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Name-Worshipping ...

Baltimore, Md.

To the Editor:

It seems to me that too many jazz fans are name-worshippers. They seem to feel that if a musician's name and reputation are rated high, that he can do no wrong.

Mr. Chronopoulos (*Chords and Discords*, Dec. 26), in fact, writes that Don Gold is "the type of critic who feels so important, he can say anything." Then, I say good for Mr. Gold. That's what a critic is for—to give an impartial opinion of an artist's performance. Remember, I said performance, not reputation. It is the music which must be judged and nothing else.

Every artist is human and thus prone to make mistakes; thus the critic should not overlook these mistakes in favor of worshipping a performer as a god that can do no wrong.

When an artist's performance is "knocked," remember it isn't Duke, Satch, Bird, Pres, etc., who are being cut. It is their music that's being knocked—music perhaps recorded during an "off day." Even the greatest of artists have bad days, but these performers should be judged along with the rest.

I rest my case.

Jeff Gollin

Where's Greco? ...

Marcus Hook, Pa.

To the Editor:

Just finished reading the Jan. 9 *Down Beat*. I want you to know that I like your *Out of My Head* column very much.

In it you said "what ever happened to Leo Parker?"

Well, I'm a great fan of Buddy Greco's and I don't even know what ever happened to him? I sure would like to know.

Dorothy Friezl

(Ed. Note: Buddy Greco has been working the supper club circuit and doing quite well at it. At last reports, he was working in New York.)

Ethnocentric Howl ...

New York City

To the Editor:

Your recent issue of *Down Beat*, dated Jan. 23, contained the article on Harry James, *The Horn Still Blows*, by John Tynan.

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

Now, tell me, where does Harry James get the gall to make a statement like that? It is true that every man is entitled to his opinion, but how does he think he's a critic? He is a musician, not a critic.

It is very true that when a musician takes a solo he likes to hear applause from the crowd. The more applause received, the better one responds and plays.

Naturally, the Europeans will applaud tremendously. How often do they get to attend big band concerts? When a band does go over, naturally they are glad to see it and the music the band plays is appreciated.

James should attend one Birdland tour concert of a Carnegie hall JATP concert and listen to the response and applause from these so-called dense Americans.

Did it ever dawn on James that some of these Americans do not like his music and do not wish to applaud?

Charles O. Olsen
(Ed. Note: Probably not, because they usually pay to hear him.)

Silver Threads ...

Diyarbakir, Turkey

To the Editor:

We in Turkey hear very few jazz records. It is our good fortune that we are able to obtain a copy of your magazine. We would like it very much if we could read more of Horace Silver in your magazine.

Silver is to date one of America's foremost jazz pianists. He is also number one with the jazz listeners in Turkey. Over here we have a great many of his records, given to us by U. S. service men.

To us, his records are worth their weight in silver.

Munir Hamid

Help, Help ...

Baumholder, Germany

To the Editor:

We are in the process of organizing a jazz club especially for the servicemen in our club who have shown genuine interest in listening to and discussing jazz music. As you no doubt know, the excellent quality of the new hi-fi recordings and players has brought about a fantastic increase in interest in listening to recorded music, and we certainly feel the need for this special interest group here. Our service club is the largest in western area command, with an attendance of several hundred personnel every day. Many of the soldiers have excellent record collections of their own, so we anticipate an active and enthusiastic club.

To encourage membership in the club, a special music room will be given to the men for their use, and we hope that your readers may be able to help them with some materials suitable for decorations. The men will plan and execute the decorations, and have requested that we write for jazz posters, pictures of recording artists suitable for framing or mounting on the walls, record jackets—in short, anything that will contribute to a jazz club atmosphere. Of course, any books or reference material pertinent to the jazz scene today would be tremendously appreciated—as would recordings, if that is at all possible.

(Continued on Page 6)

the first chorus

By Jack Tracy

Some of the Britishers are getting bugged at what they consider to be injustices that have developed in the Anglo-American band exchange program.

The deal as originally set up between the American Federation of Musicians and the British Musicians union called for a man-for-man exchange and similar working conditions, salaries, and presentations for the groups.

That was virtually ignored from the outset. The first example of what was going to occur was when Louis Armstrong's group played a series of concerts in England, with Freddy Randall's band coming here in exchange. Randall was hopelessly buried in a rock 'n' roll concert package and given practically no exposure.

Little was said by the British press or musicians at the time. They were eager to hear some American jazz without traveling to the Continent to do so, and they had no complaints.

But it was obvious to a great many people here (and suggested in this column) that it was going to happen. The only British group with name enough to draw in America was Ted Heath, and he did quite well in his tours, although even he needed help each time from name singers.

I can think of no other band or combo that stands a chance to make it on its own here in concerts.

One or two might do fairly well if they played jazz rooms in the large cities, where the novelty of seeing foreign jazz bands might bring in enough customers to support them for a week or two.

No matter how much the press and musicians there may now complain, I am afraid they should have realized that jazz is one of America's greatest exportable commodities. We have, in fact, a surplus of it. And just as we wouldn't consider importing much wheat or beef from Britain, neither do we have much need for their jazz groups. The critics and some listeners would be interested, but not the majority of music listeners.

I'm sincerely sorry to see the shabby treatment accorded the Freddy Randalls, but I am afraid there isn't much that can be done about it. Or will ever be done about it.

There is still a large market in Britain for American music. But the reverse is not true. And I am afraid it will not be at any time in the foreseeable future.



down beat.

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MUSIC NEWS

A band of European all-stars for Newport; some slow-down signs on cross-Atlantic traffic; Harry James' venture into a jazz club, and some western-style jazz heading east are among the featured stories in the regular news roundup that begins on page 9.

FEATURES

- CHUBBY JACKSON: CROSS SECTION** 12
Another in Don Gold's interesting series on music personalities.
- RED RODNEY: 'NARCOTICS NEARLY KILLED ME'** 13
A jazzman who became addicted is now 'living on borrowed time.' By Dom Cerulli.
- STAN KENTON: COVER STORY** 15
Stan talks about his hopes for a new venture—that of ballroom owner. By John Tynan.
- LOU LEVY: ACCOMPANIMENT PLUS** 17
A great jazz pianist tells about the job involved in backing a great singer.
- MURRAY McEACHERN: WHERE'S THE MELODY?** 19
A veteran studio trombonist looks for simplicity and underplay. By John Tynan.
- UP BEAT: SPECIAL FEATURE** 41
A special combo arrangement of the Buddy Morrow hit, *Rosie's Room*, by Dick Johnson.

MUSIC IN REVIEW

- The Blindfold Test (Dave Garroway) 29
- Jazz Records 23
- Heard in Person 31
- Popular Records 21

DEPARTMENTS

- Charivari (Dom Cerulli) 34
- High Fidelity (Paul Bley) 44
- Chords and Discords 4
- My Favorite Jazz Record 28
- Feather's Nest (Leonard Feather) 36
- Radio and TV (Will Jones) 37
- Filmland Up Beat (John Tynan) 33
- The First Chorus (Jack Tracy) 5
- Strictly Ad Lib 8



On The Cover

Peter Gourfain's great sketch of Stan Kenton handsomely covers this issue. If you are interested in obtaining the sketch with no type on it, in a size and on stock suitable for framing, see page 28.

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 \$5.50 a year. Single copies—Canada, 35 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 will not forward copies. Circulation Dept., 2001 Calumet Ave., Chicago 16, Ill. Printed in U. S. A. John Maher Printing Company, Chicago, Illinois. Entered as second-class matter Oct. 6, 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, 1958 by Maher Publications, Inc., all foreign rights reserved. Trademark registered U. S. Patent Office, Great Britain registered trademark No. 719,407. 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.

Thank you for whatever help you can give us in initiating this project. You may be sure it will contribute greatly to the success of the entire service club program—the jazz club in particular.

Patricia O'Brien
Big Wheel Lodge Service Club
Baumholder Sub Area
APO 34, New York, N. Y.

Needs Charts . . .

Brooklyn, N. Y.

To the Editor:

I am writing you with the hope that you will channel the requests into the proper hands.

As a teacher of instrumental music in the New York City high school division

I am fortunate in having a principal who permits me full freedom in running a school dance band and the wonderful co-operation of 16 talented and enthusiastic student musicians. The only thing lacking is the cooperation of the publishing industry which in addition to making my work a little difficult at times is also losing an opportunity to reap a little harvest for itself.

During the late '30s and early '40s, every amateur band had in its library the hits made by Goodman, Shaw, James, Basie, Krupa, Thornhill, Miller, Spivak, Barnet, Ellington, etc., even "specials" by Kirby and Raymond Scott. Today, even though there are many good hit records by both small combos and big bands, the

relative amount of music available is comparatively trivial. Most of the modern arrangements available are adaptations or seldom (if ever) heard recordings by Mulligan, Rogers, Pell, McKusick, Davis, and Parker. Horace Silver's *The Preacher* is one of the few examples I can find of contemporary recording that is familiar to my students and for which music is available.

Why are there no modern Count Basie "specials" available? Why no Les Elgart? Why doesn't some publisher re-orchestrate the Chico Hamilton arrangements with substitutions for cello and flute where necessary? Why not orchestrate some of the better known works by John Lewis, Monk, Brubeck, Davis, the Jazz Messengers, Quincy Jones, and John Graas, to mention a few? Marshall Brown was fortunate in having the help of people like John LaPorta and Quincy Jones. Perhaps some of these arrangements might be made available to the present music-starved bands.

Isidor Rosovsky

(Ed. Note: Helpful publishers can contact Mr. Rosovsky at Alexander Hamilton high school, 150 Albany Ave., Brooklyn 13, N. Y.)

One Goal Made . . .

Easton, Pa.

To the Editor:

I was happy to read your article in the Dec. 26 issue regarding the performance of jazz in an undeveloped area, and a church to boot, certainly is deserving of some kind of jazz award I believe.

Here in our Easton, Pa., area, a disc jockey and myself put our heads together several months ago, and decided to take the bull by the horns and do something about the jazz apathy. A call was put out for all interested jazz fans to meet, with a jazz club in the offing. Much to our surprise we got a fair opening turnout, and a tremendous amount of interest from each and every one for the club. To make a long story short, from that humble beginning we have accumulated some eighty members to date. Meetings are held sometimes three to four times a month, with live jazz programs put on by musician members of the club, and tapes are taken for replay and study in the interest of the musicians.

Our most ambitious project came off just two weeks ago when we sponsored our first public concert. This being the first such venture ever attempted in the area, we had much doubt over its acceptance. A local 16-piece band got together on their own, and rehearsed for nearly two months with things of Basie, Herman Heath, and Kenton. Precisely, we nearly filled a 1,000-seat auditorium, and the response was terrific from old and young alike. I can assure you this has been the most heartening musical experience of my life, when we realized a goal so quickly, and the moon's the limit from here on in.

Once again I wish to congratulate you on the splendid job you and all the staff at *Down Beat* are doing. You may rest assured that you are not alone in the fight for jazz especially on the home-town level.

Russ Parsons

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Easton, Pa

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NEW YORK

JAZZ: Mort Herbert replaced Squire Gersh on bass with Louis Armstrong's All-Stars . . . The Al Beletto Sextet was hired into Woody Herman's band as sidemen, with featured spots of their own . . . Carmen McRae scheduled to weekend at the Cork 'n' Bib to usher in February . . . Horace Silver finished a Blue Note album, and is set for two weeks in Pittsburgh, a booking at the Rouge lounge in Detroit in February, and Small's Paradise in Harlem in April . . . Norman Granz will merge his two European tours, Jazz at the Philharmonic and Ella Fitzgerald-Oscar Peterson, at the Brussell's World Fair June 16. Granz is also setting Benny Goodman's European tour in the fall . . . Helen Merrill set to join George Wallington's group at the Orchid, Jackson Heights, in mid-January . . . Eartha Kitt, who recorded a Victor LP of tunes in the W. C. Handy film, is set to play the Apollo theater . . . Nat Adderley, currently with the Don Michaels trio, may join J. J. Johnson's group . . . Jack Banon and Irv Manning, piano-bass duo, opened a Polite Jazz policy at the Little club . . . Dizzy Gillespie, Roy Eldridge, Sonny Stitt, Stan Getz, and Coleman Hawkins, are set for JATP national and international tours . . . Billie Holiday planning a European tour . . . Johnny Richards has written an eight-movement African Suite for Roulette Records, calling for five drummers, a choral section, and orchestra.



McRae

Woody Herman is negotiating for a South American tour in the spring, and may break his band following the tour . . . Eddie Costa cut *Vibes and Dolls* for Coral, an LP of the *Guys and Dolls* score with Costa featured on vibes . . . Dick Hadlock, editor of the *Record Changer*, moved to San Francisco to play clarinet in Turk Murphy's band . . . Nat Pierce was in heaven during mid-January. Count Basie was ill and unable to take his band to Boston's Storyville, so Pierce took over at piano. Nat also opened the Basie band's stand at the famed Apollo . . . Billy Taylor and Mary Lou Williams are working on the score of a musical, *After Hours*, for which Sarah Vaughan and Billy Eckstine are sought for top roles . . . Teddy Charles' first act as jazz prexy at Jubilee Records was to sign Mary Ann McCall . . . Oscar Pettiford's group, with Johnny Coles on trumpet, Sahib Shihab, Earl Smith, and Howard O'Brien, set at the Five Spot through the middle of February . . . Accordionist Angelo DePippo and his quartet, with Sam Most, Roy Hall, and Vinnie Burke, did a Birdland Monday night session . . . Oscar Peterson's trio comes to the Embers in mid-February . . . Gerry Mulligan scheduled to undergo minor surgery.

The Lou Donaldson-Donald Byrd Quintet set to move into the Half-Note in mid-January . . . Vic Dickenson replaced J. C. Higginbotham in Red Allen's group at the Metropole . . . Bob Eberly did a weekend at the Copa Club on Long Island . . . Blossom Dearie moved into the Playroom . . . Johnny Hartman starred for a week at the Boulevard in Rego Park, Queens . . . George Wallington's group, featuring Phil Woods, at The Orchid Room in Jackson Heights . . . The Cherry Lane folded after eight weeks of trying to make it with jazz . . . John Lewis is scoring a big band record session . . . Blinstrub's Village,

(Continued on Page 38)

music news

Down Beat February 20, 1958

Vol. 25, No. 4

U. S. A. EAST

Band Of Babel

"The common denominator is American jazz," said Marshall Brown, director of the Farmingdale high school band and member of the board of directors of the Newport Festival.

He was talking earnestly about his next big project.

Late in February, Brown and George Wein are scheduled to tour Europe, auditioning young musicians in 20 countries. At the end of the trip, they will choose a winner from each country, and a 20-piece, international jazz band will be born.

Brown will return to Europe and assemble the band some time in June. The band will rehearse on the boat trip to the U. S. special scores written for it by Bill Russo, John LaPorta, and Jimmy Giuffrè.

The band will appear at Newport with Farmingdale alto star Andy Marsala joining it as a representative of the United States.

Plans call for band uniforms, including jackets of light blue, the color of the UN, with the flag of the musician's nation sewed on the breast pocket.

One musician will be selected from the British Isles, as a unit. Negotiations are under way to secure representatives from Poland, Czechoslovakia, and Yugoslavia, all Iron Curtain countries.

"We're looking for musicians preferably between the ages of 16 and 25," Brown said. "We want to build a band of four trumpets, three trombones, five reeds, and four rhythm. We'll also allow for a few alternates."

"I don't expect rehearsals to be easy. In addition to the language problem, I'll be trying to give the kids a six-year course like the one at Farmingdale in about three weeks."

"We have tried to think this thing through all the way," Brown said. "We've even instructed the writers to put their directions in legitimate terms so we won't confuse the musicians who don't speak or read English."

Columbia Records has already arranged to record the international orchestra, and radio and TV appearances are being set up for it.

Several European jazz critics are among those who will help select the



Marshall Brown
Common Denominator

finalists which Wein and Brown will hear. Among them are Joachim Behrendt of Germany, Charles Delaunay of France, Pat Brand of England, and Arigio Polillo of Italy.

After the festival, present plans call for the musicians to return to their home countries, although facilities will be available for them to remain in this country as long as their personal technicalities relating to immigration laws are worked out. All expenses for each musician selected, from the time he leaves home until his return, will be borne by the festival.

Atlantic Traffic

Some *Slow Down* signs appeared on the route between England and the U. S. for jazz bands and groups.

At year's end, the British Musicians union announced that it was clamping down on the number of Anglo-American band exchanges. In addition, the union declared that the conditions of exchanges would be more strictly observed.

A union spokesman said that there was considerable feeling that some U. S. bands had not lived up to expected standards.

Just three top musical attractions will make the trip in 1958, under present plans; and two have already been booked: The Glenn Miller-Ray McKinley orchestra and Dave Brubeck's quartet. The third exchange group from the U. S. has not yet been chosen.

Meanwhile, the stream of singers and pop stars, for whom there is no

musician-for-musician swap, began to step up in tempo. Sarah Vaughan was scheduled to start a long European tour in England in mid-April, with dates in France, Scandinavia, and other European spots likely to carry her through the start of summer. Also set to go to Great Britain and possibly Europe are Les Paul and Mary Ford in the spring; Harry Belafonte early in the spring; Sister Rosetta Tharpe, now finishing a successful British tour and hoping to return within a few months.

From the other side, British jazzman Humphrey Lyttleton announced he would make a solo trip to the U. S., now that negotiations have fallen through for a swap with his group and one headed by Buck Clayton. He wrote in the *Melody Maker*, "I do resent being humbugged by the suggestion that my or any other musician's 'interests' are being protected (by the British Musicians union in the swap scene) when our side of the exchange consists of a back-breaking tour in a cheap package show with five minutes exposure and the chance of coming home in the red."

Lyttleton noted that the original intent of the exchange plan called for a man-for-man exchange, with similar work, similar pay, and similar presentation. If anything, the shoddy treatment given British groups in this country haven't lived up to any of the conditions.

And All THAT Jazz

When Russian composer Dmitri Shostakovich spouted off on the subject of jazz early in January, it seemed like another about-face for him.

Already slapped on the wrist once by the Kremlin, Shostakovich in 1948 made a public apology for allowing "bourgeois" influences to creep into his music.

His latest statement termed jazz "banal," and deplored the fact that it and pop tunes were seeping into the Soviet culture.

Reactions of some jazz musicians (and their press agents) was immediate. Lionel Hampton was quoted as saying, "If those Kremlin characters would let Shostie travel abroad a little more, I'm sure he'd learn that jazz has become so much the thing

all over the world that even the miles aren't square any more."

"I believe Mr. Shostakovich owes many jazz composers an apology," said Nat Cole.

"Even when they don't know a word you're saying," Louis Armstrong stated, "Man, they hear you blow your horn, they understand."

Most unexpected support came from the New York *Daily Mirror*, which ran an editorial entitled *Freedom's Music*.

"Jazz, as Mr. Shostakovich must know," opined the *Mirror*, "is the music of spontaneity, born and nurtured among a people who knew suppression and slavery and who are now making a place in the world. It is free, joyous, unrestricted, one of its greatest attributes being its appeal to the masses. It is music for, of, and by the people."

Wordy Mondays

Mondays became established in New York as poetry-with-jazz night.

A Greenwich Village group of poets joined a jazz group at the Half-Note in P-J shortly before year's end.

In mid-January, The Five-Spot instituted its own P-J program on Monday nights.

On the word end was James Grady, who has some poetry scheduled for publication in the upcoming issue of *Evergreen Review*.

On the musical end was a group composed of Mal Waldren, piano; Steve Lacy, soprano sax; Buell Neidlinger, bass, and Denis Charles, drums.

Present plans call for a variety of poets and jazzmen to participate in the Monday night words-and-music sessions.

U. S. A. MIDWEST

He's Wild About Harry

For the first time in the memory of jazz devotees, Harry James will lead his band into a jazz club. The date—April 16, for one week; the place—Chicago's Blue Note.

The James band, which in the past has worked only ballrooms and theaters in the Chicago area, will make its jazz club debut as the result of some strenuous efforts on the part of Blue Note owner Frank Holzfeind.

For several years, Holzfeind has been attempting to book the band, without success. Recently, however, Holzfeind and the powers that govern the course of the James band reached an agreement, bringing the band to the Blue Note for the one week stay.

It's Swingland, Man

At least one Chicago jazz club is perpetuating the tradition of the jam session.

Such sessions, sponsored by jazz promoter Joe Segal, have become a regular Tuesday night affair at the Swingland lounge, 6249 S. Cottage Grove. The informal programs feature local jazzmen and name guests. Hank Mobley, Gene Ammons, and Kenny Dorham have been among the guests in recent weeks, with localites Ira Sullivan, John Gilmore, John Griffin, and Norman Simmons sitting in.

The sessions are on an 8 to 12 p.m. basis, with an admission charge of \$1 at the door and 75 cents for "members." You become a member by paying the dollar the first time around, Segal told *Down Beat*.

Grieg's Concerti

Grieg Jackson, a well-known bassist commonly summoned by the call of Chubby, has added pop songwriting to his varied accomplishments.

Jackson, currently emceeing an adult feature film show on Chicago television, has collaborated with Steve Allen on two tunes, *Bluesville* and *The Best Time of the Day*. Allen wrote lyrics for the tunes, both of which were recorded as instrumentals for Argo Records by Jackson's studio band.

Jackson told *Down Beat* that he

hopes to enter the songwriting profession on a contractual basis with a large publishing firm. He said he has 23 tunes already written, minus lyrics.

Playboys Back Jazz

More than 25,000 playboys cast their ballots in the recent jazz poll conducted by the magazine whose banner they salute.

The second annual *Playboy* jazz poll produced 30 winners, 28 of whom won the award before. The two new winners were Erroll Garner and Coleman Hawkins.

The complete list of winners includes Stan Kenton, leader; Chet Baker, Louis Armstrong, Dizzy Gillespie, and Shorty Rogers, trumpets; J. J. Johnson, Kai Winding, Bob Brookmeyer, and Jack Teagarden, trombones; Paul Desmond and Bud Shank, altos; Stan Getz and Hawkins, tenors; Gerry Mulligan, baritone; Benny Goodman, clarinet; Garner, piano; Barney Kessel, guitar; Ray Brown, bass; Shelly Manne, drums; Lionel Hampton, vibes (miscellaneous instrument); Frank Sinatra, male vocalist; Ella Fitzgerald, female vocalist; Dave Brubeck quartet, instrumental combo, and Four Freshmen, vocal group.

The poll winners will be featured in volume two of the *Playboy Jazz All-Star* album, scheduled for release later this year.



Erroll Garner conquered the European jazz world during his recent tour. Along the way, he was presented with six awards for his pianistic accomplishments. Among the awards he received were two from *Down Beat*: the Jazz Critics Poll and Readers Poll plaques. He had the good fortune of receiving the *Down Beat* honors at a Parisian party, with film star Danielle Darrieux and singer Patachou making the presentation.

U. S. A. WEST

Two Winners

"Victory!" cried the Cecil Read rebels.

"Same here," echoed AFM attorneys.

As judge John J. Ford stepped down from the Los Angeles superior court bench, however, it was clearly not a simple case of 'Who won?,' but of 'Who won what?'

After listening to two days of heated argument, Judge Ford granted the Read rebels a preliminary injunction restraining record companies from paying into the controversial music performance trust fund fees based on 21 per cent of the recording musicians' wage scale. He appointed as receiver of the amounts involved the Citizens National Trust and Savings bank, pending final trial of the issue.

In a telling blow to the rebels, though, Judge Ford refused them an injunction and receivership for funds derived from the 5 per cent royalty of retail discs sold. This is one of the key objectives in the rebels' prolonged campaign against the trust funds.

Nor did the judge grant the plaintiffs' request for similar disposition of re-use fees stemming from old movies sold to television. Two years ago these fees, generally amounting to \$25 a man, were diverted to the trust funds from the wallets of the original recording musicians. Since that time, sale of movies to TV has grown from a trickle to a cataract.

While attorney for the rebels, Harold Fendler, announced that an appeal would be taken on the decision of the TV issue, the court ordered the plaintiffs to post \$50,000 in bond money and the bank to ante up \$1,000 in order that the injunction would go into effect.

For the rebels it was no strain. The 50 grand had been burning holes in their collective pockets for many a long moon.

Branching Out

For some years past, Norman Granz has been evincing increasing interest in Europe as a growing market for his musical attractions.

Whether this is indicative of waning response by U. S. fans after nearly 14 years of Granz offerings is debatable, but it is a fact that jazz-hungry Europeans constitute a steadily surging font of plenty at the boxoffice where jazz is concerned.

At presstime, Granz had mapped his biggest ever program for the presentation of jazz on the Continent,



Norman Granz
Looking Overseas

most spectacular deal involving a tour of the Benny Goodman orchestra in the fall.

In addition, the promoter has scheduled a 22-city tour for Ella Fitzgerald and the Oscar Peterson trio with Jo Jones to kick off April 10 in Paris. Jazz at the Philharmonic will commence its European invasion May 2 with partial personnel including Stan Getz, Sonny Stitt, Coleman Hawkins, Roy Eldridge, and Dizzy Gillespie. Under auspices of the U. S. State Department, moreover, JATP will appear June 16 at the Brussels Fair.

Sandwich Style

When Frank Sinatra's television sponsors, Chesterfield and Bulova, laid down the law for more musical shows with live audiences (*Down Beat*, Jan. 23), the big question on lips of Hollywood tradesters was, "What's gonna happen to the dramatic shows already filmed?"

Quickly the rumor mill consigned these filmed half-hourly shows to the junk heap. "If the sponsors don't want 'em," ran the argument, "what's Frank gonna use 'em for?"

Last month the rumors were halted with the announcement by ABC-TV that the 10 filmed dramas, already produced of a scheduled 23, will definitely be programmed as part of the Sinatra TV series once a month.

After a belated cost analysis, the reason was obvious: The 10 filmed shows cost some \$400,000 to produce. And these days that kind of lettuce is not flushed down the drain.

The Door Opens

After more than a year of slow, steady building, the Claude Gordon band's causeway to success was

strengthened considerably by the acquisition of a plum boxoffice package tour of the west coast.

Beginning Feb. 20 at Oakland, Calif., Civic auditorium, the Gordon band will commence a six-day blitz from the Bay to the Border with a star-studded bill comprising Johnny Mathis, June Christy, and the Four Freshmen.

The tour will take in Pasadena Civic auditorium on the 21st; San Diego's Russ auditorium the 22nd; Berkeley auditorium the 23rd; San Jose the 24th, and conclude Feb. 25 at Sacramento's Civic auditorium.

For Gordon, who has accompanied many top liners in spotty appearances throughout the west during the past year, this tour could well be the much needed breakthrough into the offices of eastern bookers.

West Heads East

The Jazz West Coast #3 concert package, featuring June Christy, Bud Shank, Bob Cooper, and Gary Crosby, is scheduled to start its European tour March 15 in Amsterdam.

During the tour, the package is scheduled to play in Belgium, Austria, Switzerland, Italy, Denmark, Norway, Sweden, and Iceland. Negotiations are under way to take the tour into Poland and Yugoslavia.

RECORDS

Ain't Got No Home

In the wee, small hours of one morning last month, Old Groaner Bing Crosby arrived at a Decca recording studio in Hollywood to cut his first sides for alma mater in almost 1½ years.

Until 1955, Bing had been associated with the label since its organization a generation ago. Since he decided to cut ties with Decca, he has recorded albums for Verve and RCA-Victor supported by the bands of Buddy Bregman and Bob Scobey respectively. He also participated in the *High Society* soundtrack LP on Capitol.

But Crosby's return to Decca showed little signs of permanency. Produced at the session were but two sides marked for release as a single. His last recording for the major was an LP album titled *Songs I Wish I Had Sung the First Time Around*.

Until further notice, the Groaner remains a maverick.

Chubby Jackson

By Don Gold

■ Greig Stewart Jackson is best known as the roaring bass man with the Woody Herman band of the mid-'40s. Most fans know him as Chubby.

Actually, his experience in music encompasses much more than his responsibilities in that role. The 39-year-old bassist has been playing the instrument for 23 years. In addition to his contribution to the memorable history of the Herman band, he worked with the bands of Raymond Scott, Jan Savitt, Henry Busse, and Charlie Barnet, to name a few.

He's headed his own groups and in 1949 fronted his own big band. In 1953, Jackson, a New Yorker by birth and devotion, moved to Chicago. Since that time he has found a place on the television scene in that city, beginning with a popular children's show and now heading an adult-film program. At intervals he has worked with jazz groups in the area and recorded with his own studio band.

In this *Cross Section* the usually jovial Jackson turned serious most of the time, in providing his opinions on the following topics:

TV PROGRAM RATINGS: "In many ways, there's no way to determine their accuracy. But they are important because sponsors and space salesmen base their activities on them. I believe in them only to the extent to which they help to sell time. I know that is the most important aspect of TV—sales. As distasteful as they may be, they're still the basis for all of TV. I've been lucky. I've had a children's show and now an adult show on TV and I've held my own, rating-wise."

JAZZ ON TELEVISION: "It's never, until the last few months, been given its rightful stature. It seems strange that on TV every form of music has been given the go-sign, but the most creative has been placed at the bottom of the barrel."

STOCKHOLM: "I loved it. The respect that they have for American jazzmen is amazing. They've opened up their doors to us. Someday, if they want me to return, I'd like to, if only to say hello."

CHARLIE VENTURA: "Having worked with the Big Four, and with Charlie on other occasions, and knowing his feeling toward music, I'm aware of the fact that he's a champion. He works strenuously, plays all the saxophones. And he doesn't put down the efforts of the younger musicians. And long after I'm gone, he'll still be playing *Dark Eyes*."

RAYMOND SCOTT: "Raymond is a meticulous mechanic. He studied and knows the mathematical concept of anything ever written. At times, because of this knowledge, he's difficult to work for, because he stresses perfection."

HENRY BUSSE: "I find it somewhat difficult to talk about the deceased."

JACKIE CAIN: "One of the most charming people, and one of the most talented. She's a chick who copies no one and enjoys the challenge of newness in music. An adorable package of woman."

TERRY GIBBS: "Now you're talking about one of my favorites. He has uncanny technique, speed, and is a true swinger. Also, he has a sense of humor that jibes with mine. I wish him what I wish myself."



THE SPORTING NEWS: "I'm a complete devotee. If I didn't have one around the house, the miserable side of me would completely emerge. It keeps me posted on things to gripe about."

POKER: "Frankly, I never gamble. I can't enjoy taking money from somebody who needs it to pay the rent."

THE BALLET: "The music I've always enjoyed. Only by talking to Steve Condos have I been able to become better acquainted with the art of the legitimate dance. I've got a lot to learn."

FIVE STRING BASSES: "I invented it and I'm stuck with it. The addition of the C string, which has set a precedent, has helped me get greater range and different patterns, and solowise it helps determine more of an audible sound, as far as articulation and choice of notes is concerned. I'd never trade it in and go back to the four-string."

ASCOTS: "For those who like ascots."

APARTMENT LIVING: "Always touchy about my fingers, I'm the worst do-it-yourself husband. The sight of a hammer or saw makes me nauseous. The freedom of calling the janitor is my answer, although down deep I'd like to have a home for my children."

STUFFED CELERY: "Stuffed anything! I'm quite an eater, although I don't like the name 'Chubby.' I'm torn between vanity and a love of stuffed everything."

MILTOWN: "I'm not too well acquainted with it as I'm not too well acquainted with all forms of pills. A strange person—the pill addict."

NATHAN LEOPOLD: "Who does he play with? I believe I could easily be swayed by public opinion. Frankly, I'm always for giving and forgiving."

CHARLIE BARNET: "Having played and lived with his orchestra for more than 4½ years, I can definitely say that to me he's always had one of the swingiest big bands. He knew the musicians to hire and the arrangers to write. And one of the most fun-loving humans I've ever run across."

BILL HARRIS: "My favorite all-time instrumentalist and friend. Bill and I have been associated in music for close to 14 years and have never had any kind of negative discussion. I respect and love his family and he does mine. Bill is one of the absolute geniuses in music. He can play any tune in any key. All he asks for is the first note."

NARCOTICS

'nearly
killed
me'

*red rodney, a jazzman
who got hooked, is now
'living on borrowed time'*

By Dom Cerulli

■ Red Rodney is back on the scene.

He's thinner, friendlier, more serious, and more responsible than the brash young trumpeter who had earmarks of greatness before narcotics cut short his career.

At 30, Rodney figures he's on borrowed time.

"If I kept on at the rate I had been going," he says grimly, "It would have ended in death, or an institution. I might have straightened out on my own, but I doubt it."

In the last 15 years, Red recalls that he starred in the bands of Gene Krupa, Woody Herman, Elliot Lawrence, Claude Thornhill, Jimmy Dorsey, and Charlie Parker.

He also got hooked on a habit that cost him up to \$75 a day, "and had every indication that the price would go higher and higher."

The low point came in January, 1953, when a judge in Chicago sentenced him to Leavenworth for five years. The signs had been there all along, but Rodney didn't recognize them.

"I got involved," he says, "And it was me, not the music business that did it. I was in the business, but even so, I never used narcotics until I was sick. That was enough to start it. The worst was yet to come. That comes after you start."

"I could never take success, for one thing. I think I could handle it now. But then, I didn't particularly want to work. I used to finish high on the polls, but I knew I wasn't that good. I felt I never deserved this acclaim. I was getting all kinds of compliments, and it threw me. Years later, when I felt I deserved it, I didn't get it. But by then, it was too late."

"I finally gave up the horn. Put it in a closet. I had more important things to do. I became a very good burglar. I did worse. A lot worse. Mentally, I was getting sicker and sicker."

"It's a funny thing about starting. You believe you can kick it any time you want. And you can, too. At first."

"I did a couple of times when I first started. It was like having the flu. I'd be laid up a couple of days, then bounce right back."

"It's not really how much you use that counts. Those cells in your body are all dead from the drug. When you come out of it, they come alive and start screaming."

"I became a criminal because I needed money for narcotics. And I had been making big money playing around New York. I had a big apartment on the east side, something I always felt I needed. I kept well groomed and well dressed. I never planned a job and I never got caught. But, I got my punishment in a different way, later."



In Chicago, that January of 1953, Red was sentenced to five years at Leavenworth. But worse, he was locked in a county jail and left to kick the drug on his own.

"I can't put into words what that was like. I had been on the stuff a long time. Every part of your body aches. Even your ears hurt. Can you imagine your ears, the lobes and all, hurting? I couldn't sleep. Couldn't bear to lie down or sit up. This lasted five weeks."

"It was the worst thing that ever happened to me."

In March of 1955, Rodney left Leavenworth on parole after having served two years of his sentence.

"I hadn't learned any more when I got out than when I went in," he smiled sadly. "Within two weeks, I was hooked again."

"I went to Philadelphia, where my folks were. Part of the terms of my parole were that I had to work at a day job. But I went up to Chicago, broke parole, and then went out to L.A. I pulled some burglaries and pushed to keep myself in money for junk."

"I came home, and the parole officer was waiting there for me. I had called my folks from Harrisburg, and they knew just when I'd arrive. I just had time to say hello and goodbye."

But this time, luck broke for Rodney, and he was sentenced to serve the remainder of his term at the Lexington, Ky., federal narcotics hospital. He entered Nov. 1,

1955, and emerged June 5, 1957.

In between, virtually his sole link with the world of jazz was writer Ira Gitler, who sent him records, magazines, and letters.

"At first, I wasn't really interested. I thought I'd go through the withdrawal and hang around until I got out again. It was like Leavenworth all over again.

"While I was at Leavenworth, I studied English literature and history under Alger Hiss. I also studied a little philosophy from a German scientist who had been a spy during the war. He was landed in Florida from a submarine.

"There were plenty of men there who were brilliant and well educated. They were willing to share their knowledge with the inmates. They put me onto good books, helped me learn to speak decently.

"But all the time I went to school there, I was giving myself the business. I wasn't sincere. I didn't really care. I had no identity. If I liked someone, I'd try to be like him. That's why I got hooked again when I got out."

At Lexington, once the physical ordeal of withdrawal was over, Rodney was processed for the psychological probing necessary to locate the reasons behind addiction, and to remove them, if possible.

"I fought it," Red recalls. "I didn't want any part of analysis. I even volunteered for narcotics tests. I figured I would get good and high all the time I was in, and ride through the three years.

"But just before I was to go into the tests, I changed my mind.

"Maybe I finally realized that I had thrown too much of my life away. But I know that from then on, I began to really live like a human being again.

"Analysis is the greatest thing I ever went through. I began to grow up. At first, I lied and told wild stories. Then I wondered, 'Who am I lying to?' The answer, of course, was that I was lying to myself again.

"When I got straightened out on that score, the analysis began to help me. I saw for the first time how low I had fallen. I was ashamed, more than I had ever been in all my life.

"I went on a learning kick. I had a recreational detail, which left me plenty of time to practice my trumpet. I read all 52 volumes of the *Book of Knowledge*. I didn't understand them all, mind you, but I read them.

"I read all the psychological literature I could lay my hands on. I began to associate with people who were trying to help themselves. We had group therapy among ourselves.

"On Tuesday nights we'd have stage shows. We had a big band, and because I had been sentenced there, I was a really regular member. Some guys would sign in and stay 90 days or less, but I was always there. We had comedians and a dance act.

"I learned how to entertain, some thing I'd never known before. Believe me, you have to learn fast in front of the guys you'll see in the breakfast line the next morning. Entertaining convicts is the toughest, too."

Red was virtually badgered into analysis by Dr. Robert Lindner, the brilliant psychiatrist whose untimely death cut short a career whose promise was shown by his book, *The 50-Minute Hour*. Lindner, head psychiatrist at Lexington then, processed Red and turned his case over to an administrative physician and a psychiatrist.

While practicing, reading, undergoing analysis, and behaving in a totally un-Rodneylike manner, Red was piling up good time. Meanwhile, he was aided greatly by Drs. Joel Forte and Daniel Block. He still corresponds with Dr. Block.

The good time paid off in an early release. Instead of the end of 1957, Rodney was freed June 5.

He subbed in the house band at the Latin Casino, Philadelphia, for two days. Part of the book called for an eight-bar jazz solo behind a dance by Sammy Davis Sr. When Sammy Jr., heard the horn, he stopped the show and introduced Red.

Then Sammy took over the drummer's chair, and he and Red did a duet on *Perdido*. When Sammy's show left town, Red went with it. He stayed for nearly three months, a debt to Sammy which he feels he can never repay.

"Sammy was wonderful to me. When I left, we weren't working because his dad had an operation. He gave me some of his suits, and did so many things I can never hope to repay."

When Red was arrested in Philadelphia in 1953, he says he had his front teeth broken by police. They've been capped, and his embouchure has been rebuilt.

"I lost my facility," he says, "But it got me away from that Harry

James sound I had. I stopped trying to play high notes. I started to think melodically. I got to be more lyrical.

"I was with Bird three years, from 1949 to 1951. That was the greatest period of my life musically. I got my thoughts together. You have to play to play with Bird.

"Bird was best man at my wedding, and I felt like a son to him.

"He warned me when I started on junk. I wouldn't listen, though. You always feel that it can't happen to you."

After the Davis road trip, Red decided to settle in New York and go through the long process of obtaining a cabaret card to work New York night clubs.

"I won't keep idle," he says. "Even if I'm unemployed, I'll sit in on sessions and keep practicing.

"There are going to be a lot of people who will be skeptical about me, and I can understand that. I have to live it down. I have to start all over again. I have to prove for the rest of my life that I'm not what I used to be.

"I beat a lot of good people. People who liked me, wanted to help me. Maybe they'd loan me a horn. I'd send them a pawn ticket from some city a thousand miles away.

"There's no way now that I can say excuse me, or I'm sorry.

"Maybe they will be happy if I stay straight.

"I think these last four years have been very good ones for me. They've hurt financially, but I deserved that. I deserved a lot more, probably. But they've helped me grow up. I went to school. I gained a sense of value. Much more than I ever had before.

"Part of it, I think, is that I stopped thinking of only me. Before, I couldn't have been a well-liked person. People either liked me very much or disliked me. There was no in-between. I tried to buy friendships. I had no identity, no personality. I didn't even know how to play original.

"I know now that I have talent. Maybe what I've gone through, and what I feel is maturing, has made it better.

"I was very sick. I was emotionally unstable. Even today, I don't think I'm all I could be. I want to continue analysis when I can afford it.

"I think I've found the reasons why I got hooked in the first place,

(Continued on Page 18)

he's now owner of
a ballroom, too

STAN KENTON: A NEW DIRECTION

By John Tynan



Three years ago, when Capitol Records released with considerable fanfare a deluxe package of four 12" LP's titled *The Kenton Era*, it made cover story news in this magazine. Editor Jack Tracy, in his lengthy article, headlined *Is 'Kenton Era' End for Stan?*, observed that, by its very title, the package "... implies that Stan figures he has about had it as the leader of an organization that must depend upon months of travel and one-niters for its existence."

In the intervening years, while the hazards of maintaining such a big band as Kenton's have, if anything, increased considerably, Stan has managed successfully to thumb his nose at the implication his day is done. By acquiring last December, the Balboa Rendezvous ballroom as permanent home base and radio-television showcase for his band, he has taken a significant step to insure that he stays on the music scene without having to undergo back-breaking travel and one-night stands.

"I have a theory about the band business," says the lanky, 46-year-old leader. "Any band of importance has to have a home base of operation, a place where it can call attention to its music via radio and television and just by being established in a specific location. This helps solve a problem that every band has, namely the problem of road work. You see, a band on the road is limited to exploitation in the towns where it's appearing. You get behind with your records, also.

"Then too, I personally have found that when a band is on the road for long periods, even the most enthusiastic musician gets dimmed from the constant pressure. And there's nothing worse for a band, particularly one such as ours."

From the point of view of convenience: to metropolitan Los Angeles, the Rendezvous, which is 50 miles down the Pacific coast, can hardly be termed ideal. Why then did Kenton choose to drop anchor there?

"It was logical for me, in searching for a home for the band, to choose the Rendezvous." Choosing his words carefully, he explained, "For one thing there's a long association, dating from 1941, between the band and the ballroom. My name has become identified with the place, therefore my settling there makes sense to people who know the band.

"Another point is that the location is adjacent to one of the fastest growing vicinities in southern California. The whole area is virtually mush-

rooming into industrial plants and residential sections. Why, at least 50 percent of my musicians now live in Balboa, and a majority of 'em are permanently settled in the Los Angeles area."

In order to reestablish the Rendezvous to his liking, Stan considers that the band will have to stay put there at least through Labor Day this year. "It's going to take this long to reactivate the place. You see, the ballroom has been dark now for quite some time. Then, it's been mismanaged terribly; and there was absolutely no reason for that."

At this point, Stan is banking heavily on the radio spots and telecasts from the ballroom. NBC's *Monitor* will carry coast-to-coast the band's dances and concerts in three half-hourly broadcasts every weekend. Programmed in three 10-minute segments, the *Monitor* spots will be heard from 11:30 to noon and 3:30 to 4 p.m. Saturdays, Pacific coast time. The Sunday broadcast is from 8:30 to 9 p.m.

"The idea is to establish a really sharp regular broadcast from the west coast," he said animatedly. "If our airshots are successful, then maybe the east coast will follow."

"In years back—the 1930s and early '40s—when bands were enjoying huge successes, the one thing they had to have was regular airtime. From place to place, throughout the nation, every name band in the land had its weekly radio show—and these broadcasts helped tremendously to keep them popular."

"Now, in recent years the bands have had nothing. Yet, today, radio is 1,000 times more commercial than it was 20 years ago. (This alone proves it's very far from dead.) But today the ad agencies run the whole show. Disc jockeys are told what to play. There's room on radio disc shows only for what are supposed to be the top 30 or top ten, hit records. In a situation like this, what chance does music like ours have? So, we settled for regular broadcasts from the ballroom, for radio shows that'll cover the country during excellent time periods."

Beginning Jan. 15, the Kenton television show made its debut over local station KTTV. An hour in duration, the program was televised with the band seated on a special stand in the middle of the spacious dance floor. This permitted the cameras to maneuver more flexibly around the orchestra, nose in for rear view closeups as well as the orthodox full front shots. In addition, there is

program provision made for a special segment of each show in which individual sidemen are singled out for a profile in jazz.

"Naturally, I feel this television show is a great instrument to set off the band," confessed Stan. But we're not presenting it as a jazz or strictly band show. What we're aiming at is to put over the program as an entertaining hour for the TV viewer."

Inasmuch as the realities of TV today add up to, "Who's gonna pay the check?; what about the all-important question of continued sponsorship for such a program? Television shows with bands as the central feature have been tried in Los Angeles before. At the present time there isn't one such program on any channel. Says Stan simply, "I'm pretty square about sponsors. The station is going to have to see about selling the show."

Digging in at the Rendezvous is only the first step in Kenton's future plans. "We want to make this location the music center of the west," says he with conviction. "In the future, music conventions will be invited to meet here—the Ballroom Operators of America, for example. The Rendezvous will be the home of music festivals on the west coast—events like Newport. The immediate



Kenton at work

Balboa area has excellent accommodation facilities for visitors, and L.A. is only a short ride from there."

Earnestly, he continued, "We know there're lots of people in the band business watching us. They're watching to see what happens out here. If we succeed, places like the Valley Dale, in Columbus, Ohio; the Meadowbrook and Chicago's Melody Mill will follow suit in trying to bring the dancers back. If we prove here that it can be done, many more will begin

spending money to pump new blood into the band business. And, most important, the public will begin spending money again at the ballroom turnstiles.

"It may not be particularly fashionable at this time," Stan commented smilingly, "but I feel pretty enthused about the future of ballrooms and bands. Our tour last summer convinced me that all isn't lost. Business was great in some spots, good in others. One thing in particular I noticed, however, was that a whole lot of young people are coming to dance. Some of 'em were only about 14-15-16. These are a new generation of kids who not only want to dance, but are looking for jazz, too. And I don't mean the cool school. They want solid, belting, big band jazz. They're through with the rock 'n' roll phase, with Presley. This is the new dancing generation."

Whether wishful thinking or perceivable fact, Stan at present thinks "... the future looks wonderful for ballrooms and bands." However, says he, "... if only they'd stop making bowling alleys out of ballrooms," the operators would be giving themselves a better than even chance to cash in on a revitalized dance business.

"But there are more new bands needed; exciting bands like Maynard Ferguson's. I think he should have a wonderful future . . . But I'm convinced it'll take at least two to three years before the business takes on a really healthy complexion again."

Reverting to his own efforts in that general direction, Stan opined, "I know the ballroom will go. However, it is a matter of time—and, incidentally, considerable effort. My only concern is: How much will it cost me before it does, and how long will it take?"

"Believe me, it's taken a bundle of money to get going at the Rendezvous. It wasn't just a simple matter of moving in, y'know. We've completely redecorated the place; installed excellent sound equipment; put in new lounges, chairs, sofas. We just gave the place a complete facelift, that's all. If what we've done to the ballroom—physically, that is—doesn't convince the trade that we mean business, then nothing on earth can."

Does he consider this act of faith in the band business a critical gamble with his own future and that of his band?

Kenton replied with a simple question: "When there's nothing else left for bands, tell me what bands can try?"

(This is the first of two articles.)

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LOU LEVY



■ "Guess I've been lucky in music," smiled Lou Levy. "I'm not talking about so-called 'success,' or the amount of money I've made. Principally, I suppose, it's the three great vocalists I've worked with—Sarah Vaughan, Peggy Lee, and now Ella Fitzgerald."

The prematurely gray pianist had just begun as accompanist to Miss Fitzgerald in goodly company of bassist Max Bennett and drummer Gus Johnson. The new rhythm section's first engagement with the singer was at Hollywood's Mocambo, with dates at San Francisco's Fairmont hotel and four weeks at Chicago's Chez Parce to follow.

"When I went on tour with Sarah," explained 29-year-old Lou, "I was really just a kid, I'd put in some months with Georgie Auld's great sextet and had had the wonderful experience of working with Tiny Kahn. That was in 1947. Tiny got me on the Auld band. I guess he taught me more about chord changes at that time than anybody else."

"You know, Tiny had the precious quality of thinking about the basic changes of a tune. I mean as the composer wrote them. No matter whatever anybody else played, Tiny always knew what was correct musically and how the song's changes should be made. For a drummer, I think this was indication of an exceptional talent."

Lou was really the "kid" in that 1947 Auld sextet. Apart from Kahn, he worked with bassist Curly Russell in the rhythm section, while the front line consisted of Georgie's tenor, Serge Chaloff's baritone, and Red Rodney's trumpet.

"You have no idea what an experience it was," Lou recalls. "There I was, just a kid who had been playing around Chicago, my home town, coming into a rhythm

section like that. But it was the best possible baptism for me. I learned and I played. So, when the Sarah Vaughan gig was offered I figured I could handle it."

From the vantage point of his present position as Ella Fitzgerald's accompanist, Lou is qualified to contrast the diverse presentations of both Ella and her predecessor, Peggy Lee.

"As a general rule," he said slowly, "Peggy's shows are tailored in a sophisticated manner. They're aimed at a certain type crowd, yet are not stiff in any set format. There's a lot of ad lib stuff with Peggy. Now with Ella," he smiled, "either you swing or you don't swing. This woman romps; yet she can sing the tenderest ballad you ever heard—usually with the verse. And this can throw you, too, when you're new. Just the other night she called a tune; I went into the intro, she took off on the verse—which I didn't expect—and wow! for a moment I was really guessing."

For drummer Gus Johnson, Lou has nothing but unqualified admiration. "He's the kind of drummer," says he, "that you can trust down to the last cymbal vibration. His time and his taste are impeccable."

Bennett is Levy's favorite bass player. During the last two years they have regularly worked together on the west coast, on record dates, in clubs, everywhere opportunity presented itself. Their association goes back to 1951 and another Georgie Auld small group which included trombonist Frank Rosolino. "Max is the best bass player for me to work with because he knows best what I want to do," says Lou.

After the second Auld stint, there came a brief period in 1951 during which Lou, based in Minneapolis, worked with Flip Phillips. After an excursion east, he played a final date with Flip in Baltimore, then returned to Min-

neapolis to retire from music for three years.

At this point, Levy would just as soon pass over that period. "My former in-laws were in the publishing business," he explained briefly, "and I decided to jump in. Well, it didn't last. I wasn't happy, so it couldn't last, could it?"

During the three years of his retirement, Lou played casuals around Minneapolis. When he decided to re-enter the music business, an offer from the Chicago Blue Note's Frank Holzfeind to play intermission piano was reluctantly accepted. "I wasn't really sure that I could play a solo gig," he says, "but after I got my feet wet, I found it wasn't so bad after all."

Lou stayed at the Blue Note "... eight or nine weeks solo, and then about five weeks as part of a trio. While I was there I met my present wife, Diane, and decided to come west to California."

That decision proved a fortunate one in Lou's career. He settled in Los Angeles and before long was renewing old acquaintances from the Woody Herman band. (In 1948, after the breakup of Chubby Jackson's little band with which he had toured Scandinavia, Lou joined the famous "Four Brothers" Herd. He played the last date with this Second Herd, in Wichita Falls, Texas, late in 1949.)

Much of Lou's west coast activity was with old Herd bandmate Shorty Rogers. "In the last year or two," he recalls, "I did a lot of work with Shorty. Also, I played all Stan Getz' work on the west coast, in clubs and on records. After that came Peggy Lee, and here I am..."

"From the way I play," surmises Levy, "I suppose you could say that Bud Powell has been my biggest in-

fluence. But, of course, there are many other pianists I have great admiration for. Oscar Peterson, for instance. There's something about Oscar's playing that fascinates me. And he's got a control of the piano possessed by no one else in jazz today. I almost hate to listen to that album he made at the Stratford festival, it's so great. Oscar's the all-around greatest right now.

"Really can't say that Art Tatum influenced me technically. But his approach to harmony certainly did. It was so... so rich.

"Naturally, other instrumentalists made a great impression. Certainly, Charlie Parker. And Dizzy, Miles, Al Cohn. I've always loved Al's playing because he chooses such beautiful melodic lines. He has a way of always making anything he plays sound simple and beautiful."

After over two years of settlement on the west coast, who, in Lou's opinion is the most exciting coast-based jazzman? The answer is immediate and emphatic: "Stan Levey. I'd have to say Stan. He's got the taste and absolutely perfect time. He always plays subtly, but he's cooking behind you at all times.

"Then, I like Mel Lewis an awful lot. I think he's an extremely talented musician with a great future."

During Lou's residence on the Pacific slope there have been many younger musicians making reputations for themselves on the coast. Far and away the outstanding talent in this group, the pianist feels, is tenor man James Clay, who has since returned to his Dallas, Texas, home. "From what I've heard of Clay's playing, I'd say he's going to be a really great jazz player. He's got the spirit, imagination, and the true feeling that it takes to make a first class jazz musician. And he's young, got lots of time to develop."

Ex-Victor a&r man Jack Lewis, whose rather erratic career in the recording industry has been marked by some notable achievements in the signing and recording of jazz talent, brought Lou Levy to RCA, for whom he cut three LPs before departing. But when the time came to record Lou's first album, *Solo*, the supervisor in the booth was not Lewis, but Shorty Rogers. The two Herdsmen were thus reunited in an unexpected musical collaboration.

"Funny thing about that record date," Lou grins, "is that it was a 'first' for both of us: Shorty's first crack at supervision; my first date for Victor. Far as I'm concerned, it was a good omen—for Shorty and me."

Red Rodney

(Continued from Page 14)

and that gives me strength I never had before.

"I would like someday soon to have my own group, a quartet or quintet. I'd have Sam Rivers write for it. He was a great help to me musically and educationally at Lexington. He'll be fine when he's back. He's got purpose and intelligence."

Settled into somewhat of a musical beginning, Red has a recording contract with Signal which permits him to play as a sideman on other dates. His recent appearances at the Five Spot with Oscar Pettiford were greeted with warm audience and critical response.

He speaks freely about his addiction, and particularly in terms of caution to young musicians and fans.

What would he say to anyone tempted to fall into the narcotics habit?

"Just from personal experience, I'd naturally say, please don't. Be careful, but that's not strong enough.

"Years ago, this thing was kickin'. It was like a fad. You could get busted and receive probation. Now, you stand to go to jail for a long time.

"Before you get caught, you lead a life of misery. The amount of suffering you are going to do will be indescribable.

"It's not the right way to live. There's not only the question of legality. If it was made legal tomorrow, I'd want no part of it. It drains off all ambition. There's no time or room for anything else.

"If you think of it as hip, well, the squarest people I've ever met musically or any way were junkies.

"I have seen guys kick it and make a comeback. They can do it and realize their potential.

"I've never seen a junkie realize his potential. Myself, I had no desire to play. It never helped me. And I was actually at the point where I was beginning to play better than I ever had before. I got so I turned jobs down.

"Now I have a wife and son to support, and I believe I'm better equipped mentally to stand up to my responsibilities.

"I can only repeat what Bird said, 'Don't do as I do, do as I say.'

"That's advice I should have listened to a long time ago. I pass it on from experience. And it was pretty bitter experience."

Share The Wealth

New York—Radio station WNEW, New York, has started a contest in which it asks listeners to prepare their list of the 10 greatest records of all time. Winners will be those whose lists most closely resemble a master list of the 10 greatest as prepared "by five leading record authorities: Mitch Miller of Columbia; Steve Sholes of Victor; Bobby Shad of Mercury; Milt Gabler of Decca, and Lee Gillette of Capitol."

Well, that takes care of five of the records—a Columbia, Victor, Mercury, Decca, and a Capitol. Or do they get two apiece?

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WHERE'S THE MELODY? ASKS MR. MCEACHERN

By John Tynan

One of the most important music lessons of Murray McEachern's life was taught him many years ago by a cigar store Indian.

"It was in a recording studio," smiles Murray, "and this big old wooden brave was standing all by himself against the wall with a sign on his chest reading: 'Where's the melody?' I took a pretty good lesson from that Indian; his question affected my approach to playing from then on."

Even the most cursory run-through either Murray's new Capitol LP, *Ceres*, or his previous album for Key Records, *Music for Sleepwalkers Only*, makes it plain that the answer to the Indian's question lies in McEachern's horns. Whether playing trombone, alto sax, or trumpet, the McEachern style is marked by an affinity for hewing to the melody line. This is by no means simplicity for its own sake, feels Murray, but rather a healthy respect for musical values.

"In a sense, I try to underplay everything. I feel it's my only chance. See, today everybody is looking for 45 men blowing away, or those drastically overplayed cowboy songs they call rock 'n' roll. Sure, you can find all kinds of things to play on, say, *Body and Soul*—but, gee, the melody sounds pretty for a change.

"Well, maybe I'm square. If liking the melody is square, then I guess I am."

After over 15 years of Hollywood studio work, Murray McEachern may well be said to personify the studio musician. His personality is subdued, his dress and manner quietly casual. Since he settled in Hollywood in 1941, Murray has graced the trombone sections of studio orchestras beyond number. His horn has importantly figured in the motion pictures *The Glenn Miller Story* and *The Benny Good-*

man Story. Present activity includes a berth in the Nelson Riddle orchestra backing Frank Sinatra's television shows: he is a principal in the nightly cast of Moryc Amsterdam's television show over local Los Angeles station, KTLA, on which Murray is called to play trombone, trumpet, and alto, and he is kept running by a hectic recording schedule both as contracted Capitol artist and freelance sideman.

A Canadian from Toronto, where he was born in 1915, Murray as a child demonstrated a musical bent leading to violin lessons when he was 5½ years. At 12 he gave his first recital in Toronto's Massey hall, an event quickly followed by a growing interest in popular music. Having coaxed his mother into buying him a clarinet and alto sax, at 15 he was a budding tenor man. In his late teens Murray added trumpet, and then the trombone with which he was to become most identified.

One of the most distinguished products of the swing band heyday, McEachern was a Benny Goodman anchor man from 1936 to '38, when he left to become a member in excellent standing of the musical corporation known as Casa Loma ("... the finest group of gentlemen I ever knew. It was a privilege to work with them").

In 1940, Murray assumed duties as assistant conductor of the revived Paul Whiteman band, remaining until the orchestra disbanded after Pearl Harbor, in December, 1941. After working briefly in Hollywood with Dave Rose, he was called into service, taking over music directorship of the AFRS shows, *Swing Time* and *Jubilee*. After the war, it was back to the Hollywood studios for McEachern. His versatility enabled him to fit snugly into the field of studio work, an

area of endeavor he has not since forsaken.

Though approached several times to front existing and projected big bands, McEachern has always turned a deaf ear. Loath to sacrifice the security of studio work for a proposition risky at best, he explains his attitude this way:

"If some angel had come to me with \$50,000 around the time James and Krupa left the Goodman band, I'd have had a chance of making it with a band of my own. But today, man, if someone came up with a quarter of a million and a band proposition, I'd turn him down. That's how much chance of making it a dance band has these days."

He toyed with his spectacles for a thoughtful moment, then added, "Unless a band can come with something truly original, like a great new sound to capture the imagination of the public, it doesn't stand a chance today. And that risk's just not for me."

Though limited in opportunity to hear a wide variety of today's young band musicians, Murray feels that "... compared to the youngsters of the '30s, if musical standards are as high in today's young musicians, then I haven't heard evidence of it. But then, how many bands are there to hear today?"

"The finest example of a young band I've heard (I guess you could describe it that way) is the Ted Heath outfit. It's just phenomenal. These boys play with the spark and spirit bands used to have 20 years ago. This is one very important thing American bands could learn from the Heath Brits. They play with such boundless enthusiasm—and you can't beat that."

(Continued on Page 30)

out of my head



By George Crater

I like: The Weavers . . . The song *Someday* . . . Terry Gibbs' sense of humor . . . Wild Bill Davison's *Blue Again* track in his bestringed Columbia album . . . The sound system in Mister Kelly's, Chicago . . . The way Whitney Balliett writes . . . Sweets . . . Anthony Quinn . . . Bassist El Dee Young . . . San Francisco . . . The cover of the Andre Previn-Russ Freeman Contemporary LP, *Double Play* . . . 10-inch LPs . . . Irish Coffee.

Random thoughts: Jazz societies should subordinate their concern for what Bix wore the day he died in favor of a sincere appraisal of his music . . . Lennie Tristano should play some club dates . . . Has Jack Smith stopped smiling? . . . Who is Cissie Gersh? . . . Why don't more female singers learn to dress fashionably? . . . There isn't such a thing as "high" fidelity. Or "almost" pregnant . . . Traditional pianist Art Hodes says his favorite modern pianist is Horace Silver . . . Is it true that Ezra Pound will be reading poetry in Washington D.C. soon, backed by Teo Macero's group? . . . Whatever happened to Harry Horlick?

After 27 years Kate Smith has dropped as her theme song *When the Moon Comes Over the Mountain*. Her reason? "Because I've simply grown tired of hearing the song." *She* got tired of it?!

Because of the rash of album covers that have no direct connection with the music within, I'd like to offer free to record companies the following ideas. For a George Lewis LP, the cover photo would be one of Suzy Parker and Eddie Bracken playing chess on a Venetian patio overlooking the Grand canal.

A Billie Holiday cover would have a photo of Mickey Mantle signing autographs.

A Howard Rumsey cover would have an elevator bearing a pink ostrich descending into a coal mine.

Ray Charles' next LP might contain a bust of Beethoven with a single, perfect rose tucked above the right ear.

Nesuhi Ertegun just about had a deal set to sell his like-new Jaguar to Pee Wee Marquette. Fell through at the last moment.

La Vern Baker says "Rock 'n' roll is for ice cream soda and the blues for whiskey."

Did you see the item a couple of weeks ago about the

California disc jockey who, on an end-of-the-day program called *Moonlight Serenade*, fell asleep while an LP was playing? The needle scratched at the end of the record for 20 minutes before a fellow employe arrived to wake him up.

I see where Woody Herman has hired the entire Al Belletto sextet as sidemen in his band, also giving them featured spots of their own. This could start a trend. Like "Art Blakey's Jazz Messengers Join Ruby Newman" or "Duke Ellington Hires the Three Suns." Or "Charlie Mingus Jazz Workshop Becomes Part of Lawrence Welk Band."

The California state compensation insurance fund last month presented operator John Levine of the Lighthouse an award for never having had a lost-time accident in four years. You mean nobody even fell off the bandstand? Or sprained a drinking elbow?

I like to read press releases. Some of them provide information you just can't expect to find anywhere else. Like the one from ABC-TV the other day that said, ". . . The producers of *The Walter Winchell File* . . . always try to have Winchell wearing his hat, except when he is in a restaurant or a church scene." I think that's nice, but I can think of at least one other situation where Winchell wearing a hat might look pretty humorous.

Another recently stated "Whether or not the American ballad can be preserved in this raging era of rock 'n' roll depends, in part, on how to influence the younger generation of today," according to Allen Swift, m.c. of the popular WPIX-TV *Popeye* show." Now *there's* an excellent authority.

In New York, favorite sport among the jazz writers is working up new subjects for critic John S. Wilson to cover in his excellent radio jazz series. Among the minutes of the last meeting were the following suggestions: red-headed drummers from the middle west; piano players who always wore double-breasted suits; jazz versions of songs beginning with the letter F; animals in jazz; the rise and fall of the C-melody sax; trumpeters named Charlie.

I don't suppose there is any truth to the rumor that a forthcoming LP will be titled *Meyer Davis Plays Miles Davis*.

music in review

- Jazz Records
- Popular Records
- Tape Recordings

- Blindfold Test
- High Fidelity
- Jazz Best-Sellers

- In Person
- Radio-TV
- Films

popular records

XIOMARA ALFARO

Siboney (RCA Victor LPM-1533) nearly got lost in the shuffle when Victor unloaded a huge pre-Christmas release, but before three grooves have gone under the needle, it was readily apparent that this is one of THE off-beat records of the year. Miss Alfaro has been blessed with an extraordinary voice, phenomenal range, and the closest thing to the conception of a trumpet than anything vocally I've ever heard.

She accomplishes an octave skip within a syllable, actually on a tone, with ease. She uses what trumpet men term "shaking" for rhythmic and dramatic effect. She sings with a driving Latin-American beat. Backing are the orchestras of Ernesto Duarte and Chico O'Farrill. Most of the tracks are familiar Italian and Latin-American melodies. The treatment makes this a standout. It deserves an audition (D.C.)

MARIAN ANDERSON - ED MURROW

A better title than *The Lady from Philadelphia* couldn't have been chosen for this LP (RCA Victor LM 2212), a transcription of the soundtrack of the recent Murrow *See It Now* TV show on Miss Anderson's tour for the U. S. State Department. For, as her every word clearly demonstrates here, she is first and foremost a lady. Everywhere, it seems, she was questioned by reporters about integration, about Little Rock, Gov. Faubus. Her replies were calm and never bitter. She seemed to speak with the infinite patience of one who knows a truth. Her knowledge of the fundamental truth that all men are created equal gives her a dignity and stature which few of our alleged statesmen and leaders can ever hope to attain. This is a moving and inspiring documentary. Miss Anderson is a moving and inspiring person. (D.C.)

TONY BENNETT

The Beat of My Heart (Columbia CL 1079) features Tony Bennett in a jazz environment and he never sounded as inspired as he does here. The backing is by four different groups. On *Let's Begin* and *Just One of Those Things*, he's backed by Al Cohn, tenor; Nat Adderley, trumpet; Ralph Sharon, piano; Milt Hinton, bass, and Art Blakey, drums. On *Lullaby of Broadway*, *Army Air Corps Song*, and *Blues in the Night*, he's propelled by Kai Winding, Jim Dahl, Bob Alexander, and Ziskind Lieb, trombones; Eddie Costa, vibes; Eddie Safranski, bass, and Jo Jones,

drums. On *Let There Be Love*, *Love for Sale*, *So Beats My Heart for You*, and *Let's Face the Music and Dance*, he's backed by Herbie Mann, Bobby Jaspar, Bill Slapin, Vincent Vittorio, and Spencer Sinatra, flutes; Billy Exiner, Candido, and Sabu, drums. John Pisano, guitar; Jimmy Bond, bass, and Chico Hamilton, drums, back Bennett on *Crazy Rhythm*, *The Best of My Heart*, and *Lazy Afternoon*.

Despite intonation difficulties, Bennett makes this an appealing LP by exploring the 12 tunes in a vivid way. There is a freshness inherent in the performances here, enhanced by providing several tunes with new lyrics. In several spots, Bennett sings forcefully, motivated by the surging sounds behind him. Sharon, playing piano on most of the tracks, and serving as arranger-conductor, deserves credit for making this sort of an experiment. As far as I'm concerned, it's the best Bennett set I've heard. (D.G.)

ELLA FITZGERALD

Fifteen lovely ballads are mounted in a setting more beautiful than platinum by Ella in *Like Someone in Love* (Verve MG V-4004). Frank DeVol and his orchestra, with Stan Getz as solo saxist, contribute to the overall effect. Among the tracks are *There's a Lull in My Life*; *I Never Had a Chance*; *Close Your Eyes*; *Then I'll Be Tired of You*, and *What's New*. This is pop singing that deserves a category far more important than merely pop. These are catalog sides; they'll never be dated. (D.C.)

Analysis In Depth

Hollywood — Excerpt from KNXT publicity handout on recent presentation of drama *Play Me a Blue Note* from the *Douglas Fairbanks Jr. Presents* series:

"Rock Rickard (Fairbanks), once a top jazz pianist, struggles to regain his fame by playing at the Paradise club. His downfall was brought about by the violent psychological dislike he felt for managers and customers alike."

That "psychological" dislike can really hang you up with business agents, too.

GLENN MILLER

A 13-tune program makes up *The Glenn Miller Carnegie Hall Concert* (RCA Victor LPM-1506), a transcription of the Miller band's presentation at the 25th Anniversary celebration of ASCAP on Oct. 6, 1939. This is the concert which was "lost" until someone ran across it in NBC's recorded files and programmed selections of it on *Monitor*, where it was picked up by an eagle-eared Glenn Miller fan who started the ball rolling toward its release. It's a typical Miller program, played with the polish and precision long identified with the band. Among the tracks are *Moonlight Serenade*; *Running Wild*; *Sunrise Serenade*; *Little Brown Jug*; *Stairway to the Stars*; *Jim Jam Jump*; *In the Mood*, and *Bugle Call Rag*. Ray Eberle and Marion Hutton each sing. This one really brings back those days when bands were big, and not just in the numbers of men in them. (D.C.)

FRANK SINATRA

Come Fly with Me (Capitol W 920) is a musical travelogue that covers several continents (when will someone liberate Greenland in song?), with The Voice making the most of several fine standards and enhancing the value of a few inferior tunes. Backed by Billy May's studio orchestra, Sinatra plows through the standard dozen tunes, including *Around the World*; *Isle of Capri*; *Moonlight in Vermont*; *Autumn in New York*; *April in Paris*; *Brazil*, and the ever-popular *On the Road to Mandalay*. I challenge anyone to make more sense of the latter tune than Sinatra does here. In fact, throughout this set, he charges with inimitable vigor and polish, phrasing deftly in characteristic form. He's tough to beat in this game. (D.G.)

KEELY SMITH

I Wish You Love (Capitol T 914) marks the LP debut of Keely Smith, known at home as Mrs. Louis Prima. It's a delightful debut. Singing her way through a splendid array of tunes, she displays a technical command superior to that of several singers of greater renown. She sings with a projecting warmth and knows how to phrase simply, but forcefully. Her intonation is accurate, a somewhat rare quality today. Included in the 11-tune collection are *When Your Lover Has Gone*; *You Go to My Head*; *I Understand*; *Fools Rush In*; *As You Desire Me*; *If We Never Meet Again*, and *When Day Is Done*. Backing is by Nelson Riddle's studio orchestra and chorus. (D.G.)

I LOVE MY *Leedy* DRUMS

MORE THAN "ANYTHING"

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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: ★★★★★ Escellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Pepper Adams

PEPPER ADAMS QUINTET—Mode 112: *Unforgettable*; *Baubles, Bangles, and Beads*; *Fred's Froo*; *My One and Only Love*; *Musicals*.

Personnel: Pepper Adams, baritone; Stu Williamson, trumpet; Carl Perkins, piano; Leroy Vinnegar, bass; Mel Lewis, drums.

Rating: ★★★★★

New star baritone man Adams shows here of what stuff the new stars are made. It's unfortunate that he has to shoulder the load virtually alone.

On *Baubles*, longest track in the set, Adams handles his end well, but supporting solo voices are weak. *Unforgettable* and *Froo* are rather standard. Adams has *Only Love* all to himself, and displays the firmness of tone and the ease of technique, as well as a genuine creative ability, which marks him among the most promising baritone men today.

In this age of the blowing session, it's unfortunate that Adams wasn't given a more varied context in which to present his wares. (D.C.)

Manny Albam

JAZZ GREATS OF OUR TIME, Vol. II—Jazzersons; *Afterthoughts*; *Sweet's-Bread*; *Five at Five*; *Thunder Burt*; *How Long Has This Been Going On?*; *It's De-Lovely*.

Personnel: Conte Candoli, Jack Sheldon (tracks 2, 5, 6 only), Harry Edison (tracks 1, 3, 4, 7 only), trumpets; Stu Williamson, valve trombone; Herb Geller, alto; Richie Kamuca, tenor; Charlie Mariano, alto, tenor, baritone; Bill Holman (tracks 1, 3, 5, 7 only), tenor, baritone; Mod Flory (tracks 2, 5, 6 only) (sax); Shelly Manne, drums; Rod Mitchell, bass; Lou Levy, piano.

Rating: ★★★★★

This set is a perfect companion piece to Albam's *Jazz Greats, Vol. 1*, and some of the comments on that LP apply to this one. For instance, I still find Albam's originals far more interesting throughout than the standards. Possible exception here is *De-Lovely*, and again I find it's more Manny's arrangement than the tune itself which makes it.

At any rate, I'll wager there hasn't been a moodier, lovelier ballad original than *Afterthoughts* (Benny Golson and his remarkable ballad compositions are not included in this bet). Kamuca and Candoli combine on *Afterthoughts* to create a stunningly somber mood, with the rest of the ensemble pitched low behind them. You can almost feel the rain.

Interwoven is interesting structurally, with sharp Mariano and Geller, and some pungent interchanges between Candoli and Sweets, the latter identified as Trumpeter X because of contractual ties.

Sweets has most of *Sweet's-Bread* to himself, and blows some compelling trumpet with the ensemble cast in a Basic vein. Harry stays in that groove, blowing relaxed muted trumpet on his and Basic's *Five at Five*, and manages a witty phrase variation in the closing statement of the theme.

Thunder-Burt, similar in conception and main theme to *Blues for Neither Coast* in Vol. 1, is a good comparison track for buffs wishing to carry the east coast-

west coast discussion into late spring. Solos here, perhaps because of the overall feel of the piece, are funkier, particularly Mariano's baritone. Williamson's trombone, and Candoli (dig his trace of Eldridge at the end of his second chorus), and to a lesser extent, Flory and Kamuca.

De-Lovely is freshly arranged and smartly played all around. *How Long*, a muted, shadowy ballad, has some rough spots in Sheldon's solo and at the close of Levy's fine piano spot (with some interesting things going on behind him by Shelly).

If, after listening to both coasts on the two volumes, you can draw any conclusion, it will have to include that each swings, although the westerners seem to find their kicks in a Countish vein. You might also recent months by Albam which has been note that this is the third Coral LP in every way a superior effort. He seems to have crystallized that knack of writing brightly without lapsing into pretentiousness; and can score for plenty of solo blowing without just arranging a head and a tail and letting the soloists construct the rest of the skeleton as well as fleshing it out. (D.C.)

Allen - Bailey - Glenn - Smith etc.

DIXIECATS — Roulette R-25013: *That's A Plenty*; *Tin Roof Blues*; *Royal Garden Blues*; *Way Down Yonder in New Orleans*; *Beale Street Blues*; *Muskrat Rumble*; *Basin Street Blues*; *Wolcarina Blues*; *I Found a New Baby*.

Personnel: Henry (Red) Allen, trumpet; Buster Bailey, clarinet; Tyree Glenn, trombone; Boomie Richmond, tenor; Willie (The Lion) Smith, piano; Zully Singleton, drums; Milt Hinton, Arvell Shaw, bass.

Rating: ★★★

After a Metropolitan start with the exuberant *That's A Plenty*, Allen & Co. move into a less boisterous groove, and manage an LP of Dixieland which isn't all at the top of the soundmeter.

Allen's horn is less incisive than in other appearances of late, and comes through as more thoughtful and restrained. Glenn plays with glossy tone, and Richmond achieves that blend of Dixie and swing that the tenor gets in this setting.

Sound is uneven, a bit hollow, and somewhat in equalization on some tracks. (D.C.)

Teddy Charles

THREE FOR DUKE—Jubilee JLP 1047: *Main Stem*; *Do Nothing 'Til You Hear From Me*; *Sophisticated Lady*; *Don't Get Around Much Anymore*; *Sherman Shuffle*; *The Mooch*.

Personnel: Teddy Charles, vibes; Oscar Pettiford, bass; Hall Overton, piano.

Rating: ★★★★★

In every respect, this is a fluid, in-depth probing of a half-dozen Ellington pieces by three highly-skilled practitioners.

Much of the melodic load falls to Charles, and he carries it with grace and polish and charm. Overton, too, contributes mightily to the flow. And Pettiford's bass sings with a rich, ripe sound.

The feel of Ellington is here, despite the fact that it would appear the group

would be limited by their instrumentation in capturing the wide palette used by Duke with his band.

Take *The Mooch* as an example, and hear how Duke's mood has been captured. Not the sound. Not the color. But the marrow of the piece, the very soul of it. (D.C.)

Curtis Counce

THE CURTIS COUNCE GROUP, Vol. 3—Contemporary 12" LP CBS39: *Complete*; *How Deep Is the Ocean?*; *Too Close for Comfort*; *Mean to Me*; *Stranger in Paradise*; *Concettation*; *Big Foot*.

Personnel: Curtis Counce, bass; Jack Sheldon, trumpet; Harold Land, tenor sax; Carl Perkins, piano; Frank Butler, drums.

Rating: ★★★★★

If the so-called west coast jazz movement, with its dependence on tricks of arranging, classical devices, and a generally constrained emotional content, is slowly being eclipsed by the tougher fibered, more directly blues oriented east coast style—and there is a growing realization that this is happening—then the west coast product of the future will follow the lead of Curtis Counce.

Here in this group, Counce has merged the refinements of west coast musicianship with the solidly alive content of the easterners with a resultant end-product that is top notch jazz. This would easily rate five stars if there was only a trifle more excitement present and if the excursion into the Lyle Murphy 12-tone system (*Concettation*) was less of a technical exercise.

Aside from that, the warmth, fluidity, emotional content, musicianship, and all the rest is excellent. Butler comes through on this LP as an extraordinarily fine drummer with imagination and a great driving beat. Perkins, of course, is one of the better piano players on the coast, Counce is a superior bassist, and Harold Land is a consistently pleasing tenor. It was Jack Sheldon who was the most surprising to me. I had not heard him play with such conviction and certainty before. It is most agreeable.

Altogether, this is a fine album and continues to indicate that Counce may yet emerge as the leader of a new, revitalized Los Angeles school of jazz. (R.J.G.)

Joe Darensbourg

ON A LAKE IN DIXIELAND—Lack LLP 331: *Yellow Dog Blues*; *Just A Little Time to Stay Here*; *How Long Blues*; *That De-De Strain*; *When My Dream Boat Comes Home*; *Martinique*; *Dixie Flyer March*; *Carless Love*; *Copmahagon*; *Rockin'-in-Dixie*; *Winin' Boy Blues*; *Sweet Georgia Brown*.

Personnel: Darensbourg, clarinet; Harvey Brooks, piano; Warren Smith, trombone; Michael DeLay, trumpet; Al Morgan, bass; George Vann, drums; William Newman, guitar and banjo.

Rating: ★★★★★

I can't recall having enjoyed a traditional LP as much as this collection since reviewing the George Lewis Jazz at Vespers set some six months back. This is Dixieland to my taste, a cross-cut of familiar (but not overly-familiar) material and some tracks of rarely-heard tunes.

The treatment is in the tradition, but without that hammer-and-tong frenzy which characterizes the worst of Dixieland. These are gentlemen who know their music, their instruments, their mood. Darensbourg is spotted combining with Newman's crisp guitar to set the opening

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mood on *How Long Blues*. Both men play handsomely throughout, Darenbourg with a soft, but glossy tone; and Newman with a gentle, but sure touch. This track is a highlight for the moving muted trombone of Smith.

There's some corn here, as on *Martini-que*; but there's a lot of fine, unpretentious music, too. Darenbourg's slaptongue effect on *Yellow Dog* and *Sweet Georgia* is a refreshing, somewhat alarm-device. (D.C.)

Kenny Drew

PAL JOEY — Riverside RLP 12-219: *Be-witched, Bothered, and Bewildered; Do It The Hard Way; I Didn't Know What Time It Was; Happy Hunting Horn; I Could Write a Book; What Is a Man?; My Funny Valentine; The Lady Is a Tramp.*

Personnel: Kenny Drew, piano; Wilbur Ware, bass; Philly Joe Jones, drums.

Rating: ★★★★★

While this collection is not the trio album of any given year, it is one of the pleasantest listening experiences of recent months. Much of it stems from the swing in Drew, Jones, and Ware. A lot, too, stems from the richness of the material, the film score of *Pal Joey*.

These are good tunes and well played. *Book and Tramp* are good indications of what Drew has in his hands.

This type of album is going to be with us a long while, it appears. It's hoped that sets to come have as much meat for the musicians to dig into. And that they dig in with as much taste and artistry as they do here. Recommended. (D.C.)

Dukes Of Dixieland

ON BOURBON STREET — Audio Fidelity AFLP 1866: *Saints; Sonation Rag; Chinese Blues; St. James Infirmary; Dippermouth; Memphis Blues; New Orleans Funeral; Riverboat Shuffle; Weary Blues; Erection; Royal Garden Blues; Back Home in Indiana.*

Rating: ★★★★★

MINSTREL TIME—Audio Fidelity AFLP 1861: *Dixie; Swanee; Alabama Bound; Old Kentucky Home; Swanee River; Georgia Camp; Wait 'Till The Sun Shines Nettle; Jeannie With The Light Brown Hair; Dinah; Ida; Bill Bailey; Alexander's Ragtime Band.*

Personnel: (Both LPs) Frank Assunto, trumpet; Fred Assunto, trombone; Joe Assunto, trombone and banjo; Harold Cooper, clarinet; Stanley Mendelson, piano; Paul Ferrara, drums; Bill Porter, tuba and bass.

Rating: ★★★★★

A double release of the phenomenally-selling *Dukes* by Audio Fidelity brings more of the excellently-recorded music of the septet onto the market.

It's in the tradition, without the stiffness that too often is found in Dixie groups, and also without the deafening drums and once-more-around bellowing that is also too often found.

There's wit here, good musicianship, and a slick and professional presentation. There may be more than passing interest in the *New Orleans Funeral* on the Bourbon St. collection.

These are Vols. 4 and 5, and there seems no end in sight. (D.C.)

Herb Geller

FIRE IN THE WEST—Jubilee 1044: *SPacific View; Jitterbug Waltz; The Fruit; Here's What I'm Here For; Marable Eyes; An Air for the Hat; Matras and Sam.*

Personnel: Herb Geller, alto; Kenny Dorham, trumpet; Harold Land, tenor; Lou Levy, piano; Ray Brown, bass; Lawrence Marable, drums.

Rating: ★★★★★

This is a better-than-average set, with Geller in charge. He arranged all the tunes, including four originals. It is the

arranging, in fact, that lends an air of organization to the session and makes it somewhat more intelligible listening.

The solo performances are above-average, too. Geller's is an assertive voice, richly emotional and hard-driving in the Bird manner. Dorham is characteristically fluent. Land pours forth a fine array of thoughts, impressing me more than he has on previous occasions. Levy's pianistic technique is a delight, as is his constantly appealing conception. Brown is strong and Marable cooks successfully throughout.

Geller's charting, however, indicates a potential I had not suspected, despite certain minor flaws evident here. He makes a laudable effort to integrate the musical structure with the solos that elaborate on it. On *View*, for example, he utilizes the basic theme as a transitional device, not merely as an opening and closing statement. On *Waltz*, he arranged the theme buoyantly and respectfully. His originals, *View*, *Eyes*, *Heir*, and *Sam*, are distinguished by attractive lines. Harold Arlen's *Here*, from the film *A Star Is Born*, is a fine ballad and is treated reverently by Geller and associates.

This set is of significance for the promise it indicates as far as Geller is concerned. He appears to be able to create memorable melodic lines and to arrange them effectively. And while the LP itself is not history-making, it is worth hearing. (D.G.)

Calvin Jackson

JAZZ VARIATIONS ON GERSHWIN'S RHAPSODY IN BLUE—Liberty LRP 3071: *Jazz Variations on Rhapsody in Blue; Lady Be Good; Of Thee I Sing; Bidin' My Time; Someone to Watch Over Me; Fascinating Rhythm.*

Personnel: Track 1—Calvin Jackson, piano, and "His Concert" Orchestra; Tracks 2-6—Jackson, piano; Al Viola, guitar; Buddy Woodson, bass; Mel Lewis, drums.

Rating: ★★★★★

One half of this LP is consumed by a 17-minute, 15-second reorchestration of Gershwin's *Rhapsody in Blue*. The second half contains five quartet tracks of Gershwin tunes.

Jackson's conception of *Jazz Variations on Rhapsody in Blue* consists primarily of altered voicings and harmonic textures. It is an attempt to make the *Rhapsody* listenable for a new generation, according to Jackson's notes. What emerges is a shapeless mass of big band sounds and cocktail piano. Although I am not numbered among those who feel the *Rhapsody* to be significant in a jazz sense, I am willing to grant Jackson his attempt. Unfortunately, in evaluating the work, I find more motion than progress. Gershwin's composition has some semblance of form. Jackson's variations on it do not.

Jackson attempts to substantiate his effort by saying that "he (Gershwin) composed in a legible jazz idiom . . ." I tend to disagree with that flat statement. Also, I find that there isn't much more evidence of a jazz influence in Jackson's attempt than there was in the original. Gershwin's knowledge of jazz, in a very real sense, was superficial. There is no need to classify him as a jazz composer, implying that because he "composed in a legible jazz idiom" we must rank him with Ellington, for example.

Jackson's *Rhapsody* is a heavy, stereo

typed, "modern" chart. It displays little invention.

The quartet tracks are anemic in nature, with the performances by Jackson and Viola particularly uninspired in jazz terms. On *Lady and Sing*, Jackson utilizes classically-derived devices. *Time* is little more than a superficial statement of the melodic line. *Someone*, the longest of the quartet tracks, is dimly unimaginative, with Viola, in a single-note solo, playing an exact statement of the melody without deviation of any sort. On *Rhythm*, Jackson emerges from his shell for a few bars, but can't do much in the two minutes allotted to the performance.

Quite frankly, I find very little value in this entire LP. I have heard Jackson play with greater warmth and imaginative power than he does here and I can only wonder what led him down this rough road.

The cover, by the way, is ridiculous, too. (D.G.)

Bobby Jasper

BOBBY JASPAR — Riverside 12-240: Seven Up; My Old Flame; All of You; Doublemint; Before Dawn; Sweet Blanche.

Personnel: Bobby Jasper, tenor and flute; Edwyn Sulliman, trumpet (tracks 1, 4, and 5 only); George Wallington, piano; Wilbur Little, bass; Elvin Jones, drums.

Rating: ★★½

Jasper, the Belgian-born tenor man and flutist who has been in America for several years, plays both instruments with a good deal of warmth and imagination. His performance here is an excellent one, but the rating of the entire LP drops because of inconsistent support.

Suliman, in reaching valiantly for conceptual ends, sometimes sacrifices the means, with his tone becoming strident and his expression jagged when he fails to fully realize the desired statement. When he succeeds, his playing is vibrantly alive; when he fails, it is not of merit. Here he runs the gamut.

Wallington plays with unusual restraint here, it seems to me. His playing is almost elementary in spots and there is a hesitancy in moving developmentally that lends a where-do-I-go-from-here feeling to his solos. His playing here strikes me as being either lethargic or unduly cautious. At any rate, most of his solos lack continuity. At times he plays with Monk-like simplicity, but without Monk's imaginative strength.

Little and Jones support intelligently, with the latter particularly impressive.

The high points of the LP, for me, are the two ballads, *Flame* and *Dawn*, and the lightly flowing *Blanche*. Jasper's original, *Seven*, is not memorable. Wallington's two contributions, *Dawn* and *Blanche*, are fine charts, with attractive melodic lines. Suliman's *Doublemint* apparently is a companion piece to his previously written *Juicy Fruit*, which was a part of a recent Riverside Coleman Hawkins LP, leading annotator Orrin Keepnews to state that Suliman may well be creating a *Chewing Gum Suite*. In this case, the blues is chewed, man.

Jasper's tenor has emerged from the shadow of Getz and is moving toward a "harder" approach to the instrument. He

plays flute on *Flame* and *Blanche* here and does so effectively, with the same reverence for solo structure that he displays on the tenor.

It's unfortunate that Suliman and Wallington, who have indicated that they possess more than passing ability, were not up to this occasion, because Jasper was ready. Better luck next time. (D.G.)

Dick Marx

DELICATE SAVAGERY—Coral 87151: How Could You Do a Thing Like That to Me?; Ding Dong—The Witch Is Dead; Shenandoah; Joey, Joey, Joey; The Brown and I; Midnight Sun; Waitin' for Debbie; Change Partners; Blue Safari; Here I Am in Love Again; The Tender Trap.

Personnel: Dick Marx, piano; John Frigo, bass; Norm Jeffries or Cy Salabern, drums.

Rating: ★★★★★

I find satisfaction bordering on delight in the piano work of Marx and the superb bassing of Frigo. On this set, the duo is joined by an unobtrusive drummer, whose presence is much more implied than actually felt.

The further release afforded by this move permits such a dramatic, yet not overblown, bit of beauty as *Shenandoah*. This must rank as one of the prettiest, most moving, yet unpretentious trio tracks on record. Frigo's arco work here creates the impression of much more backing than just two instruments.

The mood varies from soft and shadowy to hard and substantial. There's another fine jazz version (J. J. Johnson has one in a recent quartet set) of *Joey, Joey, Joey*, from *Most Happy Fella*.

This is imaginative, sensitive piano-bass

is an air of and makes listening. above-average voice, richly in the Bird critically fine array of than he has pianistic technique is constantly strong and throughout. indicates a despite ceremony. He makes the musical elaborate on utilizes the device, not closing stated the theme. His originals, are distinguished Arlen's *Is Born*, is a reverently by for the promoter is comparable to create and to arrange the LP itself worth hearing.

HERSHWIN'S REAP-071; Jess Fari-ly Ba Good; Ol meane to Watch

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teamwork, with plenty of humor, color, and musicianship. (D.C.)

Mulligan - Monk
MULLIGAN MEETS MONK—Ritcord 12-247:
'Round Midnight; Rhythm-a-ning; Sweet And Lovely; Decidedly; Straight, No Chaser; I Mean You.
Personnel: Gerry Mulligan, baritone sax; Thelonious Monk, piano; Shadow Wilson, drums; Wilbur Ware, bass.
Rating: ★★★★★

The minutes of this meeting are very interesting, indeed. They begin with a lyrical 'Round Midnight, and continue through Monk's brittle I Mean You. In between, there are stretches of good to excellent Mulligan, brilliant Ware, and good to excellent Monk.

I found something of interest on every track, even on Rhythm-a-ning, where Gerry rings in a motif I have found recurrent in some of his solo work; and where he seems to run out of gas toward the end of his solo.

He is superb on Decidedly, a reworking of Undecided so thin that it's hardly disguised at all. There's a section where Gerry blows with the rhythm suspended behind him, and in addition to being an effective device it demonstrates Mulligan's inherent rhythm as a soloist.

Ware continues to be one of the most compelling of bassists, and Wilson offers firm support.

Monk, while he has shone brighter in other contexts as a whole, has some peak moments on this set, notably on I Mean You and Straight, No Chaser. (D.C.)

Bernie Nerow
BERNIE NEROW TRIO—Meds 117: Scratch My Back; Lullaby of the Leaves; It Might As Well Be Spring; Our Love Is Here to Stay; Red's Romp; There'll Never Be Another You; Love for Sale; What Is This Thing Called Love; How About You?
Personnel: Nerow, piano; Max Wayne, bass; Dick Stein, drums.
Rating: ★★★

Nerow brings prodigious technical facilities to the jazz piano, but I find in repeated hearings of this a glibness that borders on coldness. The essentials are here, one listen will settle that. Nerow plays with command, beat, and with color. All that's needed to make him a really declarative pianist is warmth, and a change of pace.

The latter is often restricted, as here, to an LP sense. Quite probably Nerow has a wide variety of material for live presentation.

I don't know about the wedding of jazz and classics, which the liner notes point out as Nerow's ultimate aim. If anyone can do it, though, I will wager that it will be Bernie. I'm sure he's the solo pianist at the Village Vanguard. He assumed the prodigious task of integrating Over the Rainbow and Tchaikovsky's 1812 Overture in a masterpiece of humor, musical taste, and technical proficiency. I wish he'd record that!

Love for Sale, longest track on the LP, dazzles with pianistica. I also liked Bach. Wish there had been more changes of pace throughout. (D.C.)

Phineas Newborn Jr.
JAMAICA—RCA Victor LPM-1889: Swansong; Little Bluebird; Cocomat Sweet; Push De Buttons; Napoleon; Hooray for the Yankee Deller; For

Every Fish; Take It Slow; Joe; Pity De Sunsets; Pretty to Walk With.
Personnel: Phineas Newborn, Jr., piano; Ernie Royal (tracks 2, 4, 6, 7, 8, 9) and Nick Ferraro (tracks 1, 3, 5, 10), trumpets; Jimmy Cleveland, trombone; Jerome Richardson, tenor sax and flute; Sahib Shihab, baritone, alto, clarinet, and bass clarinet; Odo Johnson, drums; George Duvivier, bass; Leo Spanna, Jr., guitar; Willie Rodriguez, Francisco Pato, conga, bongo, timbale.
Rating: ★★★

I don't know what happened here. Phineas doesn't get too much to do. Cleveland has a couple of spots. Jerome Richardson a flute bit on Cocomat, and comparatively little else. Shihab is spotted here and there briefly. For the most part it's a too-conservative approach to the score to be really and truly a jazz version.

It seems, too, that there's not enough substance in the material to stretch it out over a full LP. The men never really seem to get into the songs. Walk With is really the most swinging track in the set. The others are heavy with a fine-sounding ensemble, but, still, much too conservative for my taste. (D.C.)

Kid Ory
KID ORY IN EUROPE—Verve MG V-8254: Tiger Rag; Memphis Blues; Dippermouth Blues; Four or Five Times; South; Washington and Lee Swing; Down in Jungle Town; Basin Street Blues.
Personnel: Ory, trombone; Alvin Alcorn, trumpet; Phillip Gomez, clarinet; Wellman Braud, bass; Cedric Haywood, piano; Kansas Fields, drums.
Rating: ★★★★★

According to the liner notes by Beowulf Plantagenet III, this is from Ory's concert at the Theatre de Champs Elysees in December, 1956.

Aside from a 'way up Tiger Rag, which is really too up to be comfortable for the set jells as a good program of Ory's music, but suffers from the chronic traditional complaint: over-familiar material.

Alcorn's trumpet is fine, and particularly glossy on Memphis. Haywood plays appropriately rocking piano, and Gomez good. Fields is rather heavy, but it could be the balance for recording purposes. However, much of that heavy stickwork on the cymbals must have been getting out over the ensemble, too.

Ory and company sing, somewhat uncertainly, Four or Five Times. The audience is appreciative and occasionally a bit rowdy. Cover and liner photos are a complete gas. (D.C.)

Bud Powell
BUD! The Amazing Bud Powell—Blue Note 1571: Some Soul; Blue Pearl; Frankie Fanctos; Bud on Bach; Keepin' in the Groove; Idaho; Don't Blame Me; Moon on the Mooche.
Personnel: Bud Powell, piano; Paul Chambers, bass; Art Taylor, drums; Curtis Fuller, (tracks 6, 7, 8, only) trombone.
Rating: ★★★★★

The A side of this collection, Powell pacing the trio, is a full and swinging five. The B side, with Fuller added on trombone, just doesn't come up to the spark and fire of what preceded.

However, Bud takes one of his most moving, lyrical solos on Don't Blame Me on the quartet side. The five trio sides display Powell in his element; the leader, the melodic voice, the daring improviser, the scatterer of handfulls of phrases, the off-and-running galloper. There are some moments here when Bud almost doesn't finish one idea before rocketing into the next.

The opening and closing blues on side one are fine, particularly the folksy *Soul*, which is not without funk. *Pearl* and *Fancies* are apart in tempo, yet one in unity. But it's *Bud on Bach* that is bound to be THE track in the set. On this, Bud displays such artistry and such genuine genius, that it may well stand among the classic examples of his work in the years to come.

The quartet sides are paced at comfortable or ballad tempo, with Fuller's straight-forward sounding trombone sharing solos with Bud and Chambers. While all the sparks are flying at the keyboard, don't neglect hearing what Chambers is doing in the background and in his solo spots. Recommended. (D.C.)

Joe Saye

A WEE BIT OF JAZZ—Emarcy MC 36118; *The Realist*; *You Late Now*; *Scott's Tunes*; *Happiness Is Just a Thing Called Joe*; *Say It Isn't So*; *The Waltz in Swingtime*; *Stop Your Tinkin'*; *Joak*; *Everything I Have Is Yours*; *Cochie Chowder*; *I Love You*; *My Funny Valentine*; *Old Music Master*.

Personnel: Joe Saye, piano; Herbie Mann, sax; Barry Galbraith, guitar; Milt Hinton, bass; Duke Johnson, drums.

Rating: ★★½

Pianist Saye accomplishes here what he set out, according to the liner, to do. He has put together an album of moody jazz. The mood ranges from a happy, folksy feel to the many shades of grey in a ballad.

The flavor of a folk dance is deep in *Realist* and *Chowder*, with a great deal of wit present in the latter. Mann's flute is very effective, particularly on *Tweed*, which he brings to an ear-splitting climax.

The loose arrangements throughout are spotted by a somewhat intricate arrangement on *Say It Isn't So*. Recurring fill figures are set by Saye, and picked up by Galbraith and Mann, for a pleasing sense of unity. *Valentine* is very moody.

This collection may not be the world's most exciting, but it demonstrates that this group, or one like it, could well make it in such spots as the Composer, Storyville, or any intimate room where the establishment of a mood is often as important as the decor. The contrast afforded by the free-booting, flute-paced tunes is valuable, too.

The cover is stupid. (D.C.)

Randy Weston

PIANO A-LA-MODE — Jubilee JLP 1060; *Birth Birth*; *Nobody Knows the Trouble I've Seen*; *Saucer Eyes*; *I Got Rhythm*; *Gingerbread*; *Cochiti*; *For You*; *Honeysuckle Rose*; *FE-Double-U Blues*.

Personnel: Randy Weston, piano; Posh Harrison, bass; Cosmic Kay, drums.

Rating: ★★★★★

Rarely, in the mass of LPs, pleasant and otherwise, you encounter a genuinely significant one. This is such an LP.

Weston, the 31-year-old composer-pianist, manifests an enlightened awareness of jazz history in his playing. He has a splendid command of the instrument, a command versatile enough in nature to play the variety of tunes included here and to play them with consistent invention.

The four Weston originals included here—*Birth*, *Saucer*, *Gingerbread*, and *Blues*—are characteristically distinctive compositions. The first is an appealing waltz. The second is equally attractive. The third, as

Weston states in the notes, is "a 32-bar song based entirely on flatted fifths." Commenting on his blues, he notes, "The blues are still the most fascinating thing in jazz." This blues is dedicated to Weston's father (F. E. Weston) and is a spare, traditionally-motivated, powerful statement.

Trouble is given "a straight interpretation, but with feeling." He projects it lustroously, with clarity and spiritual beauty. *Rhythm* is given an appropriately pulsating interpretation, in keeping with the meaning inherent in the title. *Cocktails* is a lesson in dynamics and melodic expression. *Honeysuckle* is another rhythmic exploration.

Morrison and Kay assist superbly throughout. Morrison's bass solo sets the mood on *Blues*. Both contribute effectively on *Honeysuckle*. In fact, in brief solos and overall support, they serve to enhance the impact of Weston's performance.

If Weston continues to develop as a composer-pianist, he could easily become a vital force in jazz, as well as an impressively individualistic artist. In terms of this LP, his playing is conceptually strong, rhythmically sound, and movingly lyrical. His sense of dynamics is vibrantly inspired. He makes each tune, however familiar, a fresh listening experience. This is one sign of the mature artist. And Weston is one of the most mature artists working in jazz today. (D.G.)

A Look At 16 RPM Discs

CONCORDE—Prestige 16 rpm LP No. 1. Side One—Modern Jazz Quartet: *Corahvia Medley* (*Soos*); *For You, For Me, Forevermore*; *Love Walked In*; *Our Love Is Here to Stay*; *Softly As in a Morning Sunrise*; *Ralph's New Blues*; *All of You*; *Concorde*.

Side Two—Milt Jackson Quartet: *I Wander Why*; *My Funny Valentine*; *Moonray*; *The Nearness of You*; *Stonewall*; *I Should Care*; *I'm Remember Aard*.

LET'S GET AWAY FROM IT ALL—Prestige 16 rpm LP No. 2. Side One—Billy Taylor trio: *That's All*; *The Little Things That Mean So Much*; *Nice Work If You Can Get It*; *The Sway* with the *Fringe* on Top; *Cool and Carousing*; *Tenderly*; *I've Got the World on a String*; *Bird Watcher*; *Who Can I Turn To?*; *My One and Only Love*; *B. T. D.T.*

Side Two—Billy Taylor trio: *Man with a Horn*; *Get Away from It All*; *All You Sane*; *They Can't Take That Away from Me*; *Assist on Youth*; *Give Me the Simple Life*; *Lower*; *Little Girl Blues*; *Hey Look*.

MILES DAVIS AND THE MODERN JAZZ GIANTS—Prestige 16 rpm LP No. 3.—Miles Davis Quintet. Side one: *Bonnie Sue*; *The Man I Love* (two takes); *Bag's Groove* (two takes); *Swing Spring*. Side Two: Miles Davis Quintet: *Airgin*; *Oleo*; *But Not for Me* (two takes); *Deary*.

TROMBONE BY THREE—Prestige 16 rpm LP No. 4. Side One—Jay & Kai; *Blues*; *Dinner for One*; *Big Boy*; *Windbag*; *We'll Be Together Again*; *Bag's Groove*. Double Gram With Strings: *There's a Small Hotel*; *Stardust*; *Serenade to Love*; *Embraceable You*. Jay & Kai: *Don't Argue*; *How Long Has This Been Going On?*

Side Two—J. J. Johnson Sextet: *Elyson*; *Blis*; *For Him*; *Open V*. Double Gram Sextet: *Green Junction*; *Flowing River*. Kai Winding Sextet: *A Night on Top Mountain*; *Waterworks*; *Broadway*; *Sid's Bounce*. Double Gram Sextet: *Whirl-o-Like*; *Panama* from *Basen*.

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one through four, the era of jazz on superlongplay records has begun.

Sound properties on these four 16 rpm LPs is every bit as good as their 33 $\frac{1}{2}$ counterparts. As a look at the tune titles on each LP will bear out, each 16 rpm carries the equivalent of two full 12-inch 33 $\frac{1}{2}$ rpm LPs. The average playing time is about 45 minutes to a 16 rpm side.

The only test for sound, I believe, was the one I employed to check these new LPs out for *Down Beat*: While I sat at the other end of the room and faced away from the sound source, my wife played identical tracks from the 16 and 33 $\frac{1}{2}$ rpm LPs without any knowledge on my part of which was which. The amplifier controls were set before the test and remained unchanged throughout. Both 16s and 33 $\frac{1}{2}$ s were played on the same Garrard turntable, through the same specially-constructed Kelton amplifier, and through the same battery of Kelton-mounted speakers (a total of six, ranging

from 3" to 12") in two separate enclosures.

There was no discernable difference in sound to my ear. I was unable to tell whether the tracks out of the 33 $\frac{1}{2}$ were playing, or whether the super-LPs were on the turntable.

In one instance, during the Gershwin medley on the 16 rpm MJQ LP, I detected a better equalization of bass tones than on the original. But this was after the two selections had been played and I had found myself unable to tell which was which. This could well have been a reworking of the original tapes, which were slightly tubby on the 33 $\frac{1}{2}$ version.

Whether the majors intend to go into 16 rpm remains to be seen. I can't see how they can avoid it, if this system will hold up as well with, say, symphony orchestras as well as small groups.

One minor note: The Billy Taylor 16 rpm LP is hopefully jumbled as to pro-

gram. Neither the record jacket, the labels, or the LP itself agree on the order of tunes. But that has no effect on the content.

At the same time, I played the first Vox 16 rpm, which I found not nearly so successful as the Prestige 16s in quality. It was played at the same amplifier setting and on the same equipment, but there was a definite fuzziness about the ensemble string passages and on some of the solo woodwinds.

The Vox entry, *A Musical Trip 'Round the World 'Round the Clock* (VXL-4), contains nearly two hours of music of France, Spain, Austria, Italy, the Caribbean, South America, and the U.S.A.

Further Vox classical and light classical 16s will be reviewed in these pages on sound quality to determine whether this first super-LP is improved upon. (D.C.)

my favorite jazz record

(Ed. Note: Following is the 19th prize-winning letter in Down Beat's favorite jazz record contest. The prize goes to Ludvik Svoboda, Stalinova 70, Prague 12, Czechoslovakia, who will receive, thanks to the cooperation of Playboy magazine, Vol. 1 of the Playboy Jazz All-Stars LP set. Because of currency exchange problems, foreign winners will be sent records.)

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

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

I do not know if it is possible to join the column My Favorite Jazz Record for a foreigner, but nevertheless I decided to write you.

I am a jazz fan for more than a decade. My record collection is not rich, because jazz records are here in Czechoslovakia not available. I have only several jazz LPs which I got as a gift.

My favorite record, which I like the most, is the *Lee Konitz with Warne Marsh* Atlantic LP. It's because I am a saxophonist and this record is a school of modern playing the saxophone for me. I know every bar and every tone of this record. It is a great record, with top jazz artists. Till today I try to make my playing similar, as far as possible, to the Lee and Warne styles. To get this record meant for me to get the insight into the modern trends in jazz.

Here in Czechoslovakia are many fans of jazz, either traditional or modern, as I am. In Prague, we have a "Circle of Friends of Jazz and Modern Dance Music," members of which can be only musicians and a limited number of serious fans. I am a member of this circle, too. It has about 150 members. The trouble is that we have very little of modern jazz material, either notes or records.

I think that jazz, as a great emotional and intellectual form of music now played everywhere in the world, can do much to bring about mutual respect and understanding among all men.



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Garroweighs

By Leonard Feather

Though jazz today is gaining considerable headway on television after a sluggish start, one does not have to look back very far to examine the days when it depended, to an inordinate extent, on the sincere support of a few men who happened to be in positions influential enough to effect occasional improvements.

Dave Garroway was one of these men. First as a disc jockey in Chicago, later as pilot of one of the most delightful evening programs in the happy pre-spectacular days of TV, he displayed as frequently as possible the directions in which his tastes lay.

Nowadays, as custodian of NBC-TV's early morning *Today* program, Dave lives socially and professionally in a world more remote from jazz; yet his interest is undimmed, his taste unspoiled, and his ability for perceptive comment, as you will see, sharper than ever.

Dave was given no information, either before or during the test, about the records played for him.



the blindfold test



Dave Garroway

The Records

1. Perez Prado. *Lullaby of Birdland* (Victor).

Well, it's mighty big and kind of irresponsible. Elements today that are put together tend sometimes to destroy each other—like the mambo and lullaby idea in this *Lullaby of Birdland*. This tune is a very real lullaby jazzwise. When you put it together like this, sometimes you come out with nothing except an over-arranged, unpleasing, unrhythmic number in the jazz sense. A collection of sounds with echo. Bongo solos fall in with drum solos for me, and drum solos have always been for the biggest of the birds to me, except Sid Catlett.

I can do without the exotic glottal stops of ecstasy that you hear. If I have to hear a bongo solo I'd rather see it with Slim Gaillard with his shirt off. Perez, I guess, did this, but I'm not sure. Two stars.

2. Chico Hamilton. *Siete-Cuatro* (World-Pacific).

That reminded me of the old picture of the Revolutionary drummer boy and the fellow walking along with a bandage over one eye. I kind of lost interest, if I ever had any, in exotic drum rhythm, one night when Dr. Waterman of Northwestern university beat on a table—five with his head, nine with his arm, and 12 with his knee against the table, and had them all going at once. Then he played me some records he cut up at the head waters of the Congo where they were playing. I guess, nine against 21 and 45 against 211—fantastic rhythms that none of us have been able to come near. I find no jazz quality there—no music. Two stars because it was well done for what it is.

3. Ted Heath. *Time's A-Wastin'* (London).

That sounded like a good studio band to me. An arrangement of a fine old Ellington tune. It almost sounds old-fashioned. . . . The band sounded leaden, kind of heavy. Competent, to be sure, but no more than that. Nothing exciting—it doesn't swing for me. Two-and-a-half stars.

4. Eddie (Cleanhead) Vinson. *Sweet Lovin' Baby* (Bethlehem).

Fine background, fine men, but the singer is—well, he doesn't understand what the blues are all about, to me. The blues are a story, and it has to be like a story told with sincerity. When you end every word with a falsetto note or a glottal stop, it's like writing a letter to somebody and illuminating every fourth paragraph. By illuminating, I mean the old-fashioned kind of decoration they used to put on letters—or writing it with purple ink. It destroys the blues feeling for me. Again, this is a competent workman at what he is doing, but what he is doing is in the wrong direction for the material he's got. The singer I don't recognize. It might be Joe Williams, but Joe sings better than that. Two stars.

5. Billy Eckstine-Sarah Vaughan. *Cheek to Cheek* (Mercury).

6. Ella & Louis. *Cheek to Cheek* (Verve).

That was quite a pair of records to hear! The same tune—one is what jazz is all about, and the other is what money is all about. Sarah started as a kind of timid girl singer with great potential, and she developed to an unparalleled peak and was a singer the like of whom the jazz world had never seen and has never seen since. Then she got so mannered that she destroyed herself,

to my ear. Now she's made a sort of a comeback, but in another direction. She now sounds like a fine, competent, beautifully instrumental girl pop vocalist, without the annoying tricks, but without the feeling that she had at one time. If you could get out your copy of *If You Could See Me Now*, you'd remember what I mean.

Billy to me always was a competent performer with a trick voice and has gotten away from some of his tricks. . . . Sings in a good standard pop style. It's all right if you like pop singers.

The other record, Ella and Louis—just lovely, exciting, and beautiful, as they always are. What can you say about Louis, except it occurs to me to say something unpleasant about him now. I don't mean it to be unpleasant, but I guess I have to say it. Louis seems to have lost much of his sense of good taste in the last few years. Not musically, but personally. But that's another realm and I really shouldn't talk about it here. In music, he hasn't lost his sense of good taste—at least not on this record.

For Ella, you just get out the Roget and say "purity, beautiful taste, honesty, and musicianship" and all the things that fit her. Sarah and Billy I'd say three stars, and I'd give five to Louis and Ella.

7. Miles Davis. *Springsville* (Columbia). Comp. John Carisi, arr. Gil Evans.

I just wish the brothers Zildjian had gone into the buggy-whip business or some business other than cymbals. Cymbals on records to me are a constant blanket over the music, and you have to listen very hard to hear it

through them. They sound more like record scratches. This isn't true in live performances, but it is on records. This is a very imaginative, intricate, pleasant-to-hear thing. The message is kind of unimportant, or maybe it's just obscure to me. The statement of the thing is so elliptical that I keep looking for some more definitive statement about the musical matter involved. But I guess you don't have to be important about everything. There is splendid separation of instruments in this and the little bugle part at the end was excellent and charming. I'd say three-and-a-half stars.

8. Buddy DeFranco, *That Old Black Magic* (Verve).

It's warm in here! Not for clarinet players, though. That puts me in kind of a tight spot, because Benny Goodman plays so much better than this, and so does Tony Scott, and so does Buddy DeFranco, and so do a lot of clarinet players. I'm afraid it's a friend of mine! . . . The tone is splendid in some parts and clinkerful in others. It's that classical tone that Reginald Kell has been teaching some of our better clarinetists. It has a faint jazz feeling to it and many of

Benny's ideas are in it, but I find a constant race between the rhythm section and the solos to see who can get through the record first. It sounds like five minutes of music on a three-minute disc. I guess I must be in a nasty mood today. I can't give it more than two stars. It's Benny Goodman, that puts me in a hot little seat, too.

9. Duke Ellington, *Such Sweet Thunder* (Columbia). Trombone not credited.

Well, it was all delightful. It was the Duke, of course. But you don't dare say "of course" anymore. There are so many imitators these days that play Lunceford arrangements and they aren't Lunceford; people play Henderson records who aren't Henderson, and people play Basie arrangements who aren't Basie. But I'd swear for a moment that I heard Lawrence Brown in there. I guess it couldn't be, though. That's the kind of music I understand—real statements plainly made and then had fun with, if you like. It swings, it's magnificently recorded—big wide perspective. It makes me happy to hear that sound. I guess you don't have to defend happiness. This is four stars.

10. Roy Eldridge-Benny Carter, *I Missed My Hat* (ARS).

This is Charlie Shavers, and he is to me one of the greatest. Always has been. He can be off, as who isn't, but when he's on he has a precision and a vitality that nobody has; and a lyric quality he can switch to. It's hard to be one man and have both of those qualities. Every time I want to know if I'm dead or alive, I dig out *Indiana Winter* on the old Esquire session. Oh, did you make that session? I haven't heard that tune in six years. Do you have it here, and could you play it for me? That would make chills up and down my spine.

As for the other soloists on this record, the saxophone is superb. He says something and then having said it he amplifies and qualifies it and conditions it nicely, but I'm beginning to think it's important to say something in jazz when you play—to make a clear statement of beliefs for about a phrase. This saxophonist does. Now who the hell is it? I'll give this four stars.

McEachern

(Continued from Page 19)

Happy with his Capitol contract, which permits him to record a second LP in 1958, then two albums a year thereafter, Murray is quick to sing the praises of a&r man (and sometime sax player) Dave Cavanaugh ". . . in whom I have such tremendous confidence." Future albums, he says, will feature ". . . anywhere from a two-piece 'band' to an octet. Main thing, though, is that I'm free to do anything I want at Capitol. That's more than a lot of artists can say.

"For me, getting recorded under my own name wasn't a cakewalk. For a couple of years I walked around town with the *Sleepwalkers* tape in my pocket. Nobody would buy it. 'A trombone and a guitar,' they'd ask me, 'what's that?' Then I got a dub to a local disc jockey who played it and asked for listener reaction. He got about 400 approving letters in reply and Key released the album. This sure is a funny business, isn't it?"

Before returning to the Frank Sinatra rehearsal at the theatre across Vine Street, Murray smilingly remarked, "By the way, you'll be interested to learn the name of the individual who got me the job with Benny Goodman. It was Glen Burrs. He was publisher then of a magazine called *Down Beat*.

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Jazz At Westminster College

Westminster college, in Fulton, Mo., has at least two claims to fame, apart from its accomplishments in education.

In 1946, Winston Churchill delivered his famous "Iron Curtain" speech at the school. And in recent years, the college has developed a reputation for encouraging the presentation of jazz at the school. The last six years of the school's 107-year history have been highlighted, for jazz fans, by a free jazz concert for students and guests.

The series is the result of the efforts of Prof. John Randolph, chairman of the college English department, and Bob Koester, owner of Delmar Records in St. Louis. Randolph is the campus force for jazz; Koester produces and records the concerts, which are supported exclusively by the school activity fund.

"We think jazz is important music," Randolph said to me at the concert. "We view the series as an educational tool. Most of the faculty takes to it pretty well and I grew up on Moten and Basic in Kansas City. Many of our students go on to form jazz clubs when they leave here. We hope we do some good, but it's not a do-good enterprise. We're just having fun."

This year's edition of jazz at Westminster was held on Jan. 11, in the basement of one of the college buildings. It was a large room, adjoining the snack bar, and was informally lined with chairs, with hot dogs and cokes readily available. The emphasis was on informality.

The Concert Jazz quintet, a group of modernists from St. Louis, and tenor man Bob Graf, who has worked with Woody Herman's band, the Lighthouse All-Stars, and Chet Baker, were slated to appear. However, Bill Buxton, the quintet's trumpeter, didn't appear, and the quintet-minus-one could not perform the charts prepared for the five instruments. As a result, what had been planned as a recital by the quintet, augmented for part of the program by Graf, turned into an informal session, with a "what are we going to play now?" approach. An out-of-tune piano, which was replaced after a hectic scramble, didn't assist in lending an air of organization to the presentation.

The jazzmen present included Bob Maisel, 30-year-old bassist and leader of the quintet when all hands are present. Maisel, who worked with Serge Chaloff and Dick Twardzik, is a member of the St. Louis Symphony orchestra. Ronnie Ruff, a 21-year-old tenor man (doubling on flute), has studied at Westlake college and briefly with Lennie Tristano. Jimmy Williams, the 24-year-old pianist, worked with Neal Hefti's band and Sam Most. Drummer Al St. James, 23, worked with a variety of groups in Chicago, including a stint backing Charlie Parker.

The quintet's book, according to Maisel, includes several experimental compositions. The group, he said, augments basic jazz charts with selections from Bartok, Stravinsky, Hindemith, Bach, and Shostakovich, utilizing the melodic structure as written, but employing "improvised development sections" within the overall interpretation. He regretted that the

group was unable to present this material at the concert, due to the absence of Buxton.

What took place, then, was something far less organized than anyone associated with the concert had hoped. The makeshift quintet performed 16 tunes, including *Yardbird Suite*; *Opus de Funk*; *I'll Remember April*; *Yesterdays*; *Street of Dreams*; *The Preacher*; *A Night in Tunisia*; *Four*; *Dear Old Stockholm*; an untitled blues, *Jimmy's Tune* (by pianist Williams), and *Bernie's Tune*.

The three-hour session contained music of inconsistent quality, but several of the participants bear watching. Maisel played with an impressively fine command of his instrument and a solid knowledge of jazz. Ruff, a young Getzian tenor man, showed appreciable potential and particularly impressed me with an exciting flow of ideas. If he can improve his instrumental technique and sustain his conceptual strength, he could become a significant figure.

Williams is an extremely inventive young pianist who should be able to work regularly outside of St. Louis. He deserves a wider audience than he is getting. St. James, a competent

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drummer, cooked appropriately all evening.

Graf, with more experience than anyone onstand except Maisel, indicated his maturity. However, often he had difficulty sustaining a flow of ideas and there were several uncomfortable pauses as he searched for something to say. At his best, he is a hard-charging tenor man, influenced by both the hard boppers and the cool students. The audience enjoyed his performance and he was surrounded by an autograph-hunting group of teenagers when he left the stand.

At the concert's end, Koester said he planned to issue one LP on Delmar, presenting the best moments of the uneven concert. Randolph was pleased with the audience reaction, which was constantly enthusiastic. And as soon as the concert had ended, thoughts turned to next year's presentation, which will feature a Dixieland group.

Although the concert was not an artistic success, for the reasons cited above and the absence of a key member, it was successful in terms of solidifying the series as a campus activity. For many persons at Westminster, the annual jazz concert is a desirable alternative to another prom. More schools should feel this way.

—gold

Chuck Marlowe Band

Personnel: Chuck Marlowe, drums and leader; Jack Trott, trumpet; Rudy Fischer, Joe Spang, and Teddy Lee, saxes; Steve Berliner, piano; Foy Blanton, bass, and Gloria Lowe, vocals.

Reviewed: Fraternity dance at University of California at Los Angeles.

Musical Evaluation: Successful dance music need not necessarily be square. The increasing popularity of this seven-piece dance group in the Los Angeles area provides ample testimony that a musically swinging group can play for dancing and make the customers like it.

While the major part of the active Marlowe book is written by Bill Holman (35 charts in all), Marty Paich, Shorty Rogers, and Don Davidson have also contributed arrangements that are of excellent quality, musically speaking, as well as being commercially palatable to the most skeptical booker.

Because of the size of the group and the modernity of the writing, comparison with Dave Pell's octet is un-

derstandable. This is given further substance by performance of such charts as *Prom to Prom* and *Dance for Daddy*, by now standards in the Pell book. But similarity ceases with the tune titles. In the alto-tenor-baritone-trumpet combination of the Marlowe front line there is a depth and breadth of voicing nowhere comparable to Pell's guitar-trumpet lead.

This fullness of front line sound, backed up by a rhythm section of unwavering fidelity time wise, makes for an impression of bigger-than-reality presence. On the ballads, particularly, Holman's writing gives vocalist Gloria Lowe a richly moving base of sound over which to project her renditions of such songs as *Don't Take Your Love from Me* or *Come Rain or Come Shine*; with flowing, funky sax figures in the first chorus of the latter.

Trott and Spang, on trumpet and tenor respectively, are principal soloists, shining particularly in *Them There Eyes* (Trott) and *Jazz Goes to Siwash* (Spang.) The tenorman, moreover, takes a gently eloquent Getzian chorus on Holman's version of *The Nearness Of You*.

Worthy of special mention is Barnet saxplayer Jack Kernan's blues original, *Bruise*, a medium tempoed, Basie-styled opus which proves this little band can beltingly wail in admirable fashion. Indeed, one wishes for more charts of similar stripe to carry the posterior-wagging mood engendered by *Bruise*.

Audience Reaction: For college folk, the Marlowe outfit is the Brooks Bros. pajamas. Applause was noted especially enthusiastic following a Gloria Lowe vocal.

Attitude of Performers: Maintaining a professionally competent attitude onstand, the individuals relaxed sociably with the audience during the breaks. "It's a commercial book, all right," says Marlowe, "but it's such a ball to play intelligent charts for dancing."

Commercial Potential: Because of its size, this band should face no booking obstacles for any college or community dance. Admirers of the Welk style, however, should beware—it is definitely not their cup of tea.

Summary: Styled principally for young moderns, the Marlowe band plays dance music in a contemporary groove that might well serve as pattern for similarly oriented groups throughout the nation. The band is economical, highly danceable—and hip.

—tyman

filmland up beat

By John Tynan

■ **SCREEN SCENE:** Movietown's composer-arranger members of the music branch of the Academy of Motion Picture Arts & Sciences are burned to a crisp. Despite stiff opposition to the measure, the Academy board of governors has decreed that there will be only two music awards at the Oscar ceremonies March 26. "Best song" category remains untouched; but the scoring awards have been reduced to one: "For the most effective use of music in a motion picture." (Previous Academy structure provided laurels for 1) the best scoring of a dramatic or comedy film; 2) best scoring of a musical.)

Sammy Davis Jr. and Eartha Kitt have been pacted to co-star in *Anna Lucasta*, the Longridge production slated to roll in April. Playwright Phillip Yordan wants to secure services of as many as possible of the original 1944 Broadway cast.

Jazz session scene in the Frank Sinatra starrer, *Kings Go Forth*, will depict "trumpeter" Tony Curtis sitting in with Red Norvo; Jimmy Wyble, guitar; Red Wooten, bass, (the Norvo trio); Richie Kamuca, tenor, and Mel Lewis, drums. Soundtrack horn for Curtis is provided by old stalwart Pete Candoli, who coached the actor on trumpet fingering. According to composer Elmer Bernstein, who scored the film, the jazzmen play an up-tempo blues riff not necessarily characteristic of the score which, says he, is "contemporary."

Mel Torme's role in Martin Lencer's *The Fear Makers* is his first real dramatic part. He won't sing a note. Lencer's production of the 1945 novel by Darwin Teilhet brings the book "up to date," deals with attempts by powerful organizations to influence popular opinion by employing methods of mass persuasion. "I signed Mel for the part," Lencer told us, "on a hunch that he's got a tremendous dramatic potential. This role is a flip switch for him—definitely not type casting."

Thanks to George Moffatt of Oakland, Calif., for the information that Rita Hayworth's "ghost voice" in *Pal Joey* was none other than the Les Brown vocalist, Jo Ann Greer, who also dubbed for Rita in *Sadie Thompson*. "What happened to Fox's *Solo*?" asks George. Your guess is as good as ours, man; and there's been naught

but silence from producer Buddy Adler.

Sidney Poitier and Dorothy Danbridge are set for the roles of Porgy and Bess in the Sam Goldwyn filmization of the famed opera scheduled to commence shooting in mid-May. The producer is known to have approached MGM music chief Johnny Green to write the underscore, but at presstime they had not come to terms on the assignment. Green, who resigns from MGM April 1 after an association dating back to 1942, told us, "I have not just respect, but rev-

erence for this project. It would be an honor to do the music—if we can come to terms."

Louis Prima has been signed for a top role in AB-PT's production of *Bourbon Street Blues*. Exec. producer Irving Levin says he's also negotiating for Keely (Mrs. Prima) Smith for one of the top feminine starring parts. Screenplay for *Bourbon* was written by Stephen Lord, described as "New Orleans-born jazz pianist and writer," who played in Prima's band in 1945. Production is set to start late this month on location in the Crescent City.

Sign-Of-The-Times Dept.: Mood music for George Stevens' upcoming *Diary of Anne Frank* will be supplied not by live studio musicians but by high-fidelity symphonic recordings. Sorta like our home movies, huh?

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■ Every mailman to his own relaxation on a day off.

Mine is listening to records. Generally not jazz, because of the glut of listening to new releases and older ones (for checking purposes) during the regular working day. My move on off-time is toward something outside of jazz.

I used to keep pace of the classical releases and opera recordings which came in, until an imposing list of foreign recordings in the contemporary and popular vein began to become more and more interesting.

I refer now to Capitol's *Capitol of the World* series, one which I find stimulating in every release. The series is aimed at the armchair traveler who, unable to be in France or Italy or Africa, can at least surround himself with some of the country's musical atmosphere.

In recent releases, I find myself returning to *The Music of the African Zulus* (T-10114). There are tracks here by Little Kid Lex, a virtuoso of the pennywhistle, as well as by groups in their own jazz groove. Tony Scott had a wailing time with groups such as these on his recent tour.

Italy seems to be an endless source for Capitol collections. Several recent issues include Renato Rascel's *Italia* (T-10117), *Quartetto Enzo Gallo* (T-10116), and *Rainy Night in Rome* (T-10099). Rascel's LP has the inevitable *Arrivederci Roma*, and 11 other tunes sung to guitar accompaniment; all as charming as a tour of the Eternal City. The Gallo quartet is of more rowdy bent, with the leader's sparkling guitar featured. *Rainy Night* is an orchestral trip around Rome, squired by Roberto Rossi and his orchestra; starting with *Vermouth on the Via Veneto* and finishing with a *Departure from Stazione Termini*. A romantic and multi-colored LP.

Further out is Dorothy Guyver Britton's *Japanese Sketches* (T-10123), recorded in Tokyo by the Shin Ensemble of Tokyo. Basically a series of mood pieces, the compositions have the delicacy and tucked-in neatness of a Japanese garden.

A Summer Evening in Athens (T-10112) features several Greek singers and orchestras in a program of Greek pop music. This is the type of LP I find charming as well as educational. Several years ago, when I first began to become intrigued by French pop music as sung by Edith Piaf, Gene-

vieve, Patachou, Jacqueline Francoia, and others, I noted that many of our pop tunes stemmed from these Gallic melodies, with merely American lyrics added. Most notable recently was *The Poor People of Paris*, which Piaf cut earlier as a song-narrative, *La Goulante de Pauvre Jean*. There have been other French, as well as German and Italian pop songs which have made it big in this country.

I found excitement in *Maori Music* (T-10074), recorded in New Zealand; the warmth of Latin America in the voice of Lucho Gatica (*El Gran Gatica*, T-10109); some rather cold pop music of Denmark (T-10104); some rousing *German Beer-Drinking Music* (T-10008); dazzling and quite bewitching *Hi-Fi Haitian Drums* (T-10110); and a driving set of marches and sambas recorded during *Carnival Week in Rio* (T-10106).

The covers on all these albums are uniformly eye-catching, and I don't doubt that they sell quite a few LPs to the travel-struck buyer. Next time you're browsing in a record shop, dig the splendid cover on *My Paris* (T-10057).

Where will this around-the-world by LPs end? Maybe the answer is in a recent *Capitol of the World* study called *The Sounds of Holland* (T-10133). This remarkable LP, narrated by Hans Conreid, captures the sound of Holland: its people, its cities, its music, and ties it into a tour-by-tour for those of us who have gone and want to remember, and those of us who will never go, but would like to have memories, too.

There has been much trade discussion at year's end of the future, if any, of jazz on TV. It's believed that the ratings scored by such jazz showpieces as the recent *Timex* show and the *Seven Lively Arts* presentation will do much to determine whether jazz is worth a gamble on network TV. So far, it's been played pretty safe and pretty conservative. Names make the show, and proven names make the roster that make the show. Sponsors aren't buying Sonny Rollins or Donald Byrd or J. J. Johnson despite the ratings their records receive or how well their records sell or how many awards they rack up. Sponsors are buying Louis Armstrong, Billie Holi-

day, Count Basie, Duke Ellington, and other proven sellers.

The buying is done on a virtually pre-sold audience basis. These names are ones which are familiar to millions, even if their music isn't, so they stand a better chance of making it on TV.

Well, I'm for that, if Sonny and Don and J. J. and a host of other bright and energetic and vital young voices can also be heard.

This doesn't detract a whit from the merits of Louis, Duke, Count, and Billie, all of whom are seasoned artists with a great deal to say and the showmanship and experience with which to say it.


Rather, it's to emphasize that as the places to play become static or decrease in number, the contemporary voices may be heard by fewer and fewer persons.

I'm of the opinion that if TV can support programs where people guess what other people do for a living, or where people win money by remembering the capital of Chile, or where cowboys who never smile unless they're in pain can shoot nine shots out of a pistol without reloading, it can build—repeat, build—an audience for a show with musicians who create pretty music and exciting music and good music.

Jazz shouldn't be reserved only for a spectacular or one-shot. There ought to be a regular schedule of jazz on network TV. The ratings could then be studied over a period of time, rather than on one outing when there are many factors that can make them lower than they would be if the show were on a regular basis. If *I Love Lucy* and *The Life of Riley* can make it big, doesn't it stand to some sort of reasoning that an unpretentious, straight-forward half-hour weekly presentation of, say, a traditional group, a band, and a modern group could build a decent rating? And *without* dancers, weight-lifters, funny-men, or pop people parading as jazz personalities because they heard of Dizzy Gillespie somewhere.

All I know is, they're going to have to do more than feed us jazz one-shots along with the quiz shows, westerns, private eyes, and old movies before I shell out for a TV set.

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feather's nest

By Leonard Feather

■ "Which radio or TV show do you listen to most regularly for its jazz content?" was the second of my recent 20 questions. Although quite a number of readers sarcastically answered that jazz does not exist on radio and TV in their areas, substantial support was shown for the few programs that do present good music live in either medium.

Bandstand U.S.A., Tommy Reynolds' Mutual radio network brainchild, led the field, mentioned by 11 percent of the respondents. Curiously, the runner-up was Steve Allen, though many readers admitted that they were voting nostalgically for his defunct *Tonight* show rather than for his present Sunday evening production. Allen earned a 9 percent tally, followed by Bobby Troup's *Stars of Jazz*, the popular TV half-hour which gained staunch support from all west coasters within viewing range and was named by 7 percent of the respondents.

Mort Fega's *Jazz Unlimited* on WNRC followed with 5 percent, Dick Martin's *Moonglow with Martin* on WWL in New Orleans, 4 percent, Al Collins and NBC's *Monitor* each individually accounted for 3½ percent. Nat Cole's since-expired TV series and John Wilson's WQXR *World of Jazz* on New York radio earned 3 percent apiece. More than 20 percent of the voters named some local disc jockey show. Several foreign listeners and G.I.s mentioned Willis Conover's *Voice of America*.

The most plaintive report came from a G.I. who, *faute de mieux*, selected *Jazz Extravaganza*, heard on AFRS in Okinawa, and added: "Unfortunately, it stinks!" Spense Schroder of Grinnell college in Iowa no doubt spoke for many malcontents when he said: "Currently there are no jazz-oriented TV shows in my area and all the radio air time seems cluttered with rock-and-roll."

Question No. 3 was: "Which types of jazz are you mainly interested in: (a) Dixieland and New Orleans, (b) swing and mainstream, (c) bop, (d) modern big bands, (e) modern combos, (f) classical influenced and/or atonal jazz? The answers showed an increasingly broadminded approach. About 7 percent of all those polled professed themselves interested in all six categories.

The most popular type proved to be modern combo jazz, included in 60 percent of the answers. Big bands followed with 40 percent; swing-mainstream and bop each earned 33 percent; classical-influenced and/or atonal jazz, 24 percent, and Dixieland, 22 percent.

The *Down Beat* reader of the future evidently will grow up with an open mind. "I am interested in all jazz that shows musicianship, honesty, feeling, and has its roots in basic jazz," wrote one 14-year-old, while Tom Wise, of Washington, D.C., aged 13, acknowledged an interest in all types but prefers and buys bop and modern combo recordings.

Hank Bredenberg, of New Haven, Conn., likes all six types but is mainly interested in (c) through (f), as he doesn't believe that "Dixieland and New Orleans music . . . are likely to make any new contributions to the form. Swing and mainstream, too, mainly involve an admiring, appreciative look backward . . . bop, however, still has new things to say, as witness the vitality of Sonny Rollins and the legacy of Clifford Brown."

There were few surprises in the answer to question No. 4, which was: "Which kind of jazz material do you tend to prefer listening to: (a) old jazz instrumentals, (b) old standard (pop) songs, (c) new or unfamiliar material? New compositions were preferred by 59 percent, old standards by 36 percent and old instrumentals by 28 percent. (Again the total exceeded 100 percent because many named more than one category.)

L. I. Coult of London, England, offered an intelligent reaction: "The material the artist most wants to play is the material I want most to listen to."

As you might have expected, most readers are spending more money on records than they were the year before, according to the answers to question No. 5—52 percent of them, in fact. Thirty-four percent are spending about the same amount, while only 14 percent reduced their outlay.

In the next column I'll deal with the provocative and sometimes surprising responses to the three questions involving the jazz singer—what it is that makes one, and which of a number of popular and rock-and-roll artists named are considered by readers to have the necessary qualities.

radio and tv

By Will Jones

■ Suddenly, one Tuesday night a few weeks ago, Eddie Fisher and George Gobel weren't there on the screen and *Omnibus* was. Just for one night.

I don't know how these things are determined by the TV networks, but

I have formed a theory in my mind and I like the sound of it.

In my version, Robert Saudek, the producer of *Omnibus*, was watching the Ed Sullivan show one Sunday night and got to thinking how he

would do the Ed Sullivan show if he were its producer.

"Maybe," Mr. Saudek mutters to himself in my little fantasy, "I should just forget education and social significance and great literature some Sunday afternoon, and just do a variety show—girls, comics, music, stuff like that."

(More likely instead of "stuff like that" he said "things of that nature." I am capable of cleaning up the language in my fantasies as I go along.)

"But Bob," says the little voice that speaks to Mr. Saudek in his daydreams, "you're already doing a variety show of sorts."

"Yes," agrees Mr. Saudek. "*Omnibus* is certainly a variety show. But I'm thinking of a *variety* show. Like TV."

"Oh," says his little voice and goes away.

As he thinks about it some more, Mr. Saudek realizes Sunday afternoon isn't quite the time to do such a show. Sunday afternoon is for culture. The TV networks have determined that. Put on a variety show on Sunday afternoon and it dies. Culture dies then, too, but that's beside the point.

On Monday, Mr. Saudek goes down to the network and says, "Gentlemen. I have a little idea I'd like to throw on the table. Just for kicks, I'd like to do a variety show—girls, comics, music, things of that nature. If I promise to forego culture—no education, no social significance, no great literature—do you think you could find an hour of prime evening time to play around with?"

"Bob," says one of them, humoring him. "if you're serious, we'll see what we can do. How about if we bounce the Gobel-Fisher show some Tuesday



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night? They're having trouble anyway, and maybe they can use a breather."

"Good as anything," says Saudek with a shrug.

"But just a minute, Bob," says one of the leveler heads at the meeting. "Your name is linked with *Omnibus*. The name *Omnibus* has a certain prestige value. Do your show, but do it within the *Omnibus* format."

"Well, that isn't what I had in mind," says Saudek agreeably, "but if that's what . . ."

The fantasy ends there, and we segue to the show itself, which is titled *Suburban Revue*. Alistair Cooke comes on and, true to *Omnibus* format, announces that the hour has been "compiled by a distinguished team of split-level social workers."

Then there is the *Gladiola Girl* number from *Lend an Ear*, with Ellen Hanley and Pat Stanley and a lot of boy and girl dancers featured. Bert Lahr, that trusty old member of the *Omnibus* stock company, does a sketch about a couple of people with tickets for *My Fair Lady*, and another one about a scoutmaster in which he ends up hacking at a tree with an axe and singing about what you chop when you chop a tree (pool cues . . . soles for wedgies.)

The team of Mike Nichols and Elaine May is hilarious in a couple more sketches. In one, they are a high-school girl and boy on their first date, and Miss May scratches her arm furiously for want of something better to do with her hands. In another, Nichols is a pay-phone user who has had his dime collected wrongly, and Miss May is first an operator, and then a supervisor, and then a chief supervisor.

The commentary on suburbia, if any was intended, is pretty well disguised by now. There's no more comment to be found here than there is in *I Love Lucy*. It's just as well. Too many people are bothering to comment on suburbia any way.

There is more dancing, and that's it. No acrobats, no basketball teams, no juvenile delinquent lip-syncing his latest (and only) record hit. But it's a smash TV variety show nevertheless.

Saudek has had his fling. He has proved he can do a fluffy variety show just like the rest of the TV producers, only better. He returns to his regular *Omnibus* time and those low Sunday-afternoon ratings (all those suburbanites napping away their hangovers!) with renewed confidence.

And *Omnibus*, we trust, lives happily and educationally ever after.

Strictly Ad Lib

(Continued from Page 8)

huge Boston nitery, booked its first jazz attraction early in January: Louis Armstrong and the All-Stars . . . Tony Scott parted amicably with RCA Victor and plans to freelance. He's also planning to get some of the tapes he made during his European-African tour last year out on LP.

Chicago

JAZZ, CHICAGO-STYLE: The precise sounds of the Teddy Wilson trio and the warm voice of Joya Sherrill are filling the Blue Note these evenings. Gerry Mulligan's quartet and Leon Sash's group are set to open Feb. 19, with the Woody Herman band following for one week beginning March 5 . . . Jonah Jones muted jazz is dominating the scene at the London House. Carmen Cavallaro, a pianistic poet of sorts, opens Feb. 19 and will be in command until Teddy Wilson moves in Mar. 19 for four weeks. Barbara Carroll's trio will return to the London House Apr. 16 for five weeks. Eddie Higgins trio continues as the Monday-Tuesday attraction at the London House, supplementing it with a Wednesday-through-Saturday booking at the Cloister inn . . . Della Reese and Phil Leeds are at Mister Kelly's. Sarah Vaughan returns to Kelly's for two weeks on Feb. 25, with Kaye Ballard set to follow for another pair on Mar. 10. Dick Marx, the faithful custodian of the Kelly's piano on Monday and Tuesday, recently participated in a four piano-with band LP session for Coral in New York. The LP, titled *Gallery of Gershwin*, features Marx, Hank Jones, Eddie Costa, and Johnny Costa, with a 28-piece band, interpreting Gershwin tunes . . . Bob Scobey's band is at the Preview lounge . . . The Modern Jazz room has become Mambo City once again, with mambo dancing on weekends . . . The Scene, on the near north side, has dropped its jazz policy in favor of a Latin American one . . . Ramsey Lewis' trio continues at the Cloister, splitting chores with Ed Higgins trio. The Lewis group works the room on a Friday-through-Tuesday basis. Singer Kim Karter has joined the Cloister crew, on a Tuesday-through-Sunday schedule.

The Franz Jackson Dixieland band, working at the Red Arrow in Stickney, will join the Count Basie band for a Feb. 11 concert at the Riverside-Brookfield high school gym in Riverside . . . A four-trombones-plus-rhythm group has been working Sun-

day afternoon sessions at the Thunderbird on north Ashland; included are Bill Porter, Eddie Avis, Bill Corte, and T. Shapiro, trombones; Jack Hyde, piano; Ken Friedman, bass, and Don Osborne, drums . . . The Art Hodes piano is inspiring the Dixie group at Jazz Ltd. these evenings.

ADDED NOTES: Jonathan Winters and singer Jennie Smith open at the Black Orchid on Feb. 7. They'll be on hand until Mary Kaye's trio takes over on Feb. 23 for three weeks. Diahann Carroll is set for a booking at the Orchid in late March, with Joey Bishop and Felicia Sanders coming to the club on March 30 . . . Gordon MacRae is at the Chez Paree . . . Nelson Eddy and Gale Sherwood are at the Empire room of the Palmer House . . . Guitarists Louis Russo and William Texter are at Easy Street; Russo begins the Flamenco week with Monday-Tuesday patterns, with Texter taking over the Wednesday-through-Sunday shift . . . Sarah Vaughan will appear on WBBM-TV's *In Town Tonight* show on March 4 . . . The Palmers are at Pedicone's Golden Diamond club in Lyons . . . Bobby Hahn just completed his third year as pianist in the Gaslight club's Marble room . . . Another calypso review is in progress at the Blue Angel; this one features such notables as Princess Abilia, King Christian, the Candelas trio, Lord Raphael, and Lord Christo.

Hollywood

JAZZNOTES: Anita O'Day says she's suing Norman Granz; claims she hasn't seen a royalty statement in years. Granz reportedly is filing a counter suit because Anita refuses to record for him. Anita says she never wants to cut another side for Granz. Heigh-ho, on with the motley and forward to the courtroom.

Mode's recording license has been revoked, we're told . . . Trombonist Si Zentner is throwing up his MGM studio work slot the 19th to get a 15-piece band ready for the fray. Looks like bands are coming back all right—now, let's get 'em working . . . Curtis Counce says he's suing Sonny's Lounge, Denver, Colo., for damages stemming from alleged breach of contract when his date beginning Christmas Eve was abruptly cancelled.

Andy Razaf's 62nd birthday party Dec. 17 at the Largo club here was truly a fine whoop-de-doo, with guests such as Archie Moore, Benny Carter, Les Hite, Glenn Wallich, Lew Chudd, James Edwards, et al, contributing to the celebration. Arthur Lee Simpkins debuted a new song, *I*



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NITERY NOTES: Wanna own a jazz club? Peacock Lane is on the block to the highest bidder. There'll be no more jazz attractions booked after the George Shearing stint beginning March 7. Duke's currently waiting there . . . The Hi-Lo's were set to open at the Interlude Jan 31 . . . Frances Faye, with the backing by the Vido Musso band open at the Largo Feb. 7 for four weeks . . . Les McCann's trio celebrates first anni at the Purple Onion this month. Besides Les' piano, the trio consists of Sonny Babbidge, drums, and Jack Bruce, bass.

The Bud Shank quartet (Chuck Flores is back on drums) follows Art Pepper into east L.A.'s Digger Feb. 7th, 8th, 14th and 15th . . . If Joe Darensbourg's single on *Yellow Dog Blues* (Lark label) continues to climb, it will be way up there on the charts when the Handy pic is released in April. Joe's still stomping at the Lark Club on west Third street.

ADDED NOTES: Lou Robin's Concerts, Inc., has the quintets of G. Shearing and B. Collette booked for a Feb. 13 bash at Loyola U. Then, March 1, Shearing and Cal Tjader play Fresno State college, with the pianist doing a solo March 3 at Long Beach city college. George joins the Duke Ellington band in a Claremont college concert on March 8. Looks like the soph's'll be swingin' in March.

Harry Babasin's Jazzpickers plus singer Pat Morissey move into Las Vegas' Sands Feb. 5th. Charlie Barnett's new agency handled the booking . . . Jack Montrose is cutting a Fantasy LP with S.F. trombonist Frank Esposito . . . New altoist Ornet Coleman may do an album (very, very avant garde) for Contemporary Records . . . Tenorist Teddy Edwards joined the Paul Togawa quartet to play weekends at the Coral room . . . The Hal Deam trio, with bassist Don Payne and guitarist Nick Bonney, going into their seventh month at La Cienega's Bantam Cock . . . Calvin Jackson and Red Mitchell are cooking up a storm in duo at the Doll House on Ventura, Wednesday through Saturdays.

DOTTED NOTES: New Sunday jazz spot is the La Chris club opposite Wrigley Field, where the alto playing of Charlie Lloyd is attracting mucho commento . . . Policy of 'Jazz LP's Only' at Arnold Noble's Sound room on Sunset is attracting musicians and fans . . . Stuff Smith's new quartet comprises Benny Aronov, piano; Wally Dean, Fender bass, and Oscar Bradley, drums.

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By Dick Johnson

MEDIUM BOUNCE

EVEN 8/16

Sax

ROSIE'S ROOM

By Dick Johnson

MEDIUM BOUNCE

EVEN 8/16

Tenor Sax

ROSIE'S ROOM

By Dick Johnson

MEDIUM BOUNCE

EVEN 8^{ths}.

Musical score for Tenor Sax of "Rosie's Room". The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked "MEDIUM BOUNCE" and the feel is "EVEN 8^{ths}". The melody is written in eighth notes with various accidentals and accents. The second staff contains a series of chords, some with accents. The third staff continues the melody with a triplet of eighth notes. The fourth and fifth staves are marked with "1." and "2." respectively, indicating first and second endings. The piece concludes with a double bar line.

Baritone Sax

ROSIE'S ROOM

By Dick Johnson

MEDIUM BOUNCE

EVEN 8^{ths}.

Musical score for Baritone Sax of "Rosie's Room". The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked "MEDIUM BOUNCE" and the feel is "EVEN 8^{ths}". The melody is written in eighth notes with various accidentals and accents. The second staff contains a series of chords, some with accents. The third staff continues the melody with a triplet of eighth notes. The fourth and fifth staves are marked with "1." and "2." respectively, indicating first and second endings. The piece concludes with a double bar line.

ROSIE'S ROOM

MEDIUM BOUNCE

Handwritten piano notation for the first staff, featuring a circled treble clef and a key signature of two flats. The notes are represented by diagonal slashes. Chord symbols above the staff are: Bb7, Bbm7, Eb7(b9), Ab, AbAb, Bbm7, Am7, and Ab.

Handwritten piano notation for the second staff. Chord symbols above the staff are: Ebm7, Ab7(b9), and Db.

Handwritten piano notation for the third staff. Chord symbols above the staff are: Dbm7, Gb9, Ab, and F7(b9).

Handwritten piano notation for the first ending of the fourth staff, marked with a '1.' above the staff. Chord symbols above the staff are: Bb7, Bbm7, and F7(b9).

Handwritten piano notation for the second ending of the fourth staff, marked with a '2.' above the staff. Chord symbols above the staff are: Bb7, Eb7, and Ab.

ROSIE'S ROOM

MEDIUM BOUNCE

Handwritten bass notation for the first staff, featuring a circled bass clef and a key signature of two flats. The notes are represented by diagonal slashes. Chord symbols above the staff are: Bb7, Bbm7, Eb7(b9), Ab, AbAb, Bbm7, Am7, and Ab.

Handwritten bass notation for the second staff. Chord symbols above the staff are: Ebm7, Ab7(b9), and Db.

Handwritten bass notation for the third staff. Chord symbols above the staff are: Dbm7, Gb9, Ab, and F7(b9).

Handwritten bass notation for the first ending of the fourth staff, marked with a '1.' above the staff. Chord symbols above the staff are: Bb7, Bbm7, and F7(b9).

Handwritten bass notation for the second ending of the fourth staff, marked with a '2.' above the staff. Chord symbols above the staff are: Bb7, Eb7, and Ab.

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To date he's been making good progress in this direction, having taped dozens of excerpts from a variety of LPs for his growing collection of monaural tapes.

"Main reason I've not done anything yet about equipping my rig for stereo," confesses Bley, "is its prohibitive cost—\$11.95 a reel and up is nothing to sneeze at. I'd much rather buy a blank reel of tape for \$2 and make a copy of the stereo tape. Of course," he grinned, "this depends on whether my friends amass a collection of the stereo stuff. When they do, then I'll make copies of it. After all, why throw your money away?"

Dedicated as he is to taping the best of jazz LPs, Bley uses his new turntable wholly to this end.

"Believe it or not," he declares, gazing affectionately at the new table, "that's the only purpose I put it to. No, I don't use it to play back records at all—just to tape 'em. Why? Well, I feel that any high-fidelity record becomes pretty low fi after a few months of steady playing, whereas when you have it on tape, it retains its fidelity indefinitely."

Paul "auditions" much music on his FM, taping as he listens. "Not too long ago," he explains, "I happened to hear Yusuf Lateef on FM. I liked him, so I taped the whole LP. Later, I erased what didn't appeal to me and kept what I liked. That's the

greatest advantage of having FM hooked to your Ampex.

"My principle in taping portions of LPs is purely one of selection, as you may have gathered. I choose only what I like best. See, nobody has ever made a jazz album that I like from side to side. This way, I get to keep the cream of the album in question. Naturally, as a musician I want to own as many as possible of my favorite pieces. And, of course, this applies as much to classical music as it does to jazz. For example, if you happen to take to a certain composer, you can record him; then, if you change your mind after a few months of listening, just erase him."

Bley definitely is not one to rave unquakfiedly about the grandeurs of stereophonic sound.

"Frankly, I think that stereo is deceiving," he declares. "It makes music sound better than it actually is. Take a bad piece of music, for example. Recorded with terrifically good equipment and by a crack engineer, well, frequently one tends to give the music more credit than it deserves. That's one pitfall I hope the industry will avoid when stereo gains a mass market. Otherwise we are liable to be confronted with crazy-sounding mediocrity."

With his present rig conveniently installed in one corner of his large living room, Bley appears to be supremely contented with his lot.

"Everything here is supposedly the best on the market for the price," he says. "The pre-amp is the cleanest; the turntable is the newest design on the market. Matter of fact, the table is so new that the three-speed model isn't out yet. This one costs \$133 without the tone arm. It's only been out about two months. The Ampex is just a gas; couldn't get along without it, at this stage of building a tape library."

Curious about Bley's new album, *Solemn Meditation*, on the GNP label, we asked in parting, "You're surely going to play it on the turntable?"

"Well," whispered Paul, with a conspirator's smile, "don't tell anyone, but it's already dubbed onto tape. I gave away my personal copy."

—lynan

The Components

Here are the components used by pianist Paul Bley.

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