

April 17, 1958 35c

# down beat

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## chords and discords

### Styles, Styles . . .

St. Clair Shores, Mich.

To the Editor:

In reviewing a Buddy DeFranco LP in the Feb. 6 issue, you remarked sadly upon the capriciousness of jazz fans and their fair-weather affections. Okay, bring on the asbes and sackcloth . . . You are (sadly) right. My own guilt in the department of fair-and-cloudy loyalties is a long-standing item and the same which stigmatizes the enthusiasm of so many other fans like me, confusing the would-be followers and ultimately injuring the performers themselves.

When I began collecting records and digging about five or six years ago, the seal-of-approval jazz was being radiated by Stan Kenton; he was the Medium of the moment—until he fell to criticism, disapproval, and was alley-ooped by the cults—with Medium-rare egg on his face.

After Kenton, came Brubeck—out of the blue, Messiah No. 2, who got hot in style—Dave and Desmond, like anchovies and pizza . . . Gerry Mulligan, Chet Baker, Cristiano (remember that consecrated-a-while name), Lee Konitz and the west coast school of jumble-fingered pianists led by Ronnie Ball.

Then out Le Souk . . . enter Le New

Look—with Horace Silver and the Funkies. And in the east—there was Bird.

During the post-Bird days, I made it to New York and fell prey to all sorts of crazy shifting coteries—the who-are-you-for hip grifters, who couldn't see the tree for the limb that THEY were occupying; the "outsiders," who supported only the sounds that nobody else dug, and the "esoterics," who spent their time unearthing dubious street-corner talents a la Moondog.

And I mean I kept my hi-fi on real low, lest some passing hippie should discover that I hadn't discovered who was "it" at that particular reign of terror.

A year or less later, on a return trip to the city, I found that Bird's name was still being uttered with respect but no longer with the old, teary-eyed reverence . . . because . . . Miles Davis was reigning over the beer-drinkers at the Bohemia in the village. (Some one had decided that the west coasters had their heads and their horns full of smog.)

When I returned a month later, with M-I-L-E-S respectfully tattooed upon my subconscious, I was greeted with the man-you're-a-goof sneers that hadn't changed since the go-down-Kenton days of yore. The new man on the scene (as of December) I am told is Thelonious Monk.

he of the religioso doodlin'. Miles don't live there no more.

Well, I've pledged my last allegiance . . . true, much of the pace and progress of jazz is due to the restlessness of the jazz audience, but this senseless restlessness wreaks more harm (whether it comes from critic or listener) than good. Jazz appreciation sadly enough bears little relation to the music itself as it is played. It bears greater relationship to just pure tedium and sport. And this grifters' disease . . . this self-bestowed divine right that delights the snobs is unfortunately widespread. *But who needs it?* That, and \$2.98 will get you into the Columbia Record-of-the-Month club!

I'm sick of the "sickies" on the sidelines . . . United we stand a chance but divided we fall flatter than a Welk down-beat.

So with repentance in my soul . . . I am going to take leave right now and put on about a dozen "unstylish" sides of Stan Kenton . . . I'm going to listen for the first time.

Fran Sheridan

New York City

### Garnering Friends . . .

To the Editor:

Some weeks ago, I wrote *Down Beat* and offered to send record releases by Erroll Garner, plus news data on his activities, to disc jockeys, etc., upon request.

To date, there has been a most interesting response. We are now and then a trifle slow in servicing the requests, but please be assured, every bona fide request



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## the first chorus

By Charles Suber

■ "What ever happened to the dance business?"

It's still alive, despite rock 'n rollers, male vocal quartets, tired promoters, etc.

Out on the road, somewhere under the 300 mile limit, these perennials are still playing: Tex Beneke, Jan Garber, Hal McIntyre, Johnny Long, Charlie Spivak, Claude Thornhill, Les Brown, Tony Pastor, Harry James, Russ Morgan, and Lester Lanin. Where are they playing?

College dates and private parties, mainly. Lush week-end proms and country clubs still pay up to \$3,500 per. The big trick is to work the other five days. Promoters are scarce and scared. They are gun shy of inflated guarantees, non-danceable tempos, and the absence of "that recorded sound". Leaders complain, with reason, of poor promotion, ratty dance halls, poor cooperation from recording companies. Constructive trade efforts have failed.

The National Ballroom Operators of America (NBOA) has failed to promote dancing as a desirable leisure time activity vs. TV, drive-ins, bowling, etc. Too many operators are clipping coupons from past glories.

And the leaders haven't been any more successful. Despite much work and interest from Les Brown, Lawrence Welk, and Freddie Martin, the Dance Orchestra Leaders of America (DOLA) died within a year from petty infighting and apathy.

