Jazz Festival last Summer may recall the constant encouragement given Mary Lou as she played with the band, and the remarkable manner in which her playing went from very tight and nervous on the first tune to relaxed and exciting on subsequent numbers.

To some, it may be a new Diz. But to those who know him, it's a mature musician playing his role in life as well as in music.

Everything Is Jake

With Studio Man Don Jacoby

By Don Gold

■ Don Jacoby, securely seated in a trumpet chair in the CBS-Chicago staff orchestra, is in love with music. He has reason to be.

Each week he takes a \$202.82 paycheck home to his wife and three sons in suburban Waukegan. He records with his own group, with jazz groups, and in bands backing name vocalists. He spends a good deal of time as a clinician for the music education division of the C. G. Conn instrument manufacturing company. He offers free instruction to promising young trumpeters.

"It would be wonderful if words could really express how a musician enjoys his music," Jacoby says. "It feels just as good to play when you're starving as when you're loaded."

Jacoby (the accent's on the "o" but most people call him Jake) knows. He's arrived at the staff musician level after years of pertinent big band experience.

The 37-year-old trumpeter has been playing his chosen instrument since he was 6. Born and educated in York, Pa., he left that town for New York after he was graduated from high school. In New York, he attended New York university's school of music, graduating in 1939.

Immediately after graduation the parade of band work began.

His first job was with Milt Britton's band.

"Milt used to break fiddles and squirt seltzer," he recalls.

In 1939, too, he spent two memorable weeks with Bunny Berigan's band. Early the following year, he joined Van Alexander's band, spending six months with it. In late '40, he joined Claude Thornhill's first big band in New York.

"You know, it was really the beginning of the idea with the French horns and clarinet voicings. I just worked a few club dates with the band, but it was essentially the same band Claude brought into the Glen Island Casino," he remembers. When he left Thornhill, Conrad Gozzo replaced him.

He returned to work with Alexander, briefly, then accepted an offer to join the Les Brown band, working in Chicago at Michael Todd's Theater Cafe.

"Les' band was the name band on the bill. Gypsy Rose Lee headlined the show and Joe Sanders had the house band," he recalls.

"The band toured from there and really started to go, but the day the band closed at the Blackhawk in Chicago—Jan. 12, 1942—I enlisted in the navy.

"I was in the navy for four years. I had my own band at Great Lakes for two years, with Ray Anthony as first



trumpet player. Then I went with one of the greatest bands I ever worked with—navy band 501 under the direction of Sam Donohue. It had four first trumpet players in the section: Conrad Gozzo, John Best, Frank Beach, and myself. What a gas it was, even if we were in the navy," he says.

After his discharge, Jake returned to the Brown band for six months.

Finally, he decided to return to Chicago. His wife, Doris, was a Waukegan-ite and he felt it was time to settle down.

"I worked in a factory for five months, waiting for the union card to come through," he remembers. "I worked 40 hours a week for \$38 a week. It was the only break in my music career."

On Nov. 30, 1946, he got the union card. On Dec. 1 he was invited to join the ABC staff orchestra in Chicago. He joined the band on the *Breakfast Club* show and stayed with it for nine years.

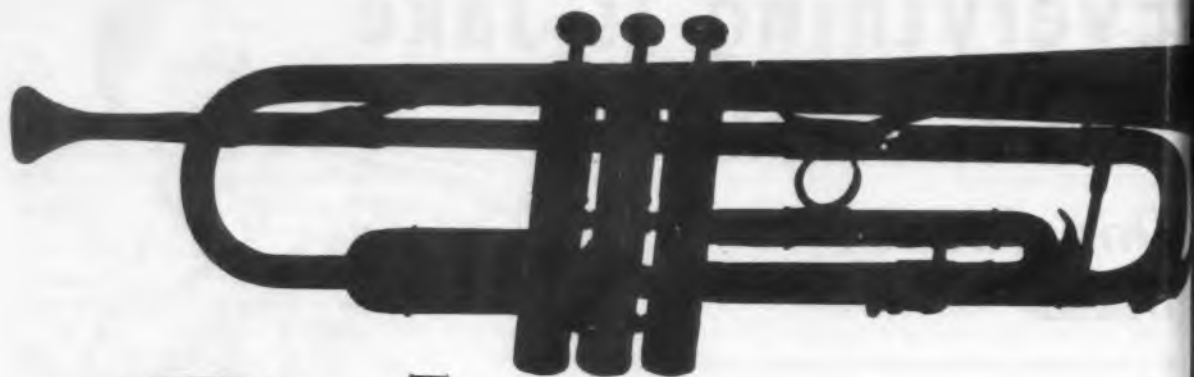
"For nine years I tried getting up a pucker at 7 a.m. and never succeeded," he says. "I got up at 4:30 to catch the 5:15 train, that North Western rattler with the buffalo hair still on it."

In addition to his work on the *Breakfast Club*, he headed the band on the ABC *Bob and Kay* show for five years, beginning in 1951, and worked several other shows as well.

He left ABC on July 28, 1956. "When you get a notice you don't forget the date," he says. He went to Dallas to attend a music educators clinic and while there was phoned by NBC in Chicago to work for it there. He did so, followed this up by subbing at CBS for seven weeks. After the seven-week job, he was asked to become a permanent member of the staff orchestra.

How do you get a staff job?

(Continued on Page 36)



Louis Armstrong



Bix Beiderbecke



Bobby Hackett

THE trumpet is the instrument that has most often carried the burden of leadership in every small combo and orchestra since jazz began. During the early years of this century the ragtime bandleader usually was a trumpet player or cornetist.

The cornet, to all intents and purposes, and despite hairsplitting arguments to the contrary, is virtually the same instrument as the trumpet. (Turk Murphy recalls that Lu Watters once played both instruments on a blindfold test basis and nobody could tell one from the other.) Bobby Hackett, Louis Armstrong, Bix Beiderbecke, Rex Stewart, and Muggsy Spanier are among those who have been identified with the cornet as well as the trumpet.

The sounds of the trumpet, always among the most flexible in jazz, usually range from a fifth below middle C up two or three octaves beyond middle C. In the early Armstrong days, when Louis built tension by climbing to a high-note finale, the climax that staggered his audiences usually stayed close to a C two octaves above middle C. Then Eddie Tompkins and Paul Webster of the Lunceford band of the '30s began to push the horizons, only to be topped in the 1940s by Cat Anderson with Ellington and later by Maynard Ferguson with Stan Kenton.

The tone and volume of the trumpet can be modified by a variety of mutes. A sharp, biting quality is obtainable from the straight tin mute; a softer and rather mellow sound, often used by Buck Clayton, is offered by the cup mute; a quiet and almost ethereal tone, especially effective in section work by trumpet teams, stems from the so-called Harmon mute; and

the growl or "wa-wa" effect is produced by the rubber plunger. Trumpets also make use of derby hats for a reduction of sound, and for a special crescendo effect derived from the waving of these derbies in front of the horn; the felt hat or felt cloth mute has the effect of damping the tone in a mellifluous manner.

The trumpet is a B-flat transposing instrument, i.e. a piano part written in B-flat would have a corresponding trumpet part written in C.

The early jazz trumpeter-leaders have been the heroes of countless legends in jazz history books. The first on whom we have enough recorded evidence to form any judgment are Nick LaRocca, of the Original Dixieland Jazz band, and Joe (King) Oliver, Louis Armstrong's mentor. The styles of LaRocca, Sharkey Bonano, and other New Orleans pioneers may be said to have led indirectly to that of Bix Beiderbecke; however, Ben Pollack and others have stated that Bix was just "a poor imitation of Emmett Hardy." The latter, who played on the Mississippi riverboats with clarinetist Leon Rappolo, died in 1925 at the age of 22, but undoubtedly was Beiderbecke's informal teacher and influence.

.....
.....
(Ed. Note: This article is a slightly changed and condensed reprint of the chapter entitled The Trumpet in Leonard Feather's The Book of Jazz. One of a series of chapters on the history and development of each instrument that formed the basis for the major part of the book, it is reproduced by permission of the publishers. Horizon Press, Inc., 220 W. 42nd St., New York 36, N. Y.)
.....
.....

THE TRUMPET IN JAZZ

By Leonard Feather

Similarly, the style of Louis Armstrong in his early years owed much to his apprenticeship with Oliver. Armstrong reached his peak with a superb series of recordings with a small band in 1928-'29. During the 1930s, backed by a big band whose saxophone section he tried to model after that of his favorite orchestra, Guy Lombardo's (the influence is unmistakably present on a number of records), Louis began to play more commercially and to aim his high-note finales and comedy effects at an ever wider audience. But to this day, in his more sincere moments, Louis retains the qualities that endeared him to musicians and led other trumpet players in the 1920s to imitate not only his playing but even his walk, his speech and personal mannerisms, just as other young trumpeters 20 years later followed the behavior patterns of Gillespie.

Armstrong's greatness lay in the purity and beauty of his tone, his ability to sustain notes with an exquisitely controlled vibrato, his subtle use of syncopation and rubato, his faculty for combining a basic simplicity of approach with an unremittingly swinging beat. One should no sooner look to Armstrong for harmonic complexity, for brilliant cascades of sixteenth notes against a rapidly changing chord pattern, than to a Palestrina Mass for the intricately fragmented motifs, the dissonances and complexities of Schoenberg. Armstrong's limitations are his strength: it is no mere nostalgia that has preserved, for 30 years, the beauty inherent in records that have little else to offer by any standards.

Louis today, as a man who has passed from the epicenter of jazz into the world of popular entertainment, is a figure in whom, at intervals, the

embers of jazz still are occasionally rekindled. He is at once the king and the court jester; the majesty of his tone and phrasing make enduring the long intermissions for clowning and comedy vocals.

Of Armstrong's contemporaries, a few others have withstood the test of time; the late Joe Smith, according to the evidence of his records with Bessie Smith and Fletcher Henderson, could have endured for many years as a giant among jazz trumpets, as could Bubber Miley, whose "growl" specialties in the Ellington band preceded Cootie Williams' better-known incumbency in that chair. Muggsy Spanier, one of the first trumpeters to gaze enraptured at every Armstrong bandstand, evolved a style that made effective use of the plunger while retaining some of the qualities of both Armstrong and the white Dixielanders.

Red Allen, playing in 1929-'34 with the Luis Russell and Fletcher Henderson bands, was probably the first trumpet player to escape from the sometimes stultifying effects of symmetry, of phrasing in terms of one or two bars at a time. Allen's longer melodic lines, mosquito-like tone, and narrower vibrato opened up a new road, one that was followed during the 1930s by such bearers of even newer tidings as Roy Eldridge, Buck Clayton, and Charlie Shavers.

Eldridge, whose primary era of influence was 1935-'42 (in person with Teddy Hill, Fletcher Henderson, his own band and Gene Krupa; on records with Teddy Wilson, Billie Holiday, and Mildred Bailey) brought to jazz a quixotic, loosely-phrased style; a tone that might be called bright gray, a little akin to Allen's; and an approach that showed, especially at

(Continued on Overleaf)



Bunny Borigan



Roy Eldridge



Miles Davis

slower tempos, the ubiquitous imprint of Armstrong.

Clayton, prominent in the Basie band from 1935-'43, showed a less volatile and smoother approach than Eldridge, characterized mainly by his wider and well-controlled vibrato and frequent use, to superb effect, of the cup mute.

Charlie Shavers probably has combined in one style a greater variety of qualities—good and bad but never indifferent—than any other trumpet personality. Mainly known as the sparkplug of the John Kirby band from 1938-'44, he remained an important influence for several years during his sporadic association with Tommy Dorsey. Shavers' attributes include a darting, leaping range that throws high notes as a fighter throws sneak punches, a clear and personal sound, with sentimental overtones on slower tempi; a remarkably flexible sense of dynamics, and an extraordinary overall technique. Despite his occasional lapses from taste, he may be the most successfully versatile of all jazz trumpeters; whether involved in a pianissimo soufflé with Kirby or a triple-forte ensemble finale with Dorsey, he has never failed to adapt himself to the requirements of the setting.

The '30s, a rich decade for jazz horns, were the halcyon years for Cootie Williams, an Ellington giant both in growl style and with full-toned open horn; Bunny Berigan, the lyrical beauty of whose work was more impressive in the lower register of the horn (*I Can't Get Started*, with his own band, earlier passages) than in the upper brackets (*Marie* with Tommy Dorsey); and Harry James, who, before Tin Pan Alley put him on a bland diet, was better known as a jazzman, with Ben Pollack (1936), Goodman ('37-'38) and his own pre-strings band, eloquently saluting Spanier and Armstrong in his crackling, hard-driving solos.

(The trumpet tastes of *Down Beat* readers are reflected in the early Readers Polls, which awarded first place to Harry James in 1937, '38, and '39. From 1940 on, when band-leaders were not eligible for the voting, Ziggy Elman took over, winning in 1940, '41, '43, '44, '45, '47, yielding to Roy Eldridge in '42 and '46. Charlie Shavers took first place in 1948 and Howard McGhee in '49;

then Maynard Ferguson took over for three years; Chet Baker in '53 and '54; Miles Davis in '55; Dizzy Gillespie for the first time in '56 and Miles again in '57. Band-leaders have again been eligible for votes since 1950.)

The turning point in trumpet styles was, of course, one that was to prove no less significant to the whole of jazz, the advent of Dizzy Gillespie. His style, growing out of what had at first been a Roy Eldridge influence, found its mooring in harmony rather than in any essentially different approach to the instrument. (Gillespie's tone, rather anemic and much criticized in the early years, was unimportant: for once the familiar Sy Oliver axiom "Tain't whatcha do, it's the way thatcha do it" was reversed.)

Where earlier trumpeters had expressed themselves, say, mainly in eighths and quarter notes, and where the swing era musicians had tended to broaden this approach with the more



Charlie Shavers
The Versatile One

frequent use of triplets, Gillespie was able, through an unprecedented alliance of imagination and technique, to unleash a glittering waterfall of sixteenth notes, simultaneously implying, through his choice of notes, a more complex harmonic structure. The newly-gained complexity was supplemented by the contrasting effects of long pauses, of notes held for a measure or two, of an austere beauty in the spelling out of a ballad.

At the time of Gillespie's cataclysmic arrival, several fine trumpeters whose playing remained rooted in the mainstream were prominent on the scene. They included Emmett Berry, with the Fletcher and Horace Henderson bands, and later with Basie; Jonah Jones, Dizzy's Calloway teammate in

1941; the inimitable Harry (Sweets) Edison, with Basie; Ray Nance and Harold Baker with Ellington. The Armstrong light still burned in the bright horns of Lee Castle with Tommy Dorsey, Wild Bill Davison with Condon. The Bix tradition was reflected in the work of Jimmy McPartland, Bobby Hackett, Billy Butterfield, and others.

The numberless Gillespie-inspired soloists who served as propaganda agents for bop in the mid-'40s included Howard McGhee, Kenny Dorham, Red Rodney, and the late Fats Navarro. Later Clark Terry, with Basie from 1948 and Ellington from '51, added to the bop style a half-valve squeezed-tone technique that had originated with Duke's Rex Stewart.

Miles Davis, a bop trumpeter whose work at first seemed as much like Gillespie's as the earlier Dizzy had resembled Eldridge, reduced the searing flame of his mentor's style to a low-glowing, more introverted manner that retained the harmonic innovations of bop. Davis' strings of eighth notes or sixteenths would roll off the horn crisp and staccato, in a manner that led Barry Ulanov to compare his sound with that of a man walking on eggshells.

Since he is capable of playing with considerable volume and intensity, it may be confusing to the layman to categorize Davis as a founder of the "cool jazz" school, yet it is true that his quieter and more withdrawn moments offer the most representative and influential aspects of his work.

Some of the Davis underemphasis can be discerned in the work of Shorty Rogers, a west coast arranger whose trumpet style was originally patterned, like that of Davis himself, after Gillespie's. Davis' influence is also apparent in the solos of Chet Baker, who catapulted to fame almost overnight with the Gerry Mulligan quartet in 1953. Baker's tone, however, is generally a little fuller and more cornet-like than Miles', marking a full-circle return to some of the early characteristics of Beiderbecke.

In a more direct line from Gillespie, bop found its way into the jazz of the 1950s most eloquently through the trumpets of the late Clifford Brown (killed in an automobile accident in 1956), Art Farmer,

(Continued on Page 42)

weets)
ce and
The
in the
Tom-
n with
was re-
y Mc-
Butter-

inspired
ganda
-Os in-
y Dor-
e Fats
with
from
a half-
e that
Rex

mpeter
much
Dizzy
ed the
style to
man-
ic in-
gs of
ld roll
, in a
ov to
of a

g with
uity, it
can to
of the
e that
n mo-
tative
work.

phasis
Shorty
whose
erned,
r Gil-
o ap-
, who
might
tet in
gen-
ornet-
circle
cteris-

Gil-
to the
cently
late
autom-
rmer,



THE HORN STILL BLOWS

By John Tynan

■ For a bandleader supposedly in semi-retirement, Harry James has been making significant music news in the last few months.

Hard on the heels of his latest Capitol LP release, *Wild About Harry* (reviewed *Down Beat*, Nov. 14), he assayed a whirlwind European tour with the same personnel, even to featuring Buddy Rich on drums. Once stateside again, the James band took Texas by tempest, breaking records in concerts in Houston, San Antonio, and Shreveport, where the James boys overwhelmed stiff competition from entrenched rock 'n' roll groups, proving to Texas teeners that it is indeed possible to have a ball with a big, swinging dance band.

"The secret of success with the Texas youngsters," said Harry, "was the admission price of 25 cents. You just couldn't keep them away. Once they heard the band, they were amazed that they liked it and could even dance to it. See, they've been dancing to rock 'n' roll groups

so long, they'd forgotten how much fun a swingin' big band really is.

"Heck, we pulled 8,700 kids in Houston, 7,300 in Shreveport, and 9,000 in San Antonio. They had to call out the riot squad for that last one. Too bad about that. If only the management had had the sense to allow the kids to get down on the main floor where they could dance, the whole thing could have been avoided. Anyway, the tour was a great success for us."

Casually dressed in sport shirt, suede jacket, and slacks, Harry James today looks hale and vigorous, carries his approaching 42 years gracefully. For obvious reasons, he no longer makes the year round one-niter route, prefers to concentrate on selected bookings and limited tours. His still vibrant, lusty trumpet may also be heard on occasional television shows, such as the Lucille Ball program which is scheduled for February. ("That one should be fun. We do only one number but there's a lot in it.")

(Continued on Page 34)

out of my head



By George Crater

Striking singer Jana Mason was interviewed recently on a WBBM (Chicago) radio show. Emcee Mal Bellairs indicated he'd been prevented from talking to her before the show because she had been surrounded by "all the boys in the band." Delighted to be able to talk to her at last, he said coyly, "What would you like for Christmas?"

"All the boys in the band," she replied modestly.

When last seen she was running north on Michigan Ave.

There is now a vocal group called the Brother Sisters.

Noted San Francisco columnist Herb Caen is taking drum lessons from Joe Morello, Dave Brubeck's percussionist. In return, he is going to teach Joe how to write.

The Wallington credited on the tune *The Middle of Love* (already cut by Blossom Dearie on Verve), isn't pianist George. It's his wife, Billie, who writes songs, works as a publicist, and creates stunning platters of lasagna out of the barest essentials.

An a&r man recently suggested to a jazz pianist on his roster that he cut an album of Kurt Weill songs. "Fine," replied the pianist. "What did he write?"

Margaret Truman sounded tone deaf on Patti Page's *Big Record* show a couple of weeks ago. Somebody should get her a pop record date quick. They're losing a fortune.

Mel Torme, guesting on the same show, is getting a little too portly to fit into the Peter Pan costume they had him wear while he sang *The Christmas Song*.

Patrons at New York's Cafe Bohemia get a little something extra in waiter Manual Duran. When not shuttling drinks to the tables, Duran picks up his trumpet and sits in with the bands playing the club.

Turk Murphy bought a 1929 Rolls Royce after his stand at Bourbon Street in Manhattan. Not only bought it, but when last seen was heading west for San Francisco in it. We'll try to give you reports on his progress.

Add to your seldom-performed-tunes file: Noel Coward's striking ballad, *If Love Were All*.

Mary Lou Williams, speaking of pianists she likes to share a bill with, mentioned Billy Taylor. "He makes me play," she said.

In Chicago recently, Slim Gaillard guested on Marty Faye's *Marty's Morgue* TV show. When the two conversationalists stopped for breath, Slim stepped forward and, without prompting, offered free copies of his *Vout Dictionary* to all viewers requesting them. Faye thought Gaillard was kidding. In four days the station received more than 600 requests for the dictionary. At last report, Gaillard ordered copies and left town for another booking.

In an effort to make a quick sale, Atlantic's Nesuhi Ertegun painted his Jaguar red and green for the holiday season.

Some more album titles we wouldn't be surprised to see show up:

A Penny for Your Thoughts (Red Nichols); *Fat and Sassy* (Fats Domino and Sarah Vaughan); *Pepper's Take* (Art Pepper); *Lewis and Clark Expedition* (John and Kenny); *The Forward Look* (Joe Dodge); *A Bird in the Hand* (Parker reissues); *A Skitch in Time* (Henderson), and *Cohn My Way* (Al Cohn). And of course there's always *Barnet Dream*.

Mode Records, the firm which recently started out so ambitiously on the west coast, is on shaky ground. Joe Quinn already has left them and is back in New York.

Apt description of Dave McKenna: The last of the 11-fingered piano players.

Press release of the week: "Hollywood—The most electrifying news to hit the show world since the release of the Russian Satellite is the fact that Teddy Woods is back with the Bo Rhambo trio, which he rejoined on Tuesday night."

What was so electrifying about the Russian satellite?

music in review

- Jazz Records
- Popular Records
- Tape Recordings

- Blindfold Test
- High Fidelity
- Jazz Best-Seller

- In Person
- Radio-TV
- Films

popular records

Mabel Mercer

One of the handsomest packages of the season is *The Art of Mabel Mercer* (Atlantic 2-602) a treat to the eyes, and if you are a fan of hers (as I am) to the ears, as well. In all, there are 28 songs in the two-LP set, sung in Mabel's *recherche a temps perdu* style, sort of midway between a sigh and a faint smile. The set has been divided into four sections: *Songs Were Made to Sing, I've Had a Love of My Own; Here's Where the Comedy Ends*, and *No More Blue Songs*.

For me, sections two and three are tailor-made for Miss Mercer, and her range of expression in them is wide enough to encompass all the love-broken hearts in the world. The material is first-rate, including songs by Alac Wilder (*Goodbye John, Over the Weekend, While We're Young*), and Bart Howard (*The First Warm Day in May, It Was Worth It, You Are Not My First Love, and Would You Believe It*). The set, except for one song, was culled from three previously issued 10-inch LPs. Gary Kramer's notes and the song roster are a model of efficiency and readability. (D. C.)

The Skylarks

If you wonder what's become of intelligible, relaxed vocal groups — groups that don't sound like they're plugged into the nearest wall socket — this is an opportunity to be reintroduced to a fine group.

In *Ridin' on the Moon* (Verve MG V-2077) the Skylarks (George Becker, Earl Brown, Gilda Maiken, Carol Lombard, and Bill Brown) glide through a dozen tunes, backed by Buddy Bregman's studio band. As Becker comments in the liner notes, "We don't try for wild, far-out harmonic effects. We like a certain simplicity with good, clean musical lines." That's just what the group obtains here.

Included are *We Just Couldn't Say Goodbye; Singing in the Rain; Give Me the Simple Life; You Make Me Feel So Young; I'm Beginning to See the Light; Too Darn Hot; The Glory of Love; Hooray for Love*, and four comparably memorable tunes.

Becker organized the group in 1946 (you may remember its work on Woody Herman's *Stars Fell on Alabama*, as the Blue Moods) and its been swinging ever since. This is a singing, not screaming, album. It's excellent. (D.G.)

Talking Blues

I don't know how highly I can praise *Documentary Talking Blues* (Counterpoint CPT-550) without appearing to be in the employ of the record company. This is a form of blues that is spoken rhythmically, virtually chanted, to a background of simple guitar chords. There are phrases at the end of each verse that comment on what preceded. For the most part, the blues are sardonically humorous; reflecting the times and quite often the despair of the times, but with a humor that connotes some optimism.

Pat Foster and Dick Weissman deliver 14 blues written and collected by Woody Guthrie. Among them are:

Louella Pearson?

"There were 400 disc jockeys and guests at Stan Kenton's cocktail party celebrating the Friday the 13th opening of his Rendezvous room in Balboa," bubbled Louella Parsons in a recent column. "I was sorry to miss it," she added.

Nothing wrong with this item, except for one minor detail. Louella ran it on Thursday, Dec. 5 — eight days before the party!

Original Talking Blues; Talking Dust Bowl; Talking Migrant; Talking Sharecropper; Talking Miner; Talking TVA; Talking Union; Talking Rent; Talking Atom, and Talking Subway. Congressional inactivity crops up throughout like a melodic refrain. This LP should be invaluable to students of American history, sociology, and music. Recommended. (D. C.)

Spencer Williams

New Orleans to Stockholm (Dot LP 3074) is an odd conglomeration of sounds, all written by Spencer Williams. Williams, 68, was born in New Orleans and has been living in Stockholm since 1950. He is the co-author of *Royal Garden Blues, I Ain't Got Nobody, I Found a New Baby, Careless Love, Basin Street Blues*, and others. In this collection of 12 tunes, only *Royal Garden*, among his more well known compositions, is included. The 11 other tunes include *Turn Back the Time, Game of Chance, Piano Playin' Papa, You'll Kiss and Run Away, Mardi Gras Masquerade, and The Street Musician*.

"In this album I meant to give the music lovers tunes to dance to and remember," Williams says in the notes. The performances are by a group of Swedish musicians, including Ake Persson, Bengt Arne Wallin, and Arne Domnerus. Arrangements are by Gosta Theselius, Gunnar Lunden - Welden, and Gunnar Svensson. The results are uneven, ranging from the big band shout of *Royal Garden* to the string background of the ballads to a ragtime sound on *Papa*. Some of this borders on jazz, but much of it is for the pop market. It may succeed, but it's too bad that Williams' material cannot be treated with more reverence, within the jazz field. You can't tell from this LP that Williams remembers Storyville, but he does. He's more than worth another try. (D. G.)

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.

Ruby Braff

HI-FI SALUTE TO BUNNY—RCA Victor LPM-1510: *Keep Smiling At Trouble; I Can't Get Started; It's Been So Long; I'm Coming, Virginia; Maria; Downhearted Blues; I Got It Bad and That Ain't Good; Somebody Else Is Taking My Place.*

Personnel: Ruby Braff, trumpet; Pee Wee Russell, clarinet; Dick Hafer, tenor; Sunny Morton, trombone; Nat Pierce, piano; Walter Page, bass; Steve Jordan, guitar; Benny Drottin, drums.

Rating ★★★★★

Here's another in a fine series of LPs on the market (on several labels) by Ruby. On this outing, he's paced by the eloquent clarinet of Pee Wee Russell, who never really grows old.

I liked particularly Pee Wee's solo on *It's Been So Long*, with its eye-opening initial phrases, and Nat Pierce's piano doodling behind Ruby on *Downhearted Blues*.

Braff remains one of the most tasteful trumpet men on the scene today. His solo on *Downhearted* is a model of emotional blowing. Pee Wee is declarative and startlingly clean-toned on *I'm Coming Virginia*. Braff's horn sings on *I Can't Get Started*. Hafer and Morton are agreeable company, but the solo honors must go to Ruby and Pee Wee. While the whole set jells; *Maria*, *Got It Bad*, and *Somebody*

Else didn't move me as much as the others.

Don't pass this one by without a listen. (D.C.)

Byrd-Farmer-Suliman

THREE TRUMPETS—Prestige LP 7092: *Palm Court Alley; Who's Who; Diffusion of Beauty; Forty Quarters; You Gotta Dig It to Dig It.*

Personnel: Donald Byrd, Art Farmer, Idrees Sulieman, trumpets; Ed O'Brien, piano; Addison Farmer, bass; Ed Thigpen, drums.

Rating: ★★★★★

The most appropriate title for this LP would be *Bopper's Paradise Regained*.

The three trumpeters join forces here in a heated, multi-noted session that will leave many listeners rather limp. There is an impressively vivid rapport among the horns, despite varying approaches to the skeletal forms attacked.

Suliman is rough and ready. As Ira Gitler says in the notes, "Idrees is very much his own man, a daring jazzman who is not afraid to reach out for the ideas which crystallize in his brain at the moment, however hard they may seem to execute." In this set he is reaching most of the time and grasping successfully quite often.

Farmer's is the delightfully lyrical horn, regardless of tempo. Byrd continues to ful-

fill the potential so many defined months ago. His playing is impressively creative.

In general, the horns seem to converge within the Gillespie-Navarro-Davis tradition, with a Clifford Brown influence apparent, too. Nevertheless, the listener does not feel that he has heard it all before, as each of the trumpeters has something genuinely individualistic to say.

The backing is effective. O'Brien, a 21-year-old pianist from Connecticut making his recording debut, plays confidently, reminiscent of early Bud Powell. He will testify to the heated nature of the session, because he played it with a 102 degree fever. Addison Farmer, Art's twin, handles bass chores capably and Ed Thigpen digs in, too.

The originals, with Sulieman's the most distinctive, are more for jumping off purposes than for melodic significance. Basically, they are lustrous races at medium or up tempos, with O'Brien's *Beauty* the closest thing to a ballad.

Devotees of modern trumpet playing will relish this, despite some of the technical flaws and moments of hesitancy that accompany a session of such a hectic nature. The playing of the three soloists makes this worth hearing, for the sparks they plant and the fire that develops. (D.G.)

John Coltrane

COLTRANE—Prestige LP 7108: *Bahai; Violets for Your Furs; Time Was; Straight Street; While My Lady Sleeps; Chronic Blues.*

Personnel: John Coltrane, tenor; Red Garland, piano; Paul Chambers, bass; Al Heath, drums; Mal Waldron replaces Garland on Tracks 4, 5, and 6. On Tracks 1, 4, and 6 add Johnnie Splawn, trumpet, and Sahib Shihab, baritone. On Track 5, add Splawn.

Rating: ★★★★★

Coltrane, who has worked with Dizzy, Miles, and Monk, makes his debut as a leader on this LP, if anyone can be identified as "leader" on such a date. At any rate, he has most of the blowing room.

His tone is hard; his conception is bluntly surging. There is little subtlety in his playing, but there is strength and confidence. He is a hard-punching tenor man. This approach tends to diminish the effectiveness of his ballad interpretations, which seem to differ from the up-tempo races only in terms of a difference in tempo.

Waldron and Garland make effective contributions, the former introspectively, the latter in the simplicity and clarity of his playing. Garland's use of chords throughout his solo on *Furs* fascinated me, in terms of the directness of it.

Shihab and Splawn, a 26-year-old trumpeter from Harrisburg, Pa., solo only on two of the six tracks and acquit themselves satisfactorily. Shihab performed with more authority as a part of the Oscar Pettiford quintet I heard recently than he does here, but does indicate a mature approach to his instrument. Splawn has heard Dizzy and Miles.

The steel-fingered Chambers and Heath, Percy's younger brother, lay down a solid rhythmic base.

The charts are excuses for blowing, except for Cal Massey's moody *Bahai*, which, in its minor explorations, makes sense. The blowing, then, determines the



hitting the mark

ANDEX A4001 • SOLO FOR SEVEN Bob Keene Septet
RED NORVO • PEPPER ADAMS • SHELLY MANNE • RED MITCHELL

ANDEX A5001 • THE PILGRIM TRAVELERS
world's finest gospel singing group

ANDEX A3001 • STRINGIN' ALONG
DEMPSEY WRIGHT • BOSCOE WEATHERS • BOB KEENE

ANDEX A3002 • MUCHO CALOR (Much Heat)
with the BILL HOLMAN ALL-STARS

KEEN A2001 • SAM COOKE sings
THE NATIONS TOP SELLING SONG STYLIST

ANDEX • KEEN RECORDS
REX PRODUCTIONS • 8479 HIGUERA RD. • CULVER CITY, CALIFORNIA

ed months
o converge
avis tradi-
fluence ap-
stener does
before, as
thing gen-

value of the set. Although Coltane plays with a good deal of authority, I do not feel that his work on this specific LP is excitingly impressive, but listeners who dig blowing sessions and tenor men of the hard-charging school may find value in this set. (D. G.)

Rusty Dedrick

SALUTE TO BUNNY—Counterpoint: CPT-552: *I Can't Get Started; All God's Chillun Got Rhythms; Skyler; Frankie and Johnny; The Prisoner's Song; Russian Lullaby; Livery Stable Blues; 'Dood I Do; Let's Do It; Jump Me Blues.*
Personnel: Rusty Dedrick, trumpet; John La Porta, baritone sax; Jack Keller, piano; Wendell Marshall, bass; Clem DeRosa, drums.

Rating: ★★★

Followers of both the late Berigan and Dedrick should get much out of this set of tunes cut in Bunny's memory.

Overall, the sides are well played although I found nothing startling or particularly exciting about the treatment. Dedrick plays throughout with warmth, and rich, singing sound. LaPorta is efficient on baritone, although by format here he doesn't have as much to do as perhaps he should.

Rusty's vocal on *Started* sounded uncertain although his trumpet work I thought was the high mark of the LP.

Wendell Marshall takes a sparkling solo on *Livery Stable*. But why was the ending faded? *'Dood I Do* profits by Dedrick's horn, but seems to lag with rather heavy rhythm. (D.C.)

Kenny Dorham

JAZZ CONTRASTS—Rivestide 12-239: *Falling in Love with Love; I'll Remember April; Larus; My Old Flame; But Beautiful; La Villa.*
Personnel: Kenny Dorham, trumpet; Sonny Rollins, tenor (tracks 1, 2, 4, and 6); Hank Jones, piano; Oscar Pettiford, bass; Max Roach, drums. On tracks 3 and 5, Betty Glanman, harp, is added.

Rating: ★★★★★

This record may not shock anyone, but it is a delightfully listenable, productive representation of jazz on a professional level.

A consistently high creative level is maintained throughout, with Dorham in fine form, punching ack-ack fashion on the up-tunes and soaring lyrically on the ballads. Rollins continues to play imaginatively, seasoning his expression with a kind of sardonic wit that makes it unique. Pettiford is a delight, handling the bass with the command and dignity of a Hemingway hero. Jones is the sympathetic section man and tasteful soloist. And Roach is Roach, musical and inventive. Miss Glanman, utilized on two tracks, maintains an inobtrusive, mood-sustaining quality.

The first side opens the set rhythmically, with *Falling* taken at a medium tempo and the group remembering a particularly hectic *April*. Side two emphasizes ballads, with Clifford Brown's *Larus* the high point. Gigi Gryce arranged *Larus* and *Flame. Beautiful*, arranged by Dorham, is a vehicle for his melodic horn; it is not a Hackett horn, but it is warmly communicative. *Villa*, a Dorham original, concludes the set with the group surging strongly.

For those who demand an attention to melody, as well as a firm rhythmic base, this is recommended. There's a whole lot of blowin' goin' on here and almost all of it is meaningful. (D.G.)

Red Garland

GROOVY—Prestige 7133: *C-Jam Blues; Wil- low Weep for Me; Gone Again; What Can I Say Dear; Will You Still Be Mine; Hey Now.*
Personnel: Red Garland, piano; Paul Chambers, bass; Arthur Taylor, drums.

Rating: ★★★★★

The three Red Garland LPs so far issued, and his work on the various other Miles Davis and Sonny Rollins albums, may very well establish Garland as one of the major influences on jazz piano playing.

In case that seems over-enthusiastic, I hasten to point out that now that Miles has made melody fashionable again, Garland is beginning to be listened to, and I have already found traces of his uniquely personal style here and there in piano solos this year.

Garland's solo on *Please Send Me Someone to Love*, in his second Prestige LP, has already become a classic, and I firmly believe will go echoing down the ages, quoted and requested in other pianists' solos like Avery Parrish's *After Hours* has been.

Garland has (in conjunction with Paul Chambers who plays *Damon* to his *Pythias* on all the Garland LPs) built up an unusual personal pulse rivalled only by Garner among piano players. Whatever Red does, particularly in the slow tempos in which he plays blues and ballads, rolls along with the rhythmic wave Basie describes. The propulsion on the listener is almost impossible to resist.

Over this uniquely compelling rhythm, Garland has constructed a blend of locked chord and single note solo line style that retains all the essential warmth of melody and remains inventive, while always having that great swinging feeling which is best described by the title of this LP, *Groovy*.

I am particularly impressed by Garland's blues and slow ballad playing for its intrinsic melodic nature. On this LP he revives an old beauty from the days of Wini Brown and Lionel Hampton, *Gone Again*, as well as *What Can I Say Dear?*, which is, if memory serves, the only tune Eddie Condon ever did a vocal on.

More and more young pianists are listening to Garland. I hope they continue. He has brought back some long absent elements to jazz piano, made them acceptable to the ultra-modernists, and proven over again the sublime virtue of swing and a solid, deep groove. I have found him utterly relaxing—somewhat as Garner is. I can play the Garland LPs over and over just as Miles and Dizzy and Basie can be played over and over. This is, really, the ultimate in compliments today when there are so many LPs, technically well done, that you just never do get around to playing again. (R. J. G.)

Grey-Mitchell-Morgan-Root- Kelly-West-Persip

DIZZY ATMOSPHERE—Specialty SP 5001: *Dishwater; Someone I Know; D.A.T.; Whisper Not; About Time; Day by Day; Rite of Spring; Over the Rainbow.*

Personnel: Al Grey, trombone; Billy Mitchell, tenor; Lee Morgan, trumpet; Billy Root, baritone; Wynton Kelly, piano; Paul West, bass; Charlie Persip, drums.

Rating: ★★★★★

hi-fi

ALBUMS

FROM 

JIMMIE LUNCFORD IN HI-FI

Willie Smith, Trummy Young, Dan Grissom, Joe Thomas in Billy May's authentic recreations of the Lunceford style.

TAO 524



FRANK SINATRA

Come Fly With Me

Frank at his jauntiest and most romantic in a musical tour spanning three continents. Propulsion supplied by Billy May.

W 520

DAVE PELL

I had the craziest dream

The octet plays arrangements by Shorty Rogers, Marty Paich, Bill Holman—tasteful jazz designed especially for dancing.

T 525

Keely Smith

I WISH YOU LOVE

The unique voice and personality of this exciting new singer come through in a collection of warm love songs. Backing by Nelson Riddle.

T 514



In stereo: **JOHNNY RICHARDS**

WIDE RANGE

Composer-arranger, Richards' driving, new big band sound, top soloists, are more exciting than ever in stereo!

ZC 16

STAN KENTON IN HI-FI

Stereo puts you right in front of the bandstand, as Kenton stars play Stan's greatest hits, including *Artistry Jumpa, The Peanut Vendor.*

ZD 10

modern jazz begins on
PRESTIGE



Mose Allison

A fine modern jazz pianist with traditional roots reaches back to his boyhood days in Tippoe, Mississippi for some country blues which he plays and sings in authentic style. "Mose Allison appears to be the first jazz musician who is intimately acquainted, and frankly pleased, with both the primitive aspects of the blues and its recent extensions."—John S. Wilson: High Fidelity.

12" High Fidelity Album PRLP 7091
\$4.98 at your record dealer or prepaid from

PRESTIGE RECORDS INC.
447 WEST 50th STREET, NEW YORK 19



Records shipped anywhere

MODERN MUSIC
627 N. KINGSHIGHWAY
ST. LOUIS 8, MO., U.S.A.

FREE! 12" JAZZ LPs FREE!
A \$4.98 Value with Orders of \$15 or more.

- 12" LPs \$3.98 each
- James Moody—Moody's Mood for Love...ARGO
 - Chris Connor—I Miss You So...ATL
 - Maynard Ferguson Band—Lots Of Brass...EMA
 - Sarah Vaughan—Swingin' Easy...EMA
 - Herbie Mann—Salute To The Flute...EPIC
- 12" LPs \$4.98 each
- Curtis Counce Group, Vol. 2...CONT.
 - Zoot Sims Goes To Jazzville...DAWN
 - Zoot Sims, Al Cohn & Others—
 - Critics Choice...DAWN
 - N. Mann, B. Collette—Flute Fraternity...MODE
 - Pepper Adams Quintet...MODE
 - Mulligan Meets Monk...RIV.
 - Sonny Stitt & The New Yorkers...ROOST
 - Herbie Mann—Mann Alone...SAV.
 - Gillespie All Stars—Dizzy Atmosphere...SPEC.
 - Getz Meets Mulligan In HiFi, Vol. 1...VER.
 - Ella Fitzgerald—Like Someone In Love...VER.

AT LAST IT'S IN STOCK
 Charlie Parker Story 3-12" Verve LPs \$12.00
Send for FREE Catalogues
GIANT LP-EP SALE! — FREE LIST
\$1.00 Deposit on C.O.D. Orders
U.S. Servicemen Overseas — Please Send Payment With Order. The Post Office will not permit C.O.D.'s to APO or FPO addresses.

PHOTOS
BAND LEADERS & VOCALISTS
Actual photos, 8" x 10", glossy prints, ready to frame or put in a scrapbook.
4 for \$1. Sample photo 25c (incl. substitutes)
For a limited time 10 for \$2
KIER'S
1143 6th Ave., N.Y. 36, N.Y.
Bet. 44th & 45th Sts.

Dizzy Gillespie has been one of the major influences in the history of jazz. Unfortunately, many of those musicians inspired by Dizzy do not have his technical or imaginative prowess and emerge as more of hazy shadows than creative entities.

Here we have, as Ralph Gleason states it, "a cadre drawn from one of the most vital big bands in recent jazz history," the current Dizzy Gillespie band. The musicianship here reflects Dizzy's influence in varying degrees. Plucked from the excitement of the band, these members illustrate capabilities that range from the genuinely creative to the commonplace. In keeping with the band's character, the sounds are fleetly stated, warmly alive, and often rough-edged.

The performances themselves vary in quality. Morgan is a standout, playing with a command of the instrument that impresses me constantly. Unless my judgment is deplorably faulty, he will become one of jazz' most significant instrumentalists. Grey plays vigorously and inventively. Mitchell plays competently, but does not appear to me to be of major stature. Root has little opportunity here to do more than contribute to the ensemble sound. Kelly's playing is a delight and the rhythm section is a romping one.

The charts, by Roger Spotts and Benny Golson, are adequate for the occasion. Golson's *Whisper* is the high point; it is one of his loveliest ballads and is played convincingly. His arrangement of *Day by Day* as a vehicle for Grey is an appropriate one, too.

Spotts' *Dishwater* is a wild 10 minutes and 38 seconds of solos. *Rainbow* is a chart spotlighting Mitchell's tenor in ballad form.

Essentially, I found a disorganized quality inherent here. The group lacks the invigorating drive so solidly associated with Dizzy and without his presence, if only for inspiration's sake, the group does not project with memorable intensity. There are several excellent solos, by Morgan and Grey primarily, however, and they make this LP worth hearing. The packaging, by the way is excellent. (D. G.)

Jazz Swings Broadway

JAZZ SWINGS BROADWAY—World Pacific P1M 404: Mutual Administration Society; I'm a Funny Dame; Namely You; The Party's Over; Two Lost Souls; Love in a Hone; Progress Is Her Face; Show Me; Joey, Joey, Joey; Independent; Just in Time.

Personnel: Tracks 1, 5, 8, and 12—Bud Shank, alto and flute; Bob Cooper, tenor, bass clarinet, and oboe; Claude Williamson, piano; Don Proll, bass; Chuck Flores, drums. Tracks 2 and 9—Chico Hamilton, drums; Fred Katz, alto; Carson Smith, bass; Paul Horn, tenor, alto, clarinet, and flute; John Pizzareo, guitar. Tracks 3, 6, 7, and 11—Stu Williamson, trumpet; Russ Freeman, piano; Henry Ludwig, bass; Shelly Manne, drums. Tracks 4 and 10—Freeman, Ludwig, and Manne.

Rating: ★★★★★

Shelly Manne started all this and he's around to continue to share in the rewards here. This is an anthology of groups performing songs from musical comedy shows. Ordinarily, such collections are difficult to appraise, since the value of the LP depends on the contributions made by each group. In this case, however, this is a uniformity of quality and it is high, despite the varying approaches to the material.

Although there are too many tracks here for any group to genuinely stretch out, I find that the tracks themselves are of value. While I may have yearned for an extra chorus in spots, I cannot deny that what is done is done well.

Russ Freeman produced the session (or sessions) and, as far as I'm concerned, makes the most forceful single contribution. His trio sides are excellent and the trio, serving as rhythm section for Stu Williamson, is the best ingredient on those quartet tracks. The Shank-Cooper sides are delightful listening. The Hamilton group continues to sustain my interest, in terms of the intricacies of the patterns it creates.

However, while there are several tracks of interest, Freeman's work is the most energetically productive. He plays with consistent originality and a firm rhythmic sense. Manne is an asset on six tracks and solos briefly with incomparable wit and intelligence.

Among the shows represented are *Happy Hunting*, *L'il Abner*, *Bells Are Ringing*, *Damn Yankees*, *Most Happy Fella*, and *My Fair Lady*. I particularly enjoyed the Freeman trio's *Over*, the Shank-Cooper *Face* and *Time* tracks, and the Hamilton group's *Show Me*. Shank and Cooper play with vitality and imagination throughout. *Face*, although brief, becomes memorable in their hands.

Actually, the Freeman trio plus one becomes either the Stu Williams quartet or Shelly Manne and his Men minus one, which doesn't mean much here, but is the kind of factual information persons like myself disseminate. At any rate, this is an LP of consistently high quality, considering the varying approaches and conveniently opportunistic format. It is not a landmark in the history of jazz, but it wasn't intended to be. Very pleasant listening and recommended as such. (D. G.)

Joe Newman

SALUTE TO SATCH—RCA Victor LPM 1884: When the Saints Go Marching In; Chinatown; My Chinatown; West End Blues; Jopane Creepers; Dipper Mouth; When It's Sleepy Time Down South; Struttin' with Some Barbecue; Pennies from Heaven; Basin Street Blues; Back O' Town Blues; Smoothie on Parade; You Can Depend on Me.

Personnel: Joe Newman, Barone Glow, Conno Candell, Nick Travis, Joe Ferrante, trumpet; Urbie Green, Jimmy Cleveland, Chauncey Welch, Tommy Mitchell, trombone; Sam Marowitz, Phil Woods, Al Cohn, Ed Wasserman, Al Epstein, sax; Gus Johnson, drums; Ed Jones, bass; Freddie Green, guitar; Hank Jones, piano.

Tracks 3, 6, 7, 8: Nat Pierce, piano, replaces Jones; Fred Ohms and Benny Powell, trombone, replace Green, Mitchell; Ernie Royal, trumpet, replaces Travis.

Tracks 9, 10, 11, 12: Hank Jones, piano, replaces Pierce; Borgher Jones, bass, replaces E. Jones; Barry Galbreath, guitar, replaces E. Green; U. Green, Mitchell, trombone, replace Ohms, Powell; Travis replaces Royal, trumpet.

Rating: ★★★★★

Manny Albam, Ernie Wilkins, and Al Cohn teamed to chart the swinging course of this LP, the last remaining set of those by Jack Lewis for Victor.

The mixture of Armstrong and the modern idiom is a bit curious, on first hearing, but there's a good deal of the former peeping through the latter. For instance, *West End Blues* and *Sleepy Time* hover pretty closely to the line established by Louis.

modern jazz begins on
PRESTIGE

SONNY ROLLINS ON PRESTIGE

- DIG** 7012
with Miles Davis, Jackie McLean
- WORKTIME** 7020
Sonny Rollins Quartet
- MILES AND HORNS** 7025
with Miles Davis, Al Cohn, Zoot Sims
- SONNY ROLLINS with the MODERN JAZZ QUARTET** 7020
- SONNY ROLLINS PLUS FOUR** 7038
with Clifford Brown
- MILES DAVIS COLLECTOR'S ITEMS** 7044
with Miles Davis, "Charlie Chan"
- TENOR MADNESS** 7047
with Red Garland, John Coltrane
- THELONIOUS MONK QUINTETS** 7053
with Thelonious Monk, Frank Foster
- MOVIN' OUT** 7050
with Thelonious Monk, Kenny Dorham
- THELONIOUS MONK AND SONNY ROLLINS** 7070
with Julius Watkins, Percy Heath
- SAXOPHONE COLOSSUS** 7070
Sonny Rollins Quartet
- SONNY ROLLINS PLAYS FOR BIRD** 7086
with Kenny Dorham, Max Roach
- BAGS' GROOVE** 7100
with Davis, Monk, Silver
- Free Catalog on Request
- \$4.98 at your Record Dealer or Prepaid From

PRESTIGE RECORDS INC.
447 WEST 50th STREET, NEW YORK 19



JAZZ GREATS OF OUR TIME Vol. II
(New Coral LP 57142—Out Soon)
(featuring)

WESTLAKE GRAD
BILL HOLMAN & BAND

Holman continues his climb to fame. After graduation he joined Big Name Bands—Barnett and then Kenton.

WESTLAKE OFFERS EQUAL OPPORTUNITY

Send for catalog. 2 year diploma and 4 year degree courses. Dorm. Payment Plan. Daily band and combo. Appr. for vets.

WESTLAKE COLLEGE OF MUSIC
7190 Sunset Blvd., Hollywood 46, Cal. DB 12380

Name..... Age.....
Address.....
City..... State.....

Solos throughout are by Newman, Cohn, Woods, Cleveland, Urbie, Hank Jones, and if you listen closely, you'll hear a rare solo break by Freddie Green on *West End*.

Joe sings some, too: a vigorous *Stains* and a somewhat low *Back O' Town*.

The Armstrong touch is deep in *Chinatown*, which spots the trumpet section blowing Louis' figures on the opening. The solos by Cleveland, Cohn, and Jones are late 1950s, however.

It's particularly interesting to see how the mood of the originals bangs over the entire proceedings, seeming to subduing the normally frantic impulses of the soloists. Recommended. (D.C.)

Tito Puente

NIGHT BEAT—RCA Victor LPN 1447; *Night Beat; Mamba Beat; Son Breeze; Emerald Beach; The Late, Late Scene; Carlos' Night; Ritual; Malibu Beat; Flying Down to Rio; Night Hawk; Live a Little.*

Personnel: Tito Puente, vibas and timbales; Doc Severinsen, Cona Rapetti, Francis Williams (Tracks 2, 3, 7-11), Myron Shain (Tracks 1, 2-6, 10, and 11), Burnie Glow (Tracks 1, 3, 4, and 6); John Frosk (Tracks 2, 7-9), and Vincent Frisauva, trumpets; Marty Trautman (Tracks 1, 2-6, 10, and 11); Bob Aschur (Tracks 2, 3, 7-11), Eddie Best (Tracks 2, 5, 7-11); Anacleto Lorraine (Tracks 1, 2, 4, and 6); Hahn Reed (Tracks 1, 3, 4, and 6); and Sonny Russo (Tracks 2, 7-9), trombones; Allan Lehrfeld, Joe Grimaldi, Marty Holmes, Gene Quill (Tracks 2, 3, 7-11), Edwin Calvo (Tracks 1, 3, 4, and 6), reeds; Alvin Callora, piano; Howard Collins (Tracks 5, 10, and 11); Al Casamenti (Tracks 1, 3, 4, and 6); and Barry Calhoun (Tracks 2, 7-9), guitar; Ted Somzee (Tracks 1, 2-6, 10 and 11) and Jim Cobb (Tracks 2, 7-9), drums; Robert Rodriguez, bass; William Correa, bongos; Ramon Santamaria, conga; Julia Basche Collins, conga (Tracks 2, 7-9).

Rating: ★★

"On much of the album . . . I played jazz and added the Latin flavoring wherever I could," Tito Puente said of this LP. Nat Hentoff, in the liner notes, adds, "The majority of this *Night Beat* set utilizes the Latin section more for color than to establish the basic character of the music."

This, then, is a mixture of jazz and Latin forms. The combination is an interesting one, ranging from emphasis on blues to Afro-Cuban sounds, but it is not wholly successful.

The arrangements are by Puente, Marty Holmes, A. K. Salim, and Gene Roland. For the most part, they were conceived, apparently, with the Latin influence in mind, and as a result, tend to be rather stiff. Several are quite listenable, including *Holmes' Beach*, *Salim's Little*, and *Sea Breeze*. The solos are competent, but not outstanding.

Puente digs Basie, Kenton, Dizzy, Woody, and Duke. His attentive, absorbing listening is apparent here, as influences and devices of these bands are utilized here, in varying degrees of effectiveness. There are glimpses here of a successful synthesis, but in terms of the entire LP, it doesn't come off.

I do feel, however, that Puente's basic idea is a provocatively attractive one. Despite the flaws inherent in this test, I wish the government would subsidize this Tito instead of the other one. (D. G.)

Jimmy Raney

JIMMY RANEY VISITS PARIS—Dawn DLP 1120; *Tros Chantos; Imagination; Dinah's Love for Sale; How You Met Miss Jones?; What's New?; Fascinating Rhythm; Too Marvelous for Words; Cherokee; Everything Happens to Me; Night and Day; Someone to Watch over Me.*

blue note
THE FINEST IN JAZZ
SINCE 1939

FOR JANUARY
Three Great Releases



The Cooker — LEE MORGAN

with Pepper Adams, Bobby Timmons, Paul Chambers, "Philly" Joe Jones
BLUE NOTE 1570



Bone & Bari — CURTIS FULLER

with Tate Houston, Sonny Clark, Paul Chambers, Art Taylor
BLUE NOTE 1572



Blue Train — JOHN COLTRANE

with Lee Morgan, Curtis Fuller, Kenny Drew, Paul Chambers, "Philly" Joe Jones
BLUE NOTE 1577

Complete Catalog on Request
BLUE NOTE RECORDS
47 West 63rd St., New York 23

down
beat

JAZZ

RECORD REVIEWS

Now
AVAILABLE
only \$1

First copies of this record collectors' "must."

Soon ready for mailing. Reserve your copy now!

Don't miss this authoritative collection of every Down Beat jazz record review of 1957 . . . plus many other exclusive features — such as jazz tapes, etc. 228 pages.

Do luxe Edition only \$2.50.

Bound in best grade of dark red washable buckram with your name imprinted in gold on the front cover. Truly a collector's choice.

Jazz Record Reviews
2001 Calumet Ave., Chicago 14, Ill.

Please send me _____ copy(s) of Jazz Record Reviews, Vol. II. Enclosed is \$_____

- Heavy paper bound edition—\$1.00
- Do luxe hard cover edition—\$2.50

Print your name as you wish it imprinted on front cover.

Name

Address

City Zone State

(Sorry, no C.O.D.'s) 12358

WOULD YOU PAY \$150

- To be able to write all your own arrangements without even using a piano.
- To know the 4-part harmony of every chord of music for all Eb, Bb, & C instruments at the same time.
- For a complete course on arranging.
- To be able to transpose any song to any other key.

THE LIGHTNING ARRANGER

Is the only musical device in the world that will DO ALL THIS! \$99.95 Worth of Musical Knowledge—and You Can Carry It in Your Pocket.

DON'T DELAY—Inquire at your local Music Dealer or send remittance to

LIGHTNING ARRANGER CO.
2929 Chew St., Allentown, Pa.
Money refunded if not satisfied.
Postboard \$1.50 Lifetime Plastic \$3.00

Exclusive Photos BANDS IN ACTION

Action pictures of all name leaders, musicians, vocalists, also Rock 'n' Roll Artists. Guaranteed to please. 56c each; 4 for \$1.00.

ARSENE STUDIOS

754—7th Avenue, N. Y., N. Y.

Glensy 8/18

Unobtainable elsewhere

Personnel: Jimmy Raney, guitar; Bobby Jaspar, tenor; Roger Guerin, trumpet; Maurice Vandair, piano; Jean-Marie Ingrand, bass; Jean Louis Viala, drums.

Rating: ★★★

Jimmy Raney spent some time in Paris three years ago. If I've interpreted the liner notes correctly, this was recorded in Paris at that time. The notes provide little background information and omit any details on any of the musicians except Raney and Jaspar.

The overabundance of tracks, limiting the solo space, prevent this from being much more than pleasant listening. It is an indication, of 1954 vintage, of the competence of French jazzmen, too, if in a derivative sense.

Raney plays splendidly in terms of the format, manifesting a knowledge of many aspects of jazz history. Jaspar, in 1954, was playing with Getzian delicacy, taste, and, at times, conception. On his more recent recordings, he indicates his growth toward individuality.

Guerin had heard Miles and perhaps some Chet Baker; his playing and pinched tone certainly reflects this. Vandair, a pianist I can't recall having heard before, plays fluently and with a deftness that illuminates both up tempo tunes and ballads. I'd like to know what he's doing now. The bass and drum chores are handled satisfactorily.

Although this calm, middle-of-the-road session is not offensive, I feel that its value is limited. Both Raney and Jaspar have been presented in more favorable surroundings on record, and, basically, it is their contributions which lend any significance to this LP. (D.G.)

Clark Terry

SERENADE TO A BUS SEAT—Riverdale RLP 12-237; Donna Lee; Boordwalk; Boomerang; Digite; Serenade to a Bus Seat; Stardust; Cruising; That Old Black Magic.

Personnel: Clark Terry, trumpet; Johnny Griffin, tenor; Wynton Kelly, piano; Paul Chambers, bass; Philly Joe Jones, drums.

Rating: ★★★

While for the most part this is a swinging, often exciting set, I found the whipping bop of the solos a bit wearing on repeated hearings. This particularly struck home when on *Stardust*, the rhythm section double-timed behind Griffin, who blows perhaps the longest, multi-noted line of all tenor men today, but who should have, I felt, been represented on this track with more than his usual bristling offering.

Terry's five originals, in varying degrees of up-tempo, left me with an overall feeling of glibness. *Cruising*, taken at title tempo, was most memorable of the group. The once-through treatment of *Magic*, probably the shortest on record, was colorful and smartly played. But I wondered what had happened to the rest of it.

Parker's *Donna*, clipped off at furious pace, sizzles. I believe it would have been considerably more effective and an album standout if the pace of many of the other selections had been varied.

Kelly is spotted handsomely on the title tune, and Terry shines throughout. All in all, though, it's good to hear Terry out of the Ellington band context. I hope that his next album has a few more changes of pace, largely because he has a lovely ballad sound and it seems a shame to leave that side of him fallow. (D.C.)

tangents

By Don Gold

Recently, members of the staff of this magazine were asked to select the best jazz LPs of 1957, for inclusion in our annual, *Music '58*.

It was a task, a kind of soul searching re-evaluation. It meant an introspective study of my own taste and an appraisal of the jazz record field in general.

Where does one begin?

Many thoughts returned, many impressions became more vivid, in listening to some of the finer LPs issued during the year.

The primitive abstractions of Monk; the pastoral calm of the Jimmy Giuffre 3; the disciplined expressions of the Modern Jazz Quartet; the fury and traditional validity of the Basie sound; the masterly control of Tatum; the cool, but never frigid, musings of Miles; the violent thundering of Bird in retrospect; the sweet thundering of Ellington; the delicacy and taste of Getz in Sweden; the penetrating shouts of Ray Charles, and the mournful moods of Jackie McLean transcend the LP, the world of high and low fidelity, the speaker systems, the night clubs, the concert halls, and any single soul.

They make a record reviewer's life worthwhile.

And yet they represent some of the best in jazz recording during the past year. The Best, as far as I'm concerned, does not exist. I cannot term any given LP *The LP* of the year. Certainly, there are precious moments, moments when a musician offers you his mind and his heart, that make the evenings and weekends at the speakerside worth the effort. It is frustrating that one must plunge into the bottomless bilge in order to pluck a handful of beauty. But this is an economic condition. And we are armed with toothpicks instead of ICBMs, as the record companies see through us into the bright light of profit, blinded by it, but lured toward possible self-destruction by an infinite appetite.

Esthetically speaking, the few records that matter make up for the many that do not. The esthetician and the record company owner never will marry. One must demand for the public; the other must genuflect to

public demand. If we win, we do not do so often. I suppose we should be grateful for small favors, although I can hope.

A reviewer's task requires careful listening, a relatively calm disposition, and a desire to be objective, it seems to me. Subjective evaluation reflects more of the reviewer than it does of the music involved. I'm more concerned with the music than I am with myself or any other reviewer. I believe that the music is the common denominator, not the personalities themselves, however concerned I am with them as creative minds. Criticism must encompass many aspects, but above all it must focus on the music produced.

Often, it is like gazing at Polaris and wondering or yearning. You feel you know what it represents, but you know you'll never be certain.

The reviewer must listen. He must be more critic than fan. He must sidestep self-preservation, the aside comments, and personal gain in favor of the art he seeks to preserve. He must listen carefully.

Such listening makes Monk, Giuffrè, Ellington, Miles, the MJQ, Basie, and countless others come to life in an atmosphere of unimpeded thought. The contemplative moments of direct communication are the weighted moments. They occur in terms of entire LPs, rarely, or in tracks of given LPs, more often.

Recalling the hours I devoted to listening in 1957, I remember a poignant Jackie McLean, a lyrical Thad Jones, a probing Red Norvo, a soaring Dizzy, too.

I may not recall the LP title, cover photo, or number, but I remember the sound and the insight.

Like Benny Golson remembered Clifford.

And that's enough for me.

The Usual, Probably

Hollywood—Reporting on Irving Granz' *Jazz A La Carte* concert in San Francisco, the Dec. 4 issue of *Weekly Variety*, after listing the artists on the bill, made the following comment, "Gerry Mulligan, ill in New York, canceled her coast tour with Granz."

Exact nature of the illness was not disclosed.



...these new LUDWIG-made Plastic heads are gassers!

"They're so alive

...and weather never bothers them!"...

says genial Barrett Deems with the Louis Armstrong group now on world tour. Barrett uses the new Ludwig-made "Playon" plastic heads on all his drums... has for many months now... and brother—they really work!... they have the feel and response of calf with none of the weather worries. You'll love 'em!



Ludwig-made plastic heads are new and different. They are mounted on the exclusive flanged grooved metal flesh hoops ready for instant installation on your drum! See them at your dealers today!

Mounted on metal flesh hoop

No. 13—13" Mounted plastic tom tom head \$8.00
No. 14—14" Mounted plastic batter head 8.50
No. S14—14" Mounted plastic snare head 7.20
No. 16—16" Mounted plastic tom tom head 9.50

Order from your Favorite Dealer!

Send latest plastic head price list to me today!

Name _____

Address _____

City _____ State _____

Ludwig
CHICAGO

DRUM CO.
1728 N. Damen Ave.
Chicago 47, Illinois

radio and tv

By Will Jones

Dear Jack,

This thing with the ASCAPs and the BMIs seems to have started up all over again, and it's a little upsetting.

I've been going along thinking it was all settled some time back, maybe in the days of *Elmer's Tune*, and then what happens? All of a sudden these papers start turning up on my desk—impressive mailings from the ASCAPs calling the BMIs a bunch of liars, and the same thing from the BMIs calling the ASCAPs a bunch of liars.

It's sort of like the mail that comes from the for-pay-TV and the against-pay-TV people, in that there's so much of it. But whereas the pay-TV people are speculating and arguing and reasoning about something that's in the future, the ASCAPs and the BMIs say they are presenting hard, cold facts about things in the past.

Neither group leaves much room for any middle ground, though, and without knowing any of the facts I sup-

pose I could draw the hasty conclusion that they're all liars. But I don't like to do that, Jack, and to show you my heart's in the right place, I want you to know I went over to a meeting the other day where a vice-president from the BMIs was talking to a bunch of broadcasters.

If the ASCAPs will send a vice-president around to talk somewhere, I'll go listen to him too; but meanwhile, there's this BMI v.p. to consider. His name is Glenn Dolberg, and I gathered it's one of his duties to go around the country giving the ASCAPs hell, and sort of holding pep meetings, with the station owners, many of whom are stockholders in BMI.

He seemed pretty sore, Jack, about the way the ASCAPs have been blaming the BMIs for all the bad rock-and-roll tunes that have been on the Top 40 lists.

And then again, he *wasn't* sore, Jack.

He admitted right off that most of the top tunes in the popularity lists in recent months have been BMI tunes, and that those were the tunes most of the stations were playing. *Admitted*, hell. For a moment there, he came on as though he was proud of it.

"After all," he said, "can we help it if we happen to have the writers who have the talent to write the tunes that appeal to popular tastes of the moment?"

He also hinted that the youth of BMI writers might have something to do with it: "BMI, having no old-timers on its rolls to feed, holds out its hands to new writers."

But with the ASCAPs needling about conspiracy and monopoly, he couldn't dwell on that too long. The ASCAPs have had their months for hogging the top-40 lists in the past, he indicated, and they'll be up there again. (When they recapture the knack of writing bad tunes? My thought, Jack, not his; although something in his attitude suggested it to me.)

Any way, Jack, he had a pretty tough position to maintain: acknowl-

speaking
for cats
everywhere

Fender has that special sound and rare craftsmanship that makes for easy playing and enjoyable listening! Why not visit your nearest dealer . . . see and hear for yourself.

Fender
SALES, INC. • 308 EAST 5TH ST. • SANTA ANA, CALIF.

F that most
e popularity
e been BMI
re the tunes
ere playing
ment there,
: was proud
an we help
ite the tunes
astes of the
ie youth of
omething to
ng no old-
l, holds out
's needling
onopoly, he
o long. The
months for
n the past,
e up there
apture the
unes? My
although
uggested it
l a pretty
: acknowl-
as
ial
id rare
nship
es for
ing
yable
Why
est
. see
for

edging BMI's top-dog position at the moment, yet pointing out ASCAP's ability ("They are still the dominant licensing organization") to knock them out of it.

He dwelled on the ASCAP lawsuit, in which the ASCAPs say the station owners are conspiring with BMI to keep ASCAP tunes off the air.

"Are you conspiring?" he asked the station owners. There were some chuckles.

"Of course not," said Mr. Dolberg. "Most of you pay blanket licensing fees to both licensing organizations, and it doesn't make one penny difference to you whether you play a BMI tune or an ASCAP tune."

He got more support in that quarter later, when one of the broadcasters got up.

"We don't even know which is a BMI tune or which is an ASCAP tune," said the broadcaster. "Is there anybody in this room who keeps track?" Nobody budged, nobody said anything.

The broadcasters then promised they were all going to write their congressmen, and that was about it, Jack.

If you care for my own two cents' worth, Jack, I'd like to observe that I don't think the ASCAPs can make this conspiracy rap stick. I may have been taken in; but I know a number of these station owners and when they say they don't know a BMI tune from an ASCAP tune, I believe them. Whatever their reasons for broadcasting the music they do, I'm not convinced that one of them is the initials on the records.

It is a charge that I have never even heard from the lips of a drunken disc jockey. One of the reasons I like to get drunk with disc jockeys, Jack, is to hear the colorful things they say about the stupid people who employ them. If the station owners were in the habit of telling the jockeys to play BMI tunes, I'm sure it would have been mentioned by now. The jockeys get told what to play, all right, but the BMI-ASCAP thing never is a factor.

Yrs.,
Jones

P.S.—You want to pay my expenses to the pop disc jockey convention in K.C. in March, Jack? I could listen to a lot of 'em there.

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

charivari

By Dom Cerulli

■ Before I get too far into this and become entangled in dependent clauses and dangling participles, I'd like to add my two cents worth to last issue's editorial on the recording clique in New York.

I know several musicians who have cracked through on once or twice shots, on recommendation by some men on the date who knew they could handle the book. They never caused any fluffs that blew takes and sent the date into overtime.

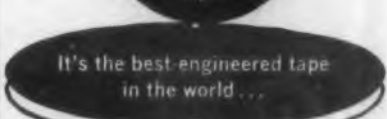
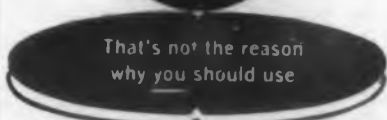
I have been told by several studio men, the ones whose names you will find among the personnels (when they're listed) on the big pop dates at Columbia, Victor, Decca, Coral, and many other labels, that to land in this accepted group of regulars is to add at least \$5,000 a year to their anticipated income. It also leads to other recording work, and to a regular place in many of the studio bands on TV shows.

Without getting into the cases of buddy-buddy booking or the contractor scene, let's concentrate on one of the most significant factors underlying Archie Bleyer's statements.

Virtually to a man, the studio musicians getting the bulk of the lucrative work today—those on all the big pop dates and the big TV shows—are graduates of long and arduous big band training. These musicians were on the road for years, leading sections, blending in with other horns, playing under all kinds of conditions, but playing quite rigidly organized sound.

Will the highly individual, technically competent musician working in a small group today be able to fit into this almost mechanical, although highly-skilled, studio work tomorrow? I'm inclined to believe that the musician who paid his dues on one-ners in a section with the breaking in of charts on a dance date and all that goes with being a member of a big band, is more equipped to finally ditch the road for the security of the studio.

His counterpart in the small group may be as accomplished technically,



...gives you better highs...better lows... better sound all around! Saves your tape recorder, too—because the **irish FERRO-SHEEN** process results in smoother tape...tape that can't sand down your magnetic heads or shed oxide powder into your machine. Price? Same as ordinary tape!



Available wherever quality tape is sold.
ORRadio Industries, Inc., Opelika, Alabama
Export: Morhan Exporting Corp., New York, N. Y.
Canada: Atlas Radio Corp., Ltd., Toronto, Ontario

but will he be able to quickly pick up the togetherness that is demanded of the studio section man? And will he be able to blend his highly individual, often stylized sound and conception with that of three or four other men in a section after years of being the declarative voice in a group?

It seems that a return of big bands would bring long-range benefits to many of today's young jazzmen.

One final note which is just barely related: what happens to the blowers when they want to finally get off the road or out of the clubs or into the studios or are unable to work? The blowers who write are building themselves some tangible old age insurance. There are many good musicians driving cabs and working weekends who should be writing for record sessions or receiving a regular bit of income from writing they could have done in the past.

the hot box

By George Hoefler

Norm Symonds, a jazz composer of Toronto, Canada, sincerely feels worthwhile jazz can be produced by a competent group when playing the music strictly as written by the composer.

His accomplishments during the past several years have gone a long way towards bearing out his contentions. He has written a good many short pieces for the small jazz combination, as well as completing a 20-minute *Concerto Grosso for Jazz Quintet and Symphony Orchestra*. The latter was originally written at the request of the Canadian Broadcasting Corp. and performed last January by the CBC Symphony orchestra.

An American premiere was given the work in Schenectady, New York, last month by the Tri-City (Schenec-

tady-Albany-Troy) symphony under the baton of Edgar Curtis. On both occasions, the Ron Collier quintet of Toronto, performed as guest soloists.

Symonds' American audience greeted the work with enthusiastic applause. Schenectady's two music reporters were not in complete accord. One deemed Symonds' jazz-symphony "an attractive piece, rather haunting, and at times quite invigorating and ebullient." The other critic preferred the Bach *Brandenburg No. 2*, but acknowledged the fact an applause meter would have given a wide edge to the *Concerto Grosso*.

The 36-year-old Toronto jazzman is not unknown to American modern jazz musicians. Many who have played the Colonial and the Town Tavern in the Canadian city are familiar with his work.

Early this year George Shearing's quintet performed a fugue in jazz terms entitled *Fugue for Shearing*, and written especially for him by Symonds. George was heard to remark again and again after he first heard the piece, "It's just what I've been looking for."

Phineas Newborn Jr., while in Toronto, expressed a desire for an original work, and the Australian Jazz Quartet accepted a Symonds' composition called *Hambourg Suite*.

Norman, who visited Schenectady for the premiere, is a slightly built man of medium height with twinkling eyes and a trim Van Dyke. His lack of an abundance of hair and his intellectual attainments have caused his fellow musicians to identify him as "The Skull."

He was born in Nelson, B.C., but as a young lad moved to Victoria. His instrument is the clarinet, which he began to play around 1937, gaining a strong influence for jazz from Benny Goodman and Artie Shaw recordings and broadcasts. Then came a band he feels made the most lasting impression on him of all, one Duke Ellington.

When war came in 1939 he joined the British navy hoping to get on a service band. But, his creative abilities in another direction caught up with him before he could find an assignment in music, and he found himself so appreciated as a cook that he

TOP DRUMMERS
are switching to the
NEW Leedy with the NEW SOUND



Jack is currently with Bob Crosby's CBS TV-show. He is also Hollywood's busiest recording drummer for Capitol, Victor and Decca records.

"The new LEEDY's with the NEW SOUND and STICKSAVER hoops are the finest drums I have ever played!"—Jack Sperling.

Send 10¢ in coin or M. O. for pictures of your favorite Leedy drummer.
Send for your Leedy catalogue today!

Leedy DRUM CO. 2249 Wayne Ave. Chicago, Ill.

the new LEEDY STICK SAVER
triple flanged counter hoop now supplied on all professional model snare drums and tom toms

couldn't get out of the galley for the seven long years of the duration.

Following his discharge from the navy in 1946, Symonds studied clarinet, piano, and harmony at the Toronto Conservatory of Music, and played jazz with local groups. During this period he became very interested in the work of Lennie Tristano, whose strides into harmonic development inspired Symonds' musical thinking along the lines of innovation. He began to feel the limitations of a music that relies on improvisation only.

Through the years he had made a living as an alto sax and clarinet player in various Toronto dance bands and as a music copyist for the CBC. This has left him time to do considerable work in the field of writing and given him an opportunity to make a serious study of the great classical composers.

Back in 1956 he formed the Norman Symonds octet and with this group appeared at the Stratford, Ont., Music Festival. The Symonds unit shared a concert there with the Dave Brubeck quartet. After hearing the Symonds group Nat Hentoff was quoted as saying, "The American recording companies should set up listening posts in Canada. Much of the work performed here is more deserving of being recorded than a great deal of the music heard in the States."

The 1956 Symonds octet has now become the Ron Collier quintet with Norman now confining most of his jazz activity to writing. Collier was the trombonist with the Octet and is a jazz composer in his own right. He was born in Coleman, Alberta and has toured the United States with the orchestra of the Canadian National Ballet Company.

Other members of the original octet now featured in Collier's Quintet include Bernie Pilch of Montreal who plays clarinet, alto sax, and baritone sax; Ed Bickert, guitarist of British Columbia, who recently played New York's Birdland with Norm Amadio's quartet; and Carne Bray, bassist on Cal Jackson's RCA Victor recordings, who hails from Belleville, Ont.

Collier's quintet, besides the two performances of the *Concerto Grosso*, has featured short jazz compositions by both Symonds and Collier at several concert appearances during the past year.

(Continued on Overleaf)

What is the **AVEDIS ZILDJIAN**
cymbal set-up of
your favorite drum star?



Above (1/2 actual size) is a sample page from the new 48 page "Cymbal Set-Ups of Famous Drummers" which is now on the press. Reserve your free copy by mailing coupon below today.

(DB-M)
AVEDIS ZILDJIAN COMPANY

39 FAYETTE STREET, NORTH QUINCY 71, MASS., U.S.A.

Please send my free copy of "Cymbal Set-Ups of Famous Drummers" as soon as it comes off the press.

NAME
ADDRESS
CITY STATE



Everybody listens when Harry James plays his King

Tops on trumpet, tops in the big band field over the years, Harry James occupies a unique spot at the top of the wonderful world of music. It takes talent and it takes hard work to get the happy trumpet sounds Harry James is famous for. But Harry and others find it's easier on a King.

Your King scale line is superb—the high notes crystal clear, the low notes rich and mellow. Your King plays easier because lightning-fast King valves are individually made, have shorter stroke, are pre-played to break them in.

There are five King trumpet models. There's an easy way to see which is for you. Stop at your King dealer this week. Blow the trumpet Harry James blows so sweet and solid.

play with
*'the Confidence
of Kings'*



THE H. N. WHITE CO.
5225 Superior Ave. • Cleveland 3, O.
KING • CLEVELAND • AMERICAN • STANDARD

Last June they appeared at a Concert of Contemporary Chamber Music held in the library of Casa Loma Castle in Toronto, where they alternated with the Jack Groob String Quartet. Collier played compositions by Symonds, Bill Sparling, and himself, while the Groob group performed Bartok's *Quartet No. 4* and John Weinzweig's *String Quartet No. 2*. The Symonds pieces were entitled *Burlesque*, *Hambourg Suite*, and *Fugue and Fantasy*. The second composition is a tribute to a Toronto jazz spa called The House of Hambourg. The presence of the above young modern musicians made the scene change from a studio to a going jazz club with food, whose hours are 11 p.m. to 3 a.m.

The 1957 Stratford Festival had Ron Collier's quintet augmented by Norm Amadio's piano paired with Billy Holiday and her group on August 10th. Collier had the only Canadian group at the 1957 Festival. Amadio is Toronto's popular jazz pianist featured at the Town Tavern where he has played back of such American jazzmen as Coleman Hawkins and Stan Getz.

While in the Schenectady area for the jazz-symphony performance, Collier's quintet played several well-received jazz concerts at the Whitney Club, Union college, and in Rochester, N.Y. Besides the Symonds and Collier originals, the concert repertoire included arrangements on obscure but interesting tunes like Hoagy Carmichael's *Baltimore Oriole*, *Gloomy Sunday*, *Alone Together*, and Eric Satie's *Gymnopedie* arranged by Carne Bray.

Norman Symonds' influence towards "composed jazz," using forms and techniques associated with classical composition, seems to have taken hold in Toronto.

The conductor of the Schenectady orchestra, Edgar Curtis, enthusiastically averred that Symonds employs techniques that are completely consistent with the finest traditions of chamber writing and has to some degree revived the age of improvisation as it existed in Bach's day. He feels Symonds has captured an effect in such a way that the sensitively-handled jazz quintet sounds as much at home with a symphony orchestra as did Bach's more conventional chamber instruments.

Guild

rite-slant
GUITAR STRINGS

make every guitar sound better!

GUILD GUITAR STRINGS
GUILD GUITAR STRINGS

Guild Guitars, Inc., 300 Observer Hwy., Hoboken, N.J.
Pacific Music Co., 1143 S. Santee St., Los Angeles 15
Targ & Dinner, Inc., 425 S. Wabash, Chgo. 5, Ill.

the spotlight's ON YOU

...ddie Bert
with
...dman's
...chestra

For a lower tone
delivered with greater
comfort in small pieces
by ZOTTELA with exclusive
step-back holes.

Recommended by teachers and
musicians alike. The world's finest
for trumpet, cornet and trombone.

Zotteala products
trumpet, cornet, trombone, N.Y. Tel. 9-1130

WILWERK AND REVELATION OILS

THE WORLD'S FINEST BAND
INSTRUMENT LUBRICANTS

FINEST • SMOOTHEST
• SLICKEST
• FASTEST

in
3 scientific formulas:
valve, slide, key &
spring

Regular size
— 40¢
King size
\$1.50

at leading music stores everywhere
MERCO PRODUCTS Inc.
88 West 23rd Street • New York 10, N. Y.



the blindfold test



Jimmy Rushing

James Session

By Leonard Feather

■ The hands of the clock have turned around and once again they are facing Jimmy Rushing's time.

Now that jazz has become the Big Picture and the blues one of its most attractive tints, Little Jimmy Rushing finds himself in the center of a spotlight that had eluded him for seven years. His Columbia and Vanguard albums, his big success at Newport and triumphal first British tour a couple of months ago have reaffirmed the solidity of the art of blues singing in general, and of the Oklahoma City Mr. Five-by-Five in particular.

The records for Jimmy's test alternated between instrumentals of various schools and a no less widely assorted bunch of vocals. Jimmy was given no information, before or during the session, about the records he heard.

The Records

1. **Bernay Bigard. Mahogany Hall Stomp** (Liberty). Bigard, clarinet; Jackie Coons, trumpet; Bruce MacDonald, piano; Al Margen, bass; Charlie Lodice, drums.

That sounded like Wild Bill and the piano player sounded just like Ken Kersey to me. The clarinet player sounded a little like Hall, but I don't think it is. It's got me there. The drums sounded like Ozzie Nelson—I mean Osie Johnson. The bass sounded like Aaron Bell and then again the trumpet player sounded like Humphrey Lyttleton, but I don't think it's him. I don't recognize the clarinet player. It sounds very, very good—got a terrific beat. The performance was wonderful. I'm crazy about that rhythm—that kills me. The drums and bass are right in there and that's the stuff I like. I'd rate that four stars.

2. **Oscar Peterson. One for My Baby** (Verve). Peterson, vocal and piano.

That was very good. That was a typical 32-bar bluesy number. The pianist and the guy singing sound to me a little like Cole, but I don't think it was. This 32-bar number with the rhythm was very, very good. I'd give that five stars. The diction on that was plain.

3. **Roy Eldridge. Wailin'** (ARS). Eldridge, piano and fluegelhorn.

Definitely that was Roy Eldridge's little group and I don't know who that was playing piano. It could be anybody, but it's definitely Roy playing trumpet. Nice little jumpy number. I'll give that four stars.

4. **Marilyn Moore. Trav'lin' All Alone** (Bethlehem).

That's Billie Holiday. If it ain't Billie, it's somebody just like her. The instrumentation behind her is wonderful. That's one of my favorite tunes, *Trav'lin'*. I used to sing that number all the time. The diction on it is very good and the accompaniment is good. Whoever is playing those instruments is very good, but I do know it's Billie. I'll give it five.

5. **The Mystery Band (Harry Arnold). Jersey Bound** (Jazztone). Bengt Arne Wallin, trumpet; Arne Domnerus, alto sax; Carl Henrick Noren, tenor.

Very good—easy rock. Sounds like Les Brown. Give him five. It sounds like the old days. Very good solos.

6. **Dick Haymes. Love Walked In** (Capitol).

That's crazy! That's Frank, that's Frank. You know what to do with that—lay five right on him! That's my favorite man. Diction is good, that background's crazy. Lay five right in his lap! It's a good tempo.

7. **Art Blakey Quintet. Mayrah** (Blue Note). Clifford Brown, trumpet; Lou Donaldson, alto sax; Horace Silver, piano.

I'm not too familiar with progressive jazz but the solos on that are very good and it carries a very good beat. I don't know who that is. I got a message from it, though. That's one progressive number I'd buy—some of them I don't like but this is really wailing. I'll give this five stars.

8. **Brother John Sellers in London. All These Days Are the Beginning of Sorrow** (London).

The spiritual has a good beat but I don't think the singer is up to par for a spiritual. Could be a little too fast for him. He's scrambling to get those words, but the soloists are very good for what they're doing. I'll give it fair—two stars.

9. **Joe Newman. West End Blues** (Victor). Newman, trumpet; Freddie Greene, guitar.

Ha! Ha! I have to give him five. That's crazy—it's a crazy record. I've got to buy that myself. The solos on that are very good. The band itself is in good shape—whatever's playing. Sounded like Dizzy on trumpet. The guitar was very good, good break. It could be this white boy who recorded with me—Steve Jordan.

10. **Count Basie-Joe Williams. My Baby Just Cares for Me** (Verve); arr. Buddy Bregman.

I don't know. That sounded like Willie Mays to me—no, not Willie Mays, I mean Billy May! It's a good tune and the singer is very good. His variations are in good taste. A good, relaxed beat behind and a good arrangement. Four stars.

11. **Louis & Ella. I'm Puttin' All My Eggs in One Basket** (Verve).

You don't even have to ask me about that one. You know what Pops and Ella are doing! Hear how she phrases that—sounds like a horn when she comes in there—screamin'. She's something! That's a very good one—rhythm, solo, and of course the singing is superb because that's Pops and Ella and they're two favorites. Five on that.

Strictly Ad Lib

(Continued from Page 6)

Chicago

JAZZ, CHICAGO - STYLE: The Dukes of Dixieland are in charge of things at the Blue Note. They'll depart Jan. 22 to make way for the arrival of the Count Basie band, which will remain until Feb. 2. Teddy Wilson's trio and singer Joya Sherrill open at the Note on Feb. 5 for two weeks, with Gerry Mulligan's

group and the Leon Sash quartet set to follow, beginning Feb. 19 . . . Ralph Sutton is recreating the sounds of early jazz piano at the London House. Jonah Jones brings his group to the London House on Jan. 29. On Feb. 19, Carmen Cavallaro arrives for a four-week stay . . . Comic George Mattson and the Smith Twins are at Mister Kelly's. Dick Marx and Johnny Frigo continue as the Monday-Tuesday house group, with Marty Rubenstein's trio taking over the rest of the week.

The Chain Gang, a Dixieland group with an *Arthur Godfrey Talent Scout* show reference, is at the Preview Lounge. Upstairs, the Modern Jazz room has come to life sporadically recently, with Bob Scobey's group making a week's visit and Tom Hilliard's modern-sounding octet working on Friday and Saturday . . . The Jewel Box review is in progress at Robert's show club. Lionel Hampton has been booked for a return visit to Roberts, for the week of May 16 . . . Ramsey Lewis' trio and Pat Moran's group, with singer Bev Kelly, continue to share the spotlight at the Cloister inn . . . Herbie Mann will be at the Stage lounge through the middle of the month . . . Slim Gaillard, after vouting at the Blue Note, continued his Chicago stay at the Sutherland lounge . . . Art Hodes has rejoined the band at Jazz Ltd.

"make mine **MAGNATONE** . . ."



...says Harry Babasin of the famous "Jazz Pickers"

Harry Babasin, outstanding jazz bass and cello artist and former member of the nation's leading bands has formed his own group, "The Jazz Pickers" and is gaining prominent recognition on the West Coast. Harry, who has earned a place on all the national popular music polls has been associated with Woody Herman, Benny Goodman Sextet, Gene Krupa, Charlie Barnett, Stan Kenton and Bob Crosby.

Harry's own group "The Jazz Pickers" is built around an integrated sound of pizzicato cello and guitar. The problem has been to find an amplifier which has sufficient power to amplify both instruments while independently intermixing the two sounds to project the full musical effect of the arrangement.

When recording for Mercury under the Eamercy label, Harry stated "that the Magnatone 280 amplifier with Stereo-Vibrato", now enables us to achieve the desired balance of the cello and guitar we have been looking for."

*pat. pending

for free catalog write:

MAGNA ELECTRONICS CO.
DEPT. 103
INGLEWOOD, CALIF.



TV TIDBITS: Several local talents previously mentioned in these pages won *Arthur Godfrey Talent Scout* shows, during Godfrey's recent two week visit. Singer-guitarist Frank D'Rone spent two weeks on Godfrey's morning show. A Dixieland group that included pianist Ed Higgins and trombonist Dave Remington also starred on the show . . . CBS staff vocalist Pat Scott, after trying to break her contract in order to join her husband in New York, has changed her mind, temporarily, and will remain at the station.

ASSORTED SHORTS: Pianist Dick Marx will head for New York this month to record a four-piano LP for Coral. Marx, Hank Jones, Eddie Costa, and Johnny Costa will cut the LP with a 26-piece studio band . . . Gus Allen and John Pope have changed the location of their Firehouse Dixieland concerts to the Butterfield Firehouse on Butterfield road (Route 56) just west of Route 83 in Villa Park. Lined up for future appearances are the Salty Dogs on Jan. 11 and the Dukes of Dixieland on Feb. 9 . . . Harry Gray, president of the Negro AFM Local 208 here, recently was reelected to that post without opposition . . . That was Vernel Fournier on drums, not Robert Barry as reported here, with Eddie Baker's trio at the recent Jazz Unlimited ses-

sion at the Modern Jazz room . . . Jack Tracy, *Down Beat's* executive editor, has resumed teaching his jazz course at Columbia college, 207 S. Wabash.

ADDED NOTES: Ella Fitzgerald and Sam Levenson are at the Chez Parce. Gordon MacRae debuts at the Chez on Jan. 31 for two weeks . . . Jaye P. Morgan and her brothers head the bill at the Empire room, with Nelson Eddy returning Jan. 23 for six weeks . . . Jack E. Leonard returns to the Black Orchid on Jan 24 for two weeks. Johnny Mathis has been booked for a return to the club in April . . . Flamenco guitarist William Texter, a Chicagoan who studied guitar in Mexico from Spanish guitarist Paco Millet, is at Easy Street nightly . . . They say that Tots Dower is thinking of going back into show business.

Hollywood

JAZZNOTES: A blockbusting bill comprising the Stan Kenton band, Nat Cole, June Christy and the Four Freshmen drew almost 4,000 fans to Stan's whoop-de-doo opening at the Balboa Rendezvous. Looks like the old innovator will be able to keep the joint swinging through the winter.

Morris Levy's deal to sell Roulette Records to 20th Century-Fox did a floperoo . . . The Terry Gibbs quartet opened the 6th at Sonny's Lounge in Denver.

Pianist Don Friedman bade adieu to his native west coast Dec. 18; hopped a freight for the Apple where he'll domicile from now on . . . Bob Crosby brought Bobcats Eddie Miller, Moe Schneider, Matty Matlock, Johnny Best, Morty Corb and Jack Sperling into the Coconut Grove last month for a wee bit of nostalgia.

NITERY NOTES: For the first time in eight years, there's music seven nights a week all winter at the Light-house, where the Bud Shank quartet plays the Monday and Tuesday off-nights for Howard Rumsey's All-Stars.

The Billy Williams quartet drew fans aplenty to the Peacock Lane. (Mostly letter carriers, of course.) Woody Herman comes in the 10th for one week, followed by Ellington the 31st . . . June Christy currently at her favorite club in L.A., the Crescendo, where owner Gene Norman now serves dinners and has dropped all covers.

Due to the SRO opening of Terri Lester's Jazz Cellar with the Buddy Collette quintet onstand, Terri has

ensconced the reedman's group as permanent house band to alternate with featured guest stars. The new spot, soon to be enlarged, is now open Thursday, Friday, Saturday and Sunday afternoons.

Herb Geller's combo welcomed '58 to The Digger in east L.A.; Carl Perkins was skedded to debut his own group there the 10th and 11th . . . Thrush Fran Warren knocked the old year on its silly ear at the Statler's toney Terrace Room in a belting three-weeker.

ADDED NOTES: The Count Basie band played the heavy role on Jerry Lewis' show from Hollywood the 27th . . . Bob Crosby is definitely trying to get out of his CBS pact so he can essay the telerole of Pete Kelly, cornetist, for the projected Jack Webb vidfilm series.

Mel Torme cut a fine LP caper for Tops Records, the \$1.49 super-market label. Vibist Vic Feldman tells us he'll feature a new composition by English bassist Kenny Napper on his first Contemporary LP to be cut this month . . . Tom Riley, whose Innkeepers are still booting it at the Hermosa Inn, inked a personal management scroll with Anne Cronland.

TAILGATE: Cock an ear at the witching hour for Jack Rose's new radio show, *The Voice of Jazz*, over KBLA, Burbank, (1490 kc) Monday through Saturday from midnight till three ayem.

—tynan

San Francisco

Johnny Mathis had a special day in his honor with a proclamation by the mayor and a street parade when he came home for Christmas . . . Skip Carmel took his Jazz Diplomats group in to the Jazz Showcase for a month opening the last week of 1957 . . . George Shearing signed for 10 days in the Black Hawk in February, his first date at the club in several years. Also inked in for January and February dates are Stan Getz and LaVern Baker . . . Virgil Gonzales lectured and gave a demonstration in modern jazz before the Alameda high school recently . . . Pony Poindexter is now featured with the band at Bop City with Eddie Kahn on bass . . . Sol Weiss off to New York to cut another Elliott Lawrence album for Fantasy.

—ralph j. gleason



GET
in
TV
and

RADIO STUDY HARMONY

Trade for big opportunities in Radio and TV with a great Home-Study organization. Recognized for over 50 years. No interference with regular work . . . study in your spare time. Check courses that interest you and send today for FREE Sample Lessons. No obligations.

UNIVERSITY EXTENSION CONSERVATORY

- Dept. E-745 • 2000 S. Michigan • Chicago 16
- | | |
|--|---|
| <input type="checkbox"/> DANCE BAND ARRANGING | <input type="checkbox"/> HARMONY |
| <input type="checkbox"/> History and Analysis of Music | <input type="checkbox"/> Guitar |
| <input type="checkbox"/> Cornet - Trumpet | <input type="checkbox"/> Voice |
| <input type="checkbox"/> Professional Transmittal | <input type="checkbox"/> Violin |
| <input type="checkbox"/> Piano, Beginner's | <input type="checkbox"/> Teacher's |
| <input type="checkbox"/> PUBLIC SCHOOL MUSIC | <input type="checkbox"/> Clarinet |
| <input type="checkbox"/> Beginner | <input type="checkbox"/> Supervisor |
| <input type="checkbox"/> Choral Conducting | <input type="checkbox"/> Saxophone |
| <input type="checkbox"/> Double Counterpoint | <input type="checkbox"/> Adv. Composition |
| <input type="checkbox"/> Ear Training & Sight Singing | |
- Name Age
Street
City State
Music Experience

Step Out
in Front



with



flutes and piccolos

playing ease
tonal perfection
beauty
rugged dependability
and the right price

D & J ARTLEY INC
ELKHART, INDIANA

In hollywood

It's
CALL NINA
The Musicians Exchange
For Complete 24 Hour Phone Service
HOLLYWOOD 2-3311
1670 N. Gower, Hollywood 28, Calif.
"Through Our Switchboard Speak the
Nicest People in the World"

in the
OLDS
spotlight!

THE DUKES OF DIXIE

Jazz artists in the original New Orleans manner are busy delighting fans and adding concerts . . . from Las Vegas to New York. Beginning with Dad

Assunto on his Olds Trombone in '28 the combo now includes sons Fred and Frank to carry on their Olds tradition.



Harry James

(Continued from Page 17)

Harry is highly enthusiastic about the October European tour. "The whole tour was just sensational. Those audiences, they were simply wonderful. So intelligent about music, so appreciative. You know, they treat jazz as an art form there—and when we'd play some of our swingin' things, they'd raise the roof. Why, they even applauded good ensemble playing. Can you imagine an American audience doing that? I don't think so.

"Far as I could see, the Europeans are much more advanced, much more intelligent about jazz than are Americans. Their music mentality is on a much higher level. They *know* when they hear good music and they respond to it accordingly.

"Vienna was the greatest, audience wise. We played three concerts there and they all sold out. A fourth was originally scheduled, but we had to cancel it. I've no doubt that if we could've played it, the house would have been jammed again."

Italy, too, was a triumph for the James band. Harry told of one telecast they did which followed the Italian version of the \$64,000 *Question*. They did the show from the Turin studios and held an audience of three or four million on a nationwide network. "Some friends of mine watched the show in Rome. They said that when we'd finish a number the viewers around them would applaud wildly. Can you imagine? Applauding a television show . . . I tell you, they're too much over there."

One country skipped by the James band was England. ". . . because they didn't want us. Now they're screaming for us, and we're going over again next September."

In April, Harry and the band are booked to play the British West Indies. Grinning, Harry comments, "That's a switch. They send us all their calypso singers; now, in return, they're going to hear a big American band."

It has been a long road from Harry's days as a circus kid to leading international tours with one of the best bands in the business. Born practically under the big top, he spent his first 14 years in a circus environment.

A Georgian by birth, Harry was born in Albany on March 15, 1916.

When the circus was quartered for the winter in either Beaumont or Houston, Texas (he doesn't remember which), he began studying trumpet at the age of 10. His father, circus band director and trumpet teacher, was the first to get him interested in a horn.

For four years he played with local bands around the two cities where the circus made its winter quarters. Then, when he was 14, he left home to tour with Joe Gills' band from St. Louis, Mo. Arranging for the Gill band was a youngster named Gordon Jenkins; on piano was Peck Kelly.

"Y'know, Peck's home was in Houston and he was very reluctant to travel. He'd much rather stay around his home town, playing in local joints, than go on the road and maybe make some pretty good money." Reflectively, Harry continued, "Yeah, that was the famous Peck Kelly . . . And y'know, he was every bit as great as they said."

Harry's first introduction to jazz, and his first idol, was Louis Armstrong. "Some guy in Beaumont," he recalled, "had a few of Louis' records. Myself and another fellow from the band went over to his place and listened to records like *I Got Rhythm*, *Shine*, and *Lazy River*. Those were pretty big for Louis at the time. This was about 1934 or '35. Those records knocked me out at the time, and Louis has always remained my favorite trumpet player.

"In those days, a young trumpeter interested in playing jazz had either of two directions to go: Beiderbecke or Armstrong. I chose Louis' way. I liked it better.

"This is not putting down the way Bix played; I enjoyed him and his school of playing very much indeed. But the Armstrong style appealed to me more, that's all. Another trumpet player I admired very much was Bunny Berigan. And, of course, Muggsy."

After two years with the bands of the Old Phillips Friars, Logan Hancock, and Herman Waldman, Harry joined Ben Pollack when he was 16. He made his first recording with Pollack, *Deep Elm*, a Dave Matthews tune, cut in September, 1936.

"A little after that first record," Harry continues, "Irv Goodman heard me play and told Benny about me. This was pretty funny, because I didn't know it then but I was going

in the
 OLDS
 spotlight!

DON WHITAKER

finds his Opera Fanfare model—the exciting new large-bore Olds trumpet—the perfect instrument for his wide-range requirements. Northwestern University instructor; 1st trumpet Chicago Lyric Opera; and lead trumpet with several fine combos.



to be the guy who'd take Irv's place in the Goodman band."

According to James, his biggest thrill with Goodman came one night early in 1938 when the band did battle with Chick Webb's aggregation. "The stand was really small and we didn't have room for our music stands. So, we had to play the parts from memory. This made a big impression on Webb's musicians, because in those days the only bands that did without stands were colored bands. Well, after that night we never used the stands again. This was damn hard to do, too, because all the trumpet parts were split up and kept changing with every number. But from that time on, we really felt we were playing in the greatest band in the country."

Other bands that "... had the same thought and feel as we did," considers James, were those of Jimmie Lunceford, Count Basie ("... when he had guys like Herschel Evans and Lester Young") and The Woody Herman band which included Sonny Berman and Bill Harris. In passing, James recalled that he used to sit in with the Basie band at the Famous Door during its first New York appearance.

A nagging thorn in Harry's side to this day is the reaction of many jazz critics when he began to hit with commercially popular records such as *Sleepy Lagoon*, *Ciribiribin*, and *You Made Me Love You*.

"Through the years," says he with not inconsiderable heat, "I played only those tunes I really liked. The trouble with some of the so-called jazz critics is that they remembered only the ballads; they forgot all the great jazz things we did. They closed their ears to Duke's and Kenton's ballads, but when we happened to be successful with a few, they put us down. This hacks me. After all," he continued animatedly. "what is jazz but what you yourself want to hear? It's a personal opinion, a personal preference, that's all."

Harry has very little personal preferences in music, he admits. "Just so it's good and the guys playing it are sincere. Now, I don't particularly go for Lawrence Welk's style of music, but you want to know one of the chief reasons for his success? Welk believes that what he plays is the greatest music in the world!"

in the
 OLDS
 spotlight!

BEN ARDEN'S

Mendez model Olds answers every demand for the versatility required of Ben and his orchestra at the famed Empire Room of Chicago's Palmer House ... as he backs the floor show ... then switches to music for dancing ... or plays lead with his all-Olds trumpet trio.



MUSIC '58

Down Beat's Music Annual

A music "reference" book for anyone interested in music . . . with a complete chronology of the year in music. Outstanding features on the year's development in Jazz, Classics, Pop, Recording and Hi Fidelity. Pages and pages of pictures. New exclusive feature: "The Best Jazz Record of the Year," chosen by the Down Beat record reviewing staff.

\$1.00 . . . at your newsstand or by mail order from Down Beat . . . \$1.00

Mahar Publications 2001 Calumet Ave. Chicago 16, Ill.

Please send me . . . copy(ies) of Music '58; I enclose \$. . .
in check or money order.

Name . . .

Address . . .

City . . . Zone . . . State . . . 17358



JACK COSTANZO MODEL
Model #278 — \$46.00

"THE END"

in

- TONE
- BEAUTY
- PERFORMANCE

Played by the top
Latin & Jazz Recording Artists

Valje Drums • 3314 Sunset Blvd. • Los Angeles 26, California

PROGRESSIVE

JAZZ

COURSE

A new 2 year course being offered in all instruments.
Courses being taught by the finest jazz artists in the midwest.
Registration NOW open.

For Information Write:

Rizzo School of Music

20 E. Jackson, Chicago 4, Ill. or phone WA 2-1385
formerly at 304 S. Wabash Rizzo School of Music is Approved for Veterans' Korean Bill

Zyn
THE NEW SOUND IN CYMBALS

*Now available
in the U.S.*

SEE YOUR DEALER
or write to the distributors:

HALL DRUM CO.
815 DECAZUR ST. NEW ORLEANS 9

PACIFIC MUSIC SUPPLY CO.
1191 S. SANTEE ST. LOS ANGELES 11

TRY W-W DRUM HEADS

YOU'LL LIKE 'EM
HAVE "LOOSENING"
PROBLEM?

ARE YOU AFRAID YOUR HEADS
WILL GET WET?

BUY NEW NATURAL SKIN
(NOT PLASTIC) HEADS

THEY ARE WATER-WEATHER PROOF!
YET COST LESS THAN
CONVENTIONAL

LIST PRICE

12" to 16" Mtd. Batter,
Snare or Tom-Tom. \$ 5.00 ea.

17" and 18" Mtd. Batter
and Snare Tenor. . . \$ 7.50 ea.

20" to 30" Mtd. Bass. \$15.00 ea.

ALL HEADS ARE MOUNTED ON
WOOD HOOPS TO FIT
ALL NAME DRUMS.

WHITE EAGLE RAWHIDE MFG. CO.

1852 N. Throop Street
Chicago 22, Illinois

Don Jacoby

(Continued from page 13)

"You need 10 percent ability to play and 90 percent luck—having people who know you help you into the spot. But that 10 percent is just as important as the 90 percent," he says.

"I feel that staff work is wonderful security for a good home and family life, as long as the job lasts. It's a wonderful job in Chicago, particularly so in terms of financial gain and lack of pressure. And although I've never worked for a bad boss, one of the greatest is mine at CBS, Caesar Petrillo.

"I feel that there is one danger, however—the feeling of complacency without being aware of it. Like waking up and finding you're not making it by present standards. When someone says I'm good, but dated, I'll quit. That's why I dig everyone who comes to town.

"I remember once, when I was asked to return to ABC, I said 'no' and waited for them to break the door down. In 4½ months no one even knocked. So I'd like to tell some of the youngsters that you're only as good as that last note you played. When you feel complacent, look around the corner. There'll be some little cat who can cut you to ribbons. So if you've been blessed with talent, strive."

Members of the out-group occasionally say that the staff job isn't a challenge. Jacoby disagrees.

"Many times we play dated arrangements in the studio, but I believe the way we play today we can do a better job on it than when it was written. All your desires can't be fulfilled in a studio, because such desires are too broad. However, you can get a feeling of self satisfaction and accomplishment by doing your best on what's in front of you."

His most recent complementary endeavor is in the music education field. He makes approximately 120 appearances each year for the Conn Co., serving as primary clinician for the company from Alaska to Mexico.

"Contrary to monetary motivation, it's a wonderful thing to see a company like Conn do more than just want to make a buck," he says. "If I

WHERE TO



Los Angeles Area

L.A. JAZZ CONCERT HALL
Wed. Thurs. Fri. Sat.
Two Performances 8:30 & 10:30
3020 Crenshaw

Hollywood's Newest Jazz Room
TERRI LESTER'S JAZZ CELLAR
BUDDY COLLETT
Fri., Sat. & Sun.
Jam Sessions Sundays 12 noon 'til 8 p.m.
Motel Vermillion 6162 Hollywood Blvd.
HOLlywood 4-4136

HOWARD BUNSEY'S
Light House All-Stars
THE LIGHTHOUSE
Hermosa Beach
Top Modern Jazz Names in Concert

A Fresh Sound in Dis Island by
T. BILEY
and
THE SAINTS
Hermosa Inn Hermosa Beach

"original concepts in jazz"
PAUL BLEY QUARTET
nightly at the Mill-croft club
4657 W. Washington WEBster 5-3522

JOE DARENSBOURG'S ALL STAR BAND
New Orleans Dis Island
at
LARK
Monday thru Saturday-Dancing every night
3024 W. 3rd St. at Catalina DUNkirk 2-1921

now appearing
PEACOCK LANE
WOODY HERMAN & HIS 3RD HERD
opening Jan. 31
BUKE ELLINGTON
Hollywood Blvd., cor. Western HO 9-4053

CORAL ROOM
6438 E. Beverly Blvd. PArview 1-6622

CARL PERKINS
Jan. 10 & 11
ART PEPPER
Jan. 17, 18, 24, 25, 31 & Feb. 1
of the **DISCORS**
& a.m. Tuesday sessions
8050 E. 3rd (2 blks. west of AH.) ANgeles 9-4043

San Francisco Area

OFF BEAT ROOM
San Francisco's Smart
• Jazz Room •
1024 Kearny at Broadway

BLACKHAWK
200 Hyde St., San Francisco, Calif.

JAM SESSION
Jimbo's
POP CITY
"Know the World Over"
1618 Post St. San Francisco

Blistex
GOLD SORES
CHAPPED LIPS
FEVER BLISTERS
MINI SIZE 39c
MADE IN CANADA

told you what they're spending, you wouldn't believe it. It's a kind of declared dividend by the company to the music business."

Jacoby manages to make an assortment of record sessions, too. He has been a part of the band on two of Chubby Jackson's dates for Argo. He cut four sides under his own name for Coral. He was a member of the band on a recent Jeri Southern session. Right now, he's negotiating for an LP to illustrate various aspects of trumpet playing.

Although his Waukegan home is populated by the Jacoby family, which includes sons Mike, 13; John, 10, and Bill, 6, it's frequently populated by invited "guests" as well, when Jacoby invites young trumpeters to reside with him and study.

"I haven't charged for a lesson in 10 years," he says. "All it costs them is carfare. Some of them, who come from Canada, live with us. Once a few guys called for a lesson, came up, and stayed for 7½ months. Now when I come home and tell Doris I've heard a kid play, she says, 'Oh, no, not again.'"

Jacoby devotes considerable time to his work as a clinician and instructor, because he feels that the future of the music business will be determined by the availability of qualified instructors.

"Guys are starving in Chicago, when there is a desperate need for professional instructors. Who can instruct better than a professional musician? I'm going to strive forever to make the educational people feel an obligation to develop professionals, as well as teachers, because where else will they come from?" he says.

"I feel strongly about the music business. We have to find a salve to cure the rash that's infected the business. The salve would be complete faith in the business by the musicians themselves. Through constant endeavor, they can preserve it.

"As far as I'm concerned, I'd like to play professionally as long as I can. I think the horn will get tired of me before I get tired of it. My horn is part of my life. Who could give up their children? I'll work to develop young musicians and try to put back into the business what it has given me," he says.

And as a concluding shout, he says, "God, what a great business!"

From his side of the fence it is.

(Advertisement)

Dear Virginia:

Yes, there is a school of jazz.

A few years ago I wouldn't have blamed you for thinking such a thing was an impossibility; but the fact is that the Berklee School of Music has pioneered in the field of jazz education and training ever since its inception in 1945. I can't blame you for not knowing about it, because it's only in the past couple of years that Lawrence Berk, the executive director of the school, has succeeded in attracting for it the nation-wide public attention it has always deserved.

Don't worry about having to work under a

formalized, dictatorial lecture system; on the contrary, you will find an easy, informal relationship between students and faculty in all the classrooms at Berklee.



If you want to become a well-trained musician, able to perform or arrange or even to do some teaching yourself, the Berklee School is your answer. And in case you're concerned with any inferiority feelings about feminine musicians, don't forget that for the past two years a young lady named Toshiko has been studying at Berklee.

I think if there were no other evidence of the school's qualifications than the tremendous advances made by Toshiko both as pianist and composer, this would be guarantee enough of the advisability of investing your time there.

No, Virginia, I won't guarantee that the Berklee School or any other school is a passport to genius; but if you have any real interest and talent, it can be a visa that will certainly open up many doors for you.

If you desire further information or a catalog, I would suggest that you write directly to Mr. Lawrence Berk, director of the Berklee School of Music, at 284 Newbury Street, Boston, Massachusetts.

Sincerely,

Leonard Feather

Leonard Feather

perspectives

By Ralph J. Gleason

■ Every year since I began writing a regular jazz column in the San Francisco *Chronicle* in 1950, Christmastime has brought a number of inquiries from parents and friends of jazz fans, as well as from young jazz fans themselves concerning books on jazz.

Recently two teenage high school students wrote me that they had become interested in jazz (after serving a sentence with rock 'n' roll) and wanted to learn more about it. What books, they asked, could they get to tell them?

Well, the average public library may not carry a shelf of jazz books, but there are a number of varying degrees of excellence, which can and will (if read intelligently) provide a curious fledgling with a fairly well-rounded background of the music and the names and numbers of the principal players.

The first two books I always recommend are Barry Ulanov's *The History of Jazz in America* (Viking) and

Marshall Stearns' *The Story of Jazz* (Oxford). These books are in print, available at bookstores or on order, and give a good, substantial and reasonably straightforward account of what this music is all about, where it came from, etc.

As an absolutely invaluable reference work and general handbook of the field, I recommend Leonard Feather's *Encyclopedia of Jazz* (Horizon). Nowhere else is there such an amazing assortment of information on jazz in a form that is easy to get at. Feather's book is expensive (\$10), but it is one of the best made books of recent years and worth the price. The biographical section alone is indispensable and there is a good capsule history of jazz, plus other textual matter of interest to jazz fans.

Then, for a little less of the scholarly and more of the romantic side of jazz (which is a major part of its attraction) there's *Hear Me Talkin' to Ya* by Nat Hentoff and Nat Shapiro (Rinehart) in which the musicians tell their own stories in their own words, for which there is no sweet substitute. This and *Jazzmen* (Harcourt, Brace) by Charles Edward

Smith and Fred Ramsey, which is out of print but occasionally available in the bookstores, are the sort of books one can browse through over and over for years.

Then there's Keepnews' and Grauer's *A Pictorial History of Jazz* (Crown), which has some fascinating pictures and a good summary of traditional jazz, and the new *Jazzmakers* (Rinehart) as source books for biographical data and studies of individual men. Condon and Gehman's *Treasury of Jazz* (Dial) is a fat collection of jazz writing which is excellent background information, too.

These are just a few of the books: my own shelf has almost a hundred separate items. Beware Rex Harris' pocketbook on jazz, *The Story of Jazz*, avoid Longstreet's falacious and questionable *The Real Jazz Old and New* (frankly, I don't believe this guy ever did the research he said he did).

There are several excellent (in one way or another) biographies—*Mr. Jelly Roll* by Alan Lomax (Grove); *The Trouble with Cinderella*, Artie Shaw (Farrar) and *Lady Sings the Blues* by Billie Holiday. And there's Armstrong's autobiography, *Satchmo*.

BE A MODERNIST ON YOUR INSTRUMENT

NEW DIRECTIONS IN JAZZ PIANO

Page after page of interesting harmonic innovations, new styles and techniques to give fresh, modern ideas to the pianist..... \$1.25

INNOVATIONS IN FULL CHORD TECHNIQUE

Don't let playing chords tie you up in knots. This complete book illustrates how Brubeck, Shearing, Tristano use the full chord technique—parallel, block, whole tone, minor..... \$1.25

PIANO ORIGINALS BY THE GREAT SCOTT
You heard these on Bethlehem Records. Now every note is on paper for you..... \$1.25

NAL SCHAEFER IN THE JAZZ WORK SHOP
—4 brilliant piano transcriptions direct from his new RCA Victor album..... \$1.25

CHORDS AND PROGRESSIONS, VOLUMES I & 2—Theory made easy! Learn Popular, Modern, Chromatic, Deceptive, Substitute and "Blues" progressions so essential for the modern musician..... \$1.25 each

DAVE BRUBECK'S PIANO WORKS—transcribed from his latest recordings so you can play them too. The first printed examples of the Brubeck creative style and improvisations—Volumes I and II..... \$2.00 each

JAZZ ORIGINALS FOR ALTO SAX BY NAL MOKUSICK
Ten great progressive jazz solos by RCA Victor's brightest jazz star. Exactly as he recorded them..... \$1.25

CHARLIE PARKER'S YARDBIRD ORIGINALS
Any alto sax man can take off on these original solos and ad-lib—exactly as recorded by Parker. Includes piano accompaniment..... \$1.25

AL COHN'S RECORD SOLOS FOR SAX—from his hit records come these transcriptions for tenor sax..... \$1.25

AL COHN'S JAZZ WORKSHOP FOR TENOR SAX—this prodigious tenor man with four great arrangements including excerpts from *EAST COAST JAZZ SCENE*..... \$1.25

CHAS. PARKER'S BEBOP SOLOS FOR ALTO SAX—exciting new sounds: a must for alto men. Jazz in the Parker tradition..... \$1.00

SUPER SOUNDS SIMPLIFIED—The systems of Schillinger, Schoenberg and Hindemith finally made practical as applied to Jazz. AD LIB, Blues, Arranging, etc., only..... \$1.25

ENCYCLOPEDIA OF CHORDS—A reference book with over 1000 chords used in modern music. Every musician needs one..... \$1.25

EAR TRAINING AND SIGHT READING—How to develop absolute pitch, sight singing and ear training for all voices and instruments. Dr. Maury Deutch..... \$1.25

JAZZBO COLLINS PRESENTS THE EAST COAST JAZZ SCENE
Six arrangements for small combos in one book. Composed and arranged by such stars as: Manny Albam, Don Elliott, etc..... only \$1.25

JAZZ DUETS
Dixieland, Pop, Jazz. Cool sounds—they're all in this big book. Name your instrument, treble clef only. Vols. I and II..... \$1.25 each

ROCK 'N' ROLL—12 SWING ORIGINALS
The audience wants it, so play it! 12 original hits like Stompin' Round, Rock Candy, etc. Parts for all Eb, Eb, C instruments and trombone in one book..... \$1.25 each

LEARN TO WRITE PROGRESSIVE SOUNDS
New sounds through harmony, melody, 12 tone technique and rhythm, plus 6 modern jazz works. Music of the future..... \$1.25

SHORTY ROGERS' JAZZ THEMES FOR PIANO. Seven progressive jazz solos as recorded on Victor records..... only \$1.25

JOHNNY SMITH'S AID TO TECHNIQUE
This great Guitarist shows how to acquire dexterity, speed and complete control of the fingerboard..... \$1.50

JOHNNY SMITH GUITAR INTERPRETATIONS
Take your pick, but you must know the modern guitar sounds. This book shows you how. Vols. I and II..... \$1.25 each

MY WHITE'S 10 ORIGINALS FOR MODERN GUITAR
New modern harmony and progressive harmonic devices. Professional material..... \$1.25

ARTISTRY IN TECHNIQUE FOR MODERN GUITAR
Develop your technique and fingering. Play

all the difficult passages in modern music with ease..... \$1.25

COOL SOUNDS OF MILES DAVIS—milestone in modern jazz; the new sounds with ad-lib choruses exactly as he recorded them. Cool jazz. Volumes I & 2..... \$1.25 each

HOW TO IMPROVISE
Complete control of the subtle sounds is yours in everything you play from Dixieland to Latin for all instruments..... \$1.25

NEW! SHELLY MANNE DRUM FOLIO
The original drum parts exactly as written for and played by SHELLY MANNE. Now you can read and hear the same drum parts at the same time! Special recording by Shelly Manne included free. It's loaded with new ideas and techniques for the modern drummer..... Complete. \$2.50

DRUMCRAFT—the modern approach for the dance drummer... faking, reading, Latin beat, Dixieland... correct use of accessories... commercial drumming, etc..... \$1.25

A COURSE IN MODERN HARMONY—Begins where old fashioned books end... basic foundation for the study of arranging..... \$1.25

AD-LIB—Basic instruction in the art of creating AD LIB choruses, TAKE-OFFS and improvising. Includes ANALYZED AD LIB choruses; on 24 Standards..... only \$1.25

DANCE BAND ARRANGING
A new modern book by Dr. Deutch containing all the new styling, technics, devices, etc. Become a topnotch arranger..... only \$1.50

SUPER CHORDS SIMPLIFIED, by Dr. Deutch. Contains counterpoint, improvisation, modulation, every chord and progression in modern music, etc..... price \$1.50

MUSICAL PSYCHOLOGY—How to arrange for radio, TV, theatre, ballad, etc. Film background music principles explained and illustrated. Dr. Maury Deutch..... \$1.00

DR. DEUTSCH SYSTEM OF MUSICAL COMPOSITION—Extended tonality, form and style, music in 4 dimensions, etc., for the arranger with limited time for study..... \$3.00

Rush Your Order — a post card will do • Postage paid on prepaid orders

SEND FOR FREE LIST — MONEY BACK GUARANTEE

C. O. D. Service on Two Books or More
Send for Our New Listing for Small Combos

Rand M Supply Co. 105 LONGACRE RD.
ROCHESTER 21, N.Y.

which is available in sort of over... and of Jazz... making of tra-makers... or bio-indi-man's... at col-is ex-n, too... ooks: andred Harris' of Jazz, d New... y ever d)... in one Mr. Jel-; The Shaw... es by Arm-o.

music \$1.25... stone ad-lib Cool each... yours Latin \$1.25... n for can the anne and... 2.50... r the Latin acces-\$1.25... gins basic \$1.25... ating... n 24 \$1.25... ining etc. \$1.50... witch... dula-... odern \$1.50... range back-... d il- \$1.00... COM-... style... nger \$3.00... RD. N.Y.

B Flat Inst.

The Pond, By Bill Russo

MASSO FOR TPT.

UNIS

SOLOS

SOLUS

SOLOS

SOLOS

SOLOS

SOLOS

SOLOS

SOLOS

SOLOS

E Flat Inst.

The Pond, By Bill Russo

UNIS

SOLOS

SOLUS

SOLOS

SOLOS

SOLOS

SOLOS

SOLOS

SOLOS

SOLOS

Trombone

The Pond, By Bill Russo

Handwritten musical score for Trombone. The score is written on five staves. The first staff begins with a key signature of one flat and a 4/4 time signature. It features a melodic line with various articulations and dynamics. The second staff continues the melody with some slurs. The third staff includes the word "VUIS" above the notes. The fourth staff has "SOLOS" written below it. The fifth staff contains a series of chords: $Fm6$, $Eb6$, $Db9$, $C7(b9)$, $Fm6$, $C7(b9)$, $F7(b9)$, $Bbm6$, $A9$, $Bbm6$, $C9$, $Fm6$, $Dbm7$, $Cm7$, $Abm7$, $Gm7$, $Eb6$, $Db9$, $C7(b9)$, $Fm6$, $E9$, $Fm6$, and ends with "D.C. al".

Piano-Gtr.

The Pond, By Bill Russo

Handwritten musical score for Piano-Guitar. The score is written on five staves. The first staff begins with a key signature of one flat and a 4/4 time signature. It features a melodic line with various articulations and dynamics. The second staff contains a series of chords: $F7(b9)$, $Bbm6$, $A9$, $Bbm6$, $C7(b9)$. The third staff includes the word "Solo" above the notes. The fourth staff contains a series of chords: $Fm6$, $C7(b9)$, $F7(b9)$, $Bbm6$, $A9$, $Bbm6$, $C9$, $Fm6$, $Dbm7$, $Cm7$, $Abm7$, $Gm7$, $Eb6$, $Db9$, $C7(b9)$, $Fm6$, $E9$, $Fm6$, and ends with "D.C. al". The fifth staff features a melodic line with various articulations and dynamics.

Copyright, 1957, Pulse Music, Used with Permission

Bass

The Pond, By Bill Russo

Drums

The Pond, By Bill Russo

Bass

The Pond, By Bill Russo

Handwritten musical notation for the Bass part of 'The Pond'. It consists of ten staves. The first staff has a handwritten 'A' in a box and 'Pizz.' above it. The second staff has a handwritten 'B' in a box. The third staff has a handwritten '6' in a box. The fourth staff has a handwritten 'saos' above it. The fifth staff has a handwritten 'saos' above it. The sixth staff has a handwritten 'C#m7 Eb9 Db9 C7(b9)' above it. The seventh staff has a handwritten 'F#m7 C7(b9) 7 F7(b9) Bbm7 A07' above it. The eighth staff has a handwritten 'Bbm7 C7 F#m7 Dbm7 Cm7 Abm7 Gm7 Eb9 Db9' above it. The ninth staff has a handwritten 'C7(b9) F#m7 E07 F#m7 D.C. al' above it. The tenth staff has a handwritten '2' above it.

Drums

The Pond, By Bill Russo

Handwritten musical notation for the Drums part of 'The Pond'. It consists of three staves. The first staff has a handwritten 'A' in a box and 'BRUSHES ON HI-HAT' above it. The second staff has a handwritten 'B' in a box and 'S.M.' above it. The third staff has a handwritten 'SOLOS' above it. The fourth staff has a handwritten 'D.C. al' above it. There are various rhythmic markings and bar lines throughout.

The Pond

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

CLASSIFIED ADS

30¢ PER WORD — MINIMUM CHARGE \$4.00

DEADLINE: 20 days prior to
"on sale" date of issue.

Remittance must accompany copy
Count Name, Address, City and State
Box Number Service, 50¢ Extra

ARRANGEMENTS

5-PIECE COMBOS. Here, at last, the answer to arrangement problems. Modern, swinging, danceable arrangements especially written for trumpet, tenor plus rhythm. (Other combinations.) Easy reading, exciting. Combo Leaders say it's a MUST. Start your Book NOW! Choices: Mo-E Po-E, Hey Sweets, Light by Night, Opus de Blues, My Kick, Melody So-U, Sound of Rain, Make Mine Nine, So Now, The Mood of You, Complete Arrangements. \$3.00 each. Mail Check or Money Order to: MAC'S SOUNDS, 124 W. 90th St., New York 24, N. Y. Immediate delivery.

COMBOS: New novelties, funny songs. Special material & double entendre items; also feature items for your girl singers with combos. You'll "WOW" your audiences with these. Write: Combo Music Supply, 1047½ W. 52nd St., Los Angeles 37, Cal.

DAVE PELL STYLED arrangements for trumpet, trombone, tenor, alto-baritone, rhythm. B. Eberhart, Box 323, East Lansing, Michigan.

SMALL BANDS!! Smooth, danceable, full sounding arrangements for Trumpet, Alto, Tenor, plus rhythm and Trumpet, Tenor, Trombone plus rhythm. Arranging Service, 24 Lincoln Ave., Pittsford, New York.

DAVE PELL OCTET arrangements by Paich, Rogers, Holman. Questions answered. Pell Mell Music, 6229 Wilkinson, No. Hollywood, Calif.

DIXIELAND ARRANGEMENTS. Zep Meissner, 5015 Biloxi, North Hollywood, California.

CARTOONING

"HOW TO MAKE MONEY WITH SIMPLE CARTOONS"—A book everyone who likes to draw should have. It is free; no obligation. Simply address Cartoonists' Exchange, Dept. 1131, Pleasant Hill, Ohio.

FOR SALE

USED WHITE ORCHESTRA COATS SINGLE BREASTED \$5. TUXEDO TROUSERS \$4. KALE UNIFORMS, 1210 JEFFERSON, CHICAGO, ILL.

MISCELLANEOUS

WRITE SONGS??? Read "Songwriter's Review" magazine. 1650-DB Broadway, New York 19. 25¢ copy; \$2.50 year.

MUSIC COMPOSED for songs. Records made. Send lyrics. Free Examination. Crown Music Company, 49-DB West 32 Street, New York 18, N. Y.

SONGWRITERS! Honest help, free advice. Our songs recorded by Victor, Decca, MGM, and others. Dozens accepted by leading publishers. Music or lyrics furnished, marketing assistance. Jomar Music, 5880 Hollywood Blvd., Suite A, Hollywood 28, Calif.

LEARN PIANO TUNING AND REPAIRING AT HOME. WRITE KARL BARTENBACH, 1001 WELLS ST., LAFAYETTE, INDIANA.

SONGWRITERS! Let us help you. Write Hollywood Songwriters' Bureau, 6880 Hollywood Blvd., Hollywood, California.

SONGWRITERS, protect your ideas! Hold all songs, poems! Write for safe, correct procedure. **SONG SERVICE,** Dept. DB, 338 West 66th St., New York 19, N. Y.

RECORDS

"THE SOUND ROOM" — Hollywood's Modern Jazz Record Shop. 6021 Sunset Blvd., Hollywood, Calif. Hollywood 3-8618.

Holzfeind

(Continued from Page 10)

and have made an indelible mark in American music—in bold writing."

DAVE BRUBECK: "Dave thinks so good—naively, but sincerely, in things outside of music. In his music, he reflects that feeling. He is basic. He has the feeling of building a new west, the perennial pioneer on a pony express, determined to deliver the mail."

NATIONAL ASSOCIATION FOR THE ADVANCEMENT OF COLORED PEOPLE: "Somebody has to do the job; somebody has to do it. I think that anyone who arouses a people, however delicate the subject may be, will lead eventually to action which will remedy such a situation. Dave Brubeck wasn't popular at first, either."

Jazz Trumpet

(Continued from Page 16)

Thad Jones, and Joe Wilder. Jones and Wilder have demonstrated that in tone and style they may well find a completely personal language. Joe Newman, who like Wilder and Thad has been heard with Basie, switched from bop to a mainstream style. Another potent non-bopper is Ruby Braff, often likened to Buck Clayton.

Lately some trumpet players have taken to doubling on the fluegelhorn, an instrument similar to the trumpet but slightly larger in appearance and fuller in sound. The fluegelhorn, heard in jazz as far back as 1936, when Joe Bishop played it in Woody Herman's band, today is most frequently used by Shorty Rogers, also from time to time by Roy Eldridge, Miles Davis, Quincy Jones, and others.

In recent years the trumpet scene has been enriched by the addition to its ranks of a number of first-class performers overseas. Among the most talented are Sweden's Rolf Ericson, who has divided his time between the U.S. and his native country; Bengt-Arne Wallin, heard on several interesting LPs; Humphrey Lyttleton, who waves the traditional banner in England and doubles as a witty and perceptive columnist for the London *Melody Maker*; Jimmy Deuchar, an outstanding British modernist; Eddie Blair of the Ted Heath band; Bernard Hullin and Roger Guerin in France.

MUSICIANS

FAMOUS WALTER STUART BOOKS

499—HOW TO CREATE YOUR OWN JAZZ CHORDS	\$1.25
523—SELF-INSTRUCTION IN HARMONY	\$1.25
528—SELF-INSTRUCTION IN POPULAR PIANO. Complete Beginners Course	\$1.50
369—ADVANCED POPULAR PIANO COURSE. Chord System without bass clef	\$1.25
492—PIANO INTROS, BREAKS, ENDINGS, RUNS	\$1.25
521—MODERN CHORD TECHNIQUE	\$1.25

FOR PIANO

940—NEW CHORDS FOR STANDARD HITS. Exciting, different harmonizations	\$1.00
376—MODERN CHORD PROGRESSIONS FOR PIANO	\$1.00
80—THE BLOCK CHORD STYLE	\$1.00
88—MODERN BLOCK CHORD PROGRESSIONS. Examples and exercises	.50
49—DESCENDING PIANO RUNS	.50
904—ASCENDING PIANO RUNS	.50
66—PROGRESSIVE PIANO HARMONIZATIONS	.50
354—MODERN CHORD APPLICATION. How to use fourth chords, 9th, 11th and 13th chords in modern jazz piano styling	.75
353—SINGLE NOTE IMPROVISATIONS. Ad-lib jazz phrases to fit the most used chord progressions	.50
364—LEFT HAND IDEAS FOR MODERN PIANIST and how to apply them	.75
980—MODERN JAZZ ACCOMPANIMENTS	.50
64—NEW CHORD STRUCTURES	.50
907—HOW TO REHARMONIZE SONGS	.75
912—CHORDS BUILT BY FOURTH INTERVALS	\$1.00
10—MODERN PIANO RUNS, 180 professional runs on all chords	\$1.00

FOR ALL INSTRUMENTS

506—STUART MUSICAL SLIDERULE. Four separate slide rules give all chords, transposition and scales at a glance. Also 14 choices of harmonizing any melody note. Complete	.75
52—HOW TO HARMONIZE MELODIES	\$1.00
04—MODERN CHORD SUBSTITUTIONS	.50
959—SIGHT READING TECHNIQUE	.50
57—HOW TO MEMORIZE MUSIC	.50
16—HOW TO PLAY MODERN JAZZ	\$1.50
365—AD-LIB JAZZ PHRASES. 1728 modern two-measure jazz phrases to fit all chords	\$1.00
902—PROGRESSIVE JAZZ PASSAGES	.50
371—MODERN BLUES STYLES	.75
372—NEW STYLE AD-LIB SOLOS	\$1.25
47—IMPROVISING and HOT PLAYING. Hundreds of improvisation patterns shown on all chords	\$1.00
58—BASS IMPROVISING BY CHORDS	.50
498—PLAYING BY CHORDS	.50
501—LESSONS IN AD-LIB PLAYING	\$1.00
997—HOW TO TRANPOSE AT SIGHT	\$1.25
524—ENCYCLOPEDIA OF CHORDS	\$1.25

MODERN JAZZ CHORDS ON ALL FAMOUS STANDARDS AVAILABLE!—Write for information

Minimum Order \$1.00—Money Back Guarantee

FREE CATALOG OF 500 PUBLICATIONS

PLEASE ORDER BY NUMBER
WALTER STUART music studio inc.
Box 314-F, Union, N. J.

• ORCHESTRATIONS
• COMBO ORKS • BAND MUSIC
• Musical Supplies

For Free Catalog Write to:

TERMINAL

MUSICAL SUPPLY, Inc.
Dept. DB, 113 W. 48 St., N. Y. 36, N. Y.

NS

BOOKS

JAZZ
 ... \$1.25
 ... \$1.25
 'IA-
 ... \$1.50
 SE
 ... \$1.25
 GS
 ... \$1.25
 ... \$1.25

TS. \$1.00

OR \$1.00

ES- \$1.00

.50

.50

.50

ZA- \$1.00

.50

.50

.50

.75

ER- \$1.00

nal \$1.00

.75

\$1.00

.50

.50

.50

.75

\$1.25

NG. \$1.00

own .50

.50

\$1.00

\$1.25

\$1.25

AMOUS \$1.00

rmation

uarantee

TIONS

lo inc.

MUSIC

o:

E. N. Y.



For 8"x10" autographed print of this picture, send 10¢ in coin to Gretsch, Dept. CH, to cover handling and mailing.

Chico Hamilton plays Gretsch Drums

Try an outfit like Chico plays, or specify your own set at your dealers. Write Gretsch, 80 Broadway, Brooklyn 11, N. Y. for Diamond Jubilee drum catalog. (This is our 75th year.)

Chico's outfit, finished in "Peacock Sparkle", contains: 20"x18" bass drum; 14"x5 1/4" snare; 12"x8", 14"x12" and 14"x18" tom-toms (single head); Gretsch-original disappearing bass drum spurs; Comet cymbal floor stand and other Gretsch accessories shown here.

they play Selmer...
they ranked high in the new Down Beat Poll



(Top L to R) Paul Desmond, First, Alto Sax;
 Larry & Les Elgart, Second, Dance Band;
 Stan Getz, First, Tenor Sax

(Center L to R) Benny Goodman, Hall of Fame;
 Lee Konitz, Fourth, Alto Sax;
 Sonny Rollins, Second, Tenor Sax

(Bottom L to R) Tony Scott, Second, Clarinet;
 Zoot Sims, Third, Tenor Sax;
 Sonny Stitt, Third, Alto Sax

Play a Selmer—and
you'll play better, too.
Find out why—see
your Selmer dealer

FREE illustrated catalog describing all Selmer
 band instruments. Mail this coupon now to

Selmer ELKHART, INDIANA, Dept. C-12

NAME _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____
 2548

oll



Delmer
C-12