But the public is still there.

For example, Buddy Morrow played to 3,800 dancing kids (plus 500 of their parents) at Troy, N.Y. on March 9, at a free dance sponsored by station WTRY's ebullient Bob Snyder. Kids had to write for tickets and be properly dressed — no jeans or leather jackets. Significant fact: this was the first public name band dance in the area in three years. Result: more dances scheduled soon.

The most important trend is in the high school. Not only are thousands of schools organizing dance bands but more regional dance band "festivals" are being held each year. The music educator is gratified at the genuine interest shown by the student in this popular music form.

We shouldn't be too surprised. The kids always seem to remember . . . the best way to get your arm around a girl is to dance with her.



# down beat.

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## In The Next Issue

The May 1 issue will be highlighted by a cover story on singer Tony Bennett by Dom Cerulli. Also set for the issue are stories on pianist-composer Mose Allison, American classical composer Aaron Copland and his views on jazz, the results of *Down Beat's* annual Disc Jockey poll, and a *Cross Section* of vibist Terry Gibbs. Naturally, there'll be plenty of pop and jazz reviews and an assortment of columns, too.

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Again, we are grateful to *Down Beat*, and its readers, for their interest.

Martha Glaser

**Fine State Of Education . . .**

New York City

To the Editor:

I would like to express my appreciation to you for including my letter (re: lack of adequate stock orchestrations) in the Feb. 20 issue. I have received many enthusiastic responses to the letter from publishers, schools, and musicians.

I wonder if you might be interested in the following item as news interest.

I have started the first session of a course in jazz appreciation. The course is an in-service one for teachers employed by the board of education only. It is the first time such a course has been approved by the New York City director of music, Peter J. Wilhousky, and judging from present enrollment, the future of the course looks very promising.

In addition to recordings, I am planning to use individual members of the school dance band and the band itself to assist in music illustrations.

Isadore Rosovsky

**Concordiality . . .**

River Forest, Ill.

To the Editor:

A jazz concert at a church-related college, you will grant, could be a delicate venture, but I am happy to report that our initial program was an unqualified success, due entirely to the group which played and how they played.

Chicago's own MJT Plus 3 and Daddy-O-Daylie provided us with a most rewarding evening in all respects. These gentlemen conducted themselves most admirably while on campus and while performing. The jazz was exciting and tasty, and the men communicated well on the stage and later at the reception in the student union.

On our part, we gave the group a fine hall to play in, an excellent piano, a cordial reception, and the one thing an artist treasures—a devoted, appreciative audience.

As faculty adviser to the committee which sponsored the concert, I am glad to give public recognition to this excellent group and to Daddy-O.

Have been a jazz and *Down Beat* fan for years and was happy to welcome jazz to Concordia.

Leslie Zeddis

**More Strings Attached . . .**

White Plains, N. Y.

To the Editor:

Chubby Jackson must be joking when he said in *Cross Section* that he invented the five-string bass, unless a previous incarnation of his invented it. Being a ban player myself, I have read scores of Mozart which are written for a five-string bass.

Or maybe Chubby is older than we think he is.

Mike Green

(Ed. Note: According to Chubby, the low C string has been a feature of the contra-bass for many years. Chubby states, however, that he added a high C string, which had never been done before. He insists he is not competing with Mozart.)

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**NEW YORK**

**JAZZ:** Duke Ellington and Mahalia Jackson are cutting a two-LP set for Columbia of *Black, Brown, and Beige* for June release. Duke, Mahalia, and Johnny Hodges wrote lyrics to *Come Sunday*, and while cutting it, Mahalia suddenly inserted the hymn, *The Lord Is My Shepherd*, bringing the movement to more than 10 minutes . . . Miles Davis and Dizzy Gillespie will share the same stage when the Village Voice and Bob Malz present Jazz with Jean Shepherd at Town Hall April 5. Sonny Stitt, J. J. Johnson, Oscar Pettiford, Stan Getz, Don Elliott, Osie Johnson, and others will be on hand . . . The Jimmy Giuffre Three, probably Annie Ross, a chorus, and other talent are set to appear in a Broadway review with Mort Sahl, called *The Next President*, due to open at the Bijou in April. Jazz, folk music, and humor will be presented by Frank Nichols with TV lighting and techniques applied to the stage . . . Giuffre's group opened in mid-March at the Cafe Bohemia for a six week stand.



Duke Ellington

Columbia will offer an EP of Benny Goodman to tie in with his NBC-TVer, *Swing Into Spring*, April 9. The new side will be *Swing Into Spring*, written by Bob Swanson and arranged by Ralph Burns, with Bernie Glow, Buck Clayton, Nick Travis, trumpets; Chauncey Welsh, Eddie Bert, and Billy Byers, trombones; Hymie Schertzer, Walter Levinsky, Al Cohn, saxes; Hank Jones, piano; George DuVivier, bass; Tony Mottola, guitar; and LeRoy Burns, drums. Texaco stations will give coupons to be sent with 50 cents for the EP. Ella Fitzgerald, Jo Stafford, Teddy Wilson, Red Norvo, and Harry James will also appear with Goodman on the show . . . The Boston Arts Festival is scheduled for June 6-22 in the Public Garden . . . Max Roach was set to leave for France late in March for club and concert dates, with Benny Golsen, Kenny Dorham, Nelson Boyd. The group will play Germany, Sweden, Holland, and the Brussels Exposition on April 20 . . . Columbia is changing the cover on Miles Davis' *Miles Ahead* LP to show a picture of Miles instead of the boating scene . . . Woody Herman will tour South America for 10 weeks starting in August for the U. S. State Department. His book, written with Ralph J. Gleason, is due out in the fall, but he's still looking for a title . . . Morris Levy bought the shuttered Versailles and will re-open it as the Roundtable, with Joe Bushkin leading a parade of pianists to the spot . . . Oscar Pettiford's Black Pearl opened in mid-March with OP and his group onstage, and Harpist Betty Glamann alternating . . . Lee Konitz and a swinging group, with Billy Bauer, Peter Ind, and Ed Levinson, held over at the Half Note. Lennie Tristano is mulling an offer to play at the spot . . . Pepper Adams and his group, with Donald Byrd, Alvin Jones, Don Friedman, and Doug Watkins, set at the Half Note through April. Poet Kenneth Rexroth is due in for the last two weeks of April . . . Count Basie and Randy Weston's trio set for Birdland March 20 through April 2; Maynard Ferguson and Les Modes set April 3 through 16.

(Continued on Page 61)

# music news

Down Beat April 17, 1958

Vol. 25, No. 8

## News Highlights

- Avakian Shifts
- Guided Jazz Tour
- Green Joins Desilu
- St. Louis Jubilee
- More Film Bios

## U. S. A. EAST

### Delayed Reaction

George Avakian, after an 18-year association with Columbia Records, has joined Dick Bock's World-Pacific record firm.

The move, originally reported in *Down Beat* (Jan. 23, 1957) and later denied (Feb. 6, 1957), was made in mid-March and announced by Avakian and Bock at a New York press conference.

According to the official release covering the move, Avakian has acquired "a substantial interest in Pacific Enterprises, Inc.", which operates World-Pacific Records. Bock stated that this makes World-Pacific "the only independent record company with offices in both Hollywood and New York."

Bock told *Down Beat*: "I am happy to be associated with George because our interests in artists falls into the same broad category. I think we'll make a good A&R team." Avakian commented that he had studied World-Pacific carefully before reaching his decision. He added that he was very enthused about the label's present catalog and plans.

"As to why I chose to go with World-Pacific rather than accept one of many other offers," Avakian said, "the answer lies in the personal and professional integrity of Dick Bock and the fact that World-Pacific has the highest average sale per catalog item of any independent label."

"Dick Bock started the company with \$350 just four and a half years ago and its value has increased 1,000 percent with nothing but the profits from that first investment," Avakian said.

Avakian will open a New York office in Carnegie hall. Among initial plans, according to Avakian and Bock, are the building of a major orchestra by Gil Evans, recently signed by World-Pacific, and the promotion of singer David Allen.



The news pages of this magazine have been filled with reports on jazz overseas. Included in this issue is a summary of the status of jazz in Israel. In the above photo, vibist Lionel Hampton is shown performing for an audience in that country.

### Jazz In Israel

New Yorker Melvin J. Keller recently returned from Israel with a dark, but still hopeful picture of jazz in that new nation.

"The country produces more than its share of good jazzmen," he observed, "but they all leave." Keller reported that the jazzmen have scattered to Turkey, Brazil, India, England . . . all with an eye to eventually coming to the U. S. Among their reasons for leaving were a desire for higher living standards, and the need to hear and play good jazz.

A small, but dedicated group of musicians has remained behind to try to keep jazz alive in Israel. The club holds monthly jam sessions and is host to any visiting jazzmen.

Israel frowns officially on broadcasting jazz, Keller reported. But an occasional side or two is slipped into the heavily-national programming.

Keller said he felt four points might help bring jazz and Israel closer together.

● More broadcasting time devoted to jazz by Israel Broadcasting Service.

● The Israeli Government should allow import of jazz records on the same basis as classical records; at a reduced rate of exchange. Only the wealthy today can afford to indulge a taste for recorded jazz.

● The U. S. government should supply its information service libraries with jazz records, and make them

available to radio stations. The most original American music is rarely found, and quite possibly not permitted, in the U. S. libraries, Keller said.

● American jazz musicians should be encouraged to take European tours, including Israel. With some sort of subsidizing, the tours could be successful, and the educational and morale value of them would be immeasurable.

### The Bard Swings

To those who like their Shakespeare with a touch of jazz, this year's Stratford Music festival will again present a series of swinging concerts.

Opening program, July 23, will feature the Henry (Red) Allen group, including Buster Bailey, Coleman Hawkins, Cozy Cole, J. C. Higginbotham, and Claude Hopkins playing jazz while poet-playwright Langston Hughes reads special material on poetry and jazz.

Other concerts include: Aug. 2, Erroll Garner and his trio and the Moe Koffman quartet; Aug. 9, Wilbur DeParis and his group with vocalist Wilhelmina Gray; Aug. 13, Billy Taylor trio and singer Carmen McRae; and Aug. 15, Dizzy Gillespie and his new big band.

### And On Long Island . . .

As winter waned and jazz thoughts turned to Festivals, the Great South Bay Jazz festival committee sharpened their pencils and started figuring.

First they needed a backer, which Fran Thorne, jazz pianist and festival official, shortly announced would be playwright-novelist Patrick Dennis (*Auntie Mame*).

Also needed was some interest on the part of the record companies. Thorne reported that Columbia seemed interested in recording Duke Ellington at the festival in a work commissioned for Great South Bay. Plans were tentative, but hopes ran high.

On the roster of plans was the idea of presenting mixed groups as well as recreating several key jazz groups of the past.

Definitely set were the Festival dates: the weekends of July 26, 27; and Aug. 1, 2, 3; with possibly a third weekend added.

### And In Vancouver . . .

Jazz will also be featured at the

first annual Vancouver International festival, which will present an impressive symposium of the arts.

Scheduled to appear at the festival are Dizzy Gillespie and his new band, Oscar Peterson, and Jack Teagarden. The festival will be held July 19 to Aug. 16.

#### Jazz Junket

Gerald Burns calls his tour "a champagne party on a *vin rouge* budget."

Basically, the plan for *Le Jazz In Europe*, a 25-day excursion to catch continental jazz, calls for a fast-moving tour of many of the top spots where jazz can be found, including the International Exposition at Brussels and the First International Jazz Festival at Cannes.

For just \$1,385, the interested jazz fan can leave July 3 and scour Europe for jazz, returning July 28. The stops include London (and a private party with Sinclair Traill and some British jazzmen), Cannes (and the opening concert of the Festival, featuring Louis Armstrong, followed by two more Festival nights); Rome (and a peek into the Kit Kat, the Florida, and other jazz clubs); Paris (a conference with a jazz writer, and trips to Pigalle, Club St. Germaine, Le Chat Qui Peche, and other spots); Versailles; Brussels (a day at the Fair).

A 19-day version of the tour will take the jazz fan through Italy.

#### Encyclopedia Englewoodia

The *Encyclopedia of Jazz* concert format, abandoned last fall when events in Little Rock, Ark., augured too much southern discomfort for the show's mixed cast, will be revived on a trial basis this month, under the auspices of the Art Center of Northern New Jersey.

On April 25, Leonard Feather will present the show in collaboration with Dick Hyman. Included in the capsule history of jazz, which will be staged in Dwight Morrow High School in Englewood, N. J., will be Buck Clayton, Coleman Hawkins, Tony Scott, Don Elliott, Jimmy Rushing, Marilyn Moore, and the Hyman rhythm section.

#### U. S. A. MIDWEST

##### Fancy Pickin's

The folk singers, armed with guitars and similar instruments, continue to find Chicago a haven for revitalized ballads and blues.

At the core of the folk music renaissance in the midwest is Al Grossman's Gate of Horn club, where folk singers meet to exchange verses and tall tales. Assisting Grossman in

the promotion of folk music is a group known as the Drinking Gourd society.

Dedicated to the encouragement and preservation of folk singing in Chicago, the society has been sponsoring Sunday afternoon folk music sessions at the Gate of Horn. In addition, it plans to hold a number of concerts in the Chicago area. Highlighting current plans is an all-star folk festival at Orchestra hall on Oct. 3.

Set to appear are Josh White, Richard Dyer-Bennett, and Jean Ritchie, with Studs Terkel slated to emcee. A recent Orchestra Hall concert sponsored by Grossman and featuring White, Theodore Bikel, Jo Mapes, and Ray Boguslav lured a near-capacity crowd to the home of the Chicago Symphony orchestra.

The Drinking Gourd society has indicated that it may assist the cause of jazz, too. Recently, it sponsored a Gate of Horn session featuring Gene Esposito's trio, plus Ira Sullivan, trumpet; Joe Daley, tenor; Lee Loving, vocals, and "jazz dancer" Neville Black.

Chicago jazz fans are hoping that the society may be able to do what certain club owners have been unable to do—give local jazz talent the opportunity to be heard.

A folk music-jazz concert may be the answer.

#### Mississippi Music

Early this year, a group of modern

jazzmen in St. Louis decided to band together, with the aim of preserving and promoting modern jazz in the St. Louis area.

The group of 11 musicians, headed by drummer Harry Stone, began with little more than a title—Jazz Central. On Feb. 25, Jazz Central presented an informal concert in the Ambassador hotel. No one dared predict the attendance at the concert. More than 600 persons attended.

The success of the concert resulted in a contract with radio station KMOX. The group has been allotted a half-hour show each Saturday evening from 5 to 5:30, specifically to perform its own arrangements. Added appeal is obtained through using small groups of varying instrumentation, from the 11-man corps.

The group has initiated a series of educational high school concerts, too, in an effort to bring modern jazz to the teenage audience. These concerts, coupled with the adult concerts and the radio show, could widen the scope of jazz influence in St. Louis.

#### U.S.A. WEST

##### Green Joins Desilu

When Johnny Green announced his resignation from M-G-M studios after a 12-year tenure, it raised many an eyebrow in Hollywood music circles. Why, the tradesters queried, was such a topline conductor-com-



Frank Sinatra and Ella Fitzgerald are pictured here wailing happily during the recent kinescoping of the thin singer's ABC-TV teleshow, scheduled for network viewing Friday, May 9.

poser exiting pictures at this time?

Last month they had the answer. Johnny Green had resigned his M-G-M post to become a large caliber gun in the Desilu television organization, Hollywood's biggest TV production company.

Green's contract calls for the composer to begin work on scores for next year's *Desilu Playhouse* April 9. He will also produce the musicals and generally function as top musical advisor for the firm's productions. Meanwhile, Green is scouting the current Broadway shows in Desilu's behalf, rights to some of which the company is interested in acquiring.

The musician's move was also considered interesting in light of present conditions in the movie industry. When a respected veteran of work in pictures chooses to cast his future lot with television, it would seem plainly to indicate the booming future of the medium. And, by implication, it would appear to raise the moot question of the future of theatrical films.

### All Meet In St. Louis

With an April premiere of Paramount's *St. Louis Blues* set for the 10th in St. Louis, Mo., the mayor of that city, it was learned, will declare a "St. Louis Blues Week" in homage to W. C. Handy.

According to Robert Smith, producer of the film, the event will be a star-studded celebration. In addition to personal appearances by the aged composer, Nat Cole, Pearl Bailey, and conductor-composer Nelson Riddle, gospel singer Mahalia Jackson will sing *The Lord's Prayer*.

Smith told *Down Beat* that a 4,000 piece band composed of the city's high school aggregations will play the title song at the affair. Entire proceeds from the premiere, Smith said, will be turned over to charity to buy eyeglasses for needy children. The St. Louis *Variety Club* is sponsoring the event.

Following the premiere, Cole planes to New York for a stand at Loew's State during which he'll heavily feature songs from his Capitol *St. Louis Blues* I.P. Other records tying in with the movie are an Eartha Kitt album for RCA-Victor; an EP for Verve by Ella Fitzgerald of *Beale Street Blues* and the title song; a Joe Darenbourg package on the Lark label, and a Pearl Bailey LP for Roulette.

Although Smith wouldn't commit himself, he said there was a possibility of ex-president Harry Truman attending the premiere and playing a piano solo of *St. Louis Blues*.



Bing Crosby (center) conveys congrats to his latest singing offspring, Lindsay, 20, when the chip off the Old Groaner signed a long term recording contract with RCA-Victor last month in Hollywood. Beaming at right is Bob Yorke, Victor's west coast a&r head. Lindsay, who still has 10 months of army service ahead of him, is now stationed at Ford Ord, Calif. Bing's eldest, Gary, previously signed with World-Pacific.

### Waiting For Basie

For two long years the faithful had waited and prayed for the return of the Count Basie band to a Hollywood location. During the band's record breaking stand at Zardi's (now closed) in mid-1956, local jazzmen imbibed the tonic of the Basie music to the extent that their musical outlook was drastically altered.

When word filtered through of Basie's return June 20 for a two-week stint at Gene Norman's Crescendo, it was occasion for dancing on Vine Street. According to Willard Alexander, agent for the band, Basie will remain on the coast for four to six weeks after a date in Salt Lake City, Utah, June 13 or 14.

Alexander told *Down Beat* it was possible the band would play a series of Gene Norman-promoted concerts during its stay in the L.A. area.

### That Hollywood Jazz

With the W. C. Handy movie, *St. Louis Blues*, considered a good bet in the money league, prospects have brightened in Hollywood for future films based on the lives of important jazz figures.

*Five Pennies*, the story of Red Nichols, is already about to roll with Danny Kaye in the starring role and producer Phil Waxman is reported to have signed an agreement with Gene Krupa to do a biopic on the drummer. A film on Muggsy Spanier, *Someday Sweetheart*, is also in the planning stages.

Hottest current property in this vein, however, is considered to be the colorful story of Jelly Roll Morton, although there seems some doubt as to who will actually make

the picture. Robert Smith, Paramount producer who made *St. Louis Blues*, says he has an option to film the Morton picture but as yet has made no definite move in that direction.

Harold Hecht, of Hecht-Hill-Lancaster, is also known to be interested in Jelly Roll. In conjunction with UPA Cartoons, Hecht wants to make a part cartoon, part live feature length movie on the late pianist-composer. UPA is known already to have begun work on the project.

Key individual in a future Morton movie is George Garabedian, record company executive who initiated the Handy film. Garabedian has secured the legal rights to film Jelly Roll's life and currently is negotiating with both Smith, UPA, and Hecht-Hill-Lancaster. Whomever gets there fustest with the mostest, it seems, will bring to the screen the life and times of Jelly Roll Morton.

## THE WORLD

### The Vocalists Get Worse

Arranger Johnny Keating, one of Great Britain's best, recently left the music business to open a music school in Edinburgh.

His reasons for leaving sounded like a recital of what's wrong with music in America.

He told the British *Melody Maker*, "Public taste has always been low, and they (the major recording companies) are playing down to the public, and all quality has gone."

Keating also criticized vocalists, who he said "are just getting worse and worse."

For his former boss, Ted Heath, Keating had sympathy. "No matter what rubbish he is occasionally forced to play, he does it well."

### Dave And The Curtain

Initial warm response to the Dave Brubeck quartet's trek behind the Iron Curtain filtered back to the free world recently.

The quartet also drew a tremendous turnout, and ovation, in England before slipping into Red-dominated countries for the U. S. State Department. More than 6,000 persons jammed London's Festival hall for two concerts. An estimated 6,200 persons attended a concert in Berlin.

The group was touring Poland at press time, and was set to move to Greece, March 21-22; Turkey, 24-30; India, April 1-12; Ceylon, 12-21; Pakistan, April 23-May 1; Iran, 3-8; and Iraq, 10-12.

Chances of winning a Moscow booking seemed slight.

(Continued on Page 68)

# out of my head



By George Crater

I like the one Bobby Hackett tells on himself. At a Jackie Gleason Capitol session, it looked as though one tough tune was finally going to be in the can. Bobby took a breath and started to blow the final phrase. At that moment, his wrist alarm went off.

"The band broke up," Hackett recalls. "And Jackie looked like he wanted to laugh and cry at the same time."

Nesuhi Ertegun, whose like-new Jaguar is causing a stir in jazz circles as far as Great Britain, received a violent shock not too long ago. He had the car washed, and discovered it's actually a tampered-with Ford Thunderbird. And with only one exhaust, yet.

**THIS I BELIEVE:** Donald Byrd's new trumpet has had a marked effect on his playing. He seems to be attacking cleanly, and getting a more brilliant sound than before . . . Gene Roland is one of the most under-rated arrangers on the scene today . . . Some smart national advertiser should take advantage of Mutual's *Bandstand U.S.A.*, and tap its large and faithful following . . . Woody Herman has a Fourth Herd. His present trumpet section shows every sign of being as crackling as those in the preceding Herds . . . Canadian money is not only worth more than ours, but it's much prettier.

From the minutes of the last meeting of the New York jazz critics and writers, the following subjects were offered for John S. Wilson's excellent jazz series on WQXR: *big band sidemen who never soloed; records cut during Lent; famous solos played by musicians who had colds at the session; unexpurgated blues.*

One New York night club owner has had the Beat Generation up to here. "I had a full house the first night I tried poetry and jazz," he said. "I made \$50 total. Halfway through the night I went outside to catch a breath of air and I saw people coming out of my place and going into the bar next door for a drink . . . then coming back."

After his place was named as headquarters for the Beat Ones, the club owner found himself visited regularly by police, and has been fined almost regularly for minor infractions.

The hip set is flipping over a new game called LP

*Roulette.* Six records are taken out of their jackets, and you pick an LP to hear at full room volume for an hour. One of the six records is by Welk.

Now that the flow of LPs seems to be slowing down, here are a few more album ideas for enterprising A&R men: *Jazz for People Who Like Jazz But Have No Phonographs; Music To Watch TV By; Sibillant!* (songs beginning with the letter S, played by a trumpet section in Harmon mutes); *Swing Now, Pay Later* (offered to members of the Diner's Club); *Do-It-Yourself Jazz Kit* (a set of tapes of different instruments playing on *Indiana*, enabling the purchaser to patch together ensemble openings and closings, string out his solos in any order he chooses, chop odd bits into swapped fours, and even work out his own counterpoint and harmonies).

**"ZAT SO DEPT."**—"I personally like rock and roll better than bop. It has the beat, the sex, and the music." Louis Armstrong to a Boston college student while appearing at Blinstrub's there.

"Bop," the quote continues, "is the systematic arrangement of the different pieces in a combo. Each musician has to adhere to the music in front of him, thus killing the actual beat found in other forms of American music such as jazz and rock and roll."

Arrangements . . . that's why Bird and Diz and Thelonious and Miles never made it.

Children age rapidly these days. *Down Beat's* Don Gold knows.

Recently, when Don's wife instructed their three-year-old daughter with the words, "Have you never heard silence is golden?" the young one replied, "I don't have that record."

Pianist-trombonist Dave Remington sent in the following clipping from an issue of the *New York Times*. He suggested we head it "Diggs Digs Bop."

**"PHILADELPHIA, Jan. 18—**In Immanuel Lutheran church here this afternoon, Miss Ann Florence Bopp, daughter of Mr. and Mrs. Charles Robert Bopp, was married to Marshall Ramsey Diggs Jr. of Denver, son of Mr. and Mrs. Diggs of Washington."

My congratulations, belated but sincere, to a very hip couple.

By Bill Russo

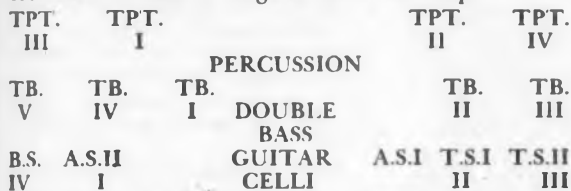
■ About six months ago, I began to think about forming a jazz orchestra. I wanted a group that would have a connection with the basic idiom of jazz, yet which would not be tied down to the sole use of jazz material. In addition, I didn't want to worry about the dancer; I had in mind a group which would function purely on a listening basis.

The most important stimulus to my thinking has been Mort Sahl, a thinker. Also, from among my former students and artist-students, I was able to draw three or four writers of great fertility, vigor, and imagination: Gerry Mulvihill, Bill Mathieu, Sture Swenson, and Fred Karlin. These five persons and I, after much thinking, actual planning, and preliminary work, evolved some basic ideas.

We felt that the instrumentation of the large jazz orchestra has validity and that its resources had just begun to be tapped. However, the standard instrumentation by itself permitted not enough variation or delicacy. We came up with the following instrumentation:

Four trumpets, four tenor trombones (each doubling on valve trombone), bass trombone, two alto saxophones, two tenor saxophones, baritone saxophone (the first alto saxophone doubling on clarinet, the second alto saxophone doubling on flute, and the baritone saxophone doubling on oboe), guitar, double bass, percussion, and four cellos.

Before describing the reason for each section, it would be best to describe the physical setup of the orchestra. I think a diagram form will help:



As the diagram indicates, the winds and the cellos are split down the middle by the "rhythm section" instruments. The instruments to the left of the rhythm section form the "A" choir; the instruments to the right, the "B" choir.

There are two main reasons for this division. First, it affords each player maximum contact with the pulse of the orchestra, i.e. percussion, double bass, and guitar. Second, it creates two additional sections to the orchestra—beyond the usual division of trumpets, trombones, etc.

The possibilities for proposal and response between the A and B choirs are much greater and much more subtle than the conventionally sectional divisions offer.

Four trumpets were chosen because this number permits equal division along choir lines and because fewer than four would not sufficiently bridge the gap between trumpets and trombones for occasionally high brass passages and because continual shrieking brass writing, requiring more trumpets, was not envisioned.

We chose five trombones because we felt that the beauties of this section required just this number. The valve trombones are an attempt to give to all the wind instruments in the jazz orchestra a keyed articulation—to avoid the sluggishness of the slide trombone in fast-moving ensembles.

The saxophones are the backbone of a jazz orchestra. They correspond roughly to the strings of a symphony orchestra. They can play more consistently

# Bill Russo Plans An Orchestra

than the other wind instruments, and their continued use is less offensive than is that of brass instruments.

Though the sound of four saxophones is usually quite adequate, gaining in gracefulness what it loses in power, the use of a saxophone soloist leaves only three saxophones. This is not good. Furthermore, the large number of brass in an orchestra like this must be balanced by as many other instruments as possible. The three woodwind doubles among the saxophones were added for the occasional color which they can provide.

The problem of the rhythm section was great.

All of us were revolted by the loud and never-ending clang of the 4/4 rhythm section. On the other hand, some elements of the rhythm section appealed to us very much. We tried to use the best elements, regardless of tradition. Consequently, the sticks were very infrequently required on percussion parts. The indiscriminate use of the hi-hat was eliminated. The 4/4 bass drum was almost never used.

In fact, almost everything the drummer, bassist, and guitarist is required to do is written. We wanted to bring out the strength and beauty of the bass line.

We kept the volume of the drums down, and we used the guitar in a complete and usually chordal manner, rarely for 4/4. In general, quite often the rhythm section was absorbed by the orchestra and asked to perform functions other than time-beating.

Ideally, 20 or 30 string instruments would be a delightful complement to the instruments listed above. This is an obvious impracticality, however. What combination of four or five string instruments would combine with the jazz orchestra? The sound of a string quartet is subtle and delicate and moving. But the balance between a string quartet and the large numbers of wind instruments involved would never make sense. The string quartet would add nothing to the ensembles and would sound thin in comparison to almost any adjacent combination of the other instruments.

Four cellos have most of the advantages which the string quartet would lack. The cello has the greatest power of any string instrument. Cellos by themselves combine naturally into a section. The sound of the cello is more closely related to jazz than that of the other strings, double bass excluded.

With the four cellos, then, we have instruments capable of moving with more agility than any of the usual jazz orchestra instruments and having a satisfactory degree of relatedness to our idiom.

# Les Brown

## The 'Band Of Renown' Leader Discusses The Road, The Rock, And The Returns

By John Tynan

■ "Road work is an entirely different business today," says bandleader Les Brown. "I'm making as much money as ever on the road, but the locations played are far removed from the old days.

"Except for the summer months, when the park and lake ballrooms open, we work primarily colleges, concerts, and private affairs at country clubs. During the winter months, we depend on the good weekend college dates to make up for the high expenses of transporting the band; otherwise, it wouldn't be worth our while to undertake a road trip."

Having returned from his first tour of 1958—an annual three-weeker during February—the 46-year-old Brown explained the present table of organization for tours throughout the year.

"We now have things set up for about four tours a year between Bob Hope television shows," he said. "Our February trip is timed to hit the colleges just after midyear exams. The second tour gets under way just after Easter, lasting about 30 days. This year we kick off April 10 and finish on the same date a month later. Then, our summer tour—usually in July and August—hits the warm weather spots. This summer trip is strictly for ballrooms, of course. Comes November, and we make the final tour of the year, the concert, country club route."

Brown's picture of the present dance band scene seems a curious mixture of frustration and optimism. He's a bit disheartened by the fact that "... there haven't been any new ballrooms built since the war."

Yet, he says, the big established spots, such as the Val Air in Des Moines, Iowa, have been doing well "... because they're run right." He also names ballrooms that are keeping bandstands above water in Sioux Falls, St. Paul, and Minneapolis. But he bemoans the lack of real name bands to play them.

He takes a dim view indeed of those big bands bearing the names of deceased leaders.

"These bands aren't working out,



for the most part," he states, "because they're selling ghosts. Just look at the picture: There's still a 'Jimmy Dorsey' band, but it's led by a trumpet player; there's a 'Glenn Miller' band fronted by a drummer. Why they've even got a Benny Goodman band on the road (with a trombonist leading), and Goodman isn't even dead yet!

"My opinion of this situation is that people come to hear these bands and say, 'This is ersatz.' It'd be much better to have 'em billed as 'Ray McKinley and his orchestra,' or 'Lee Castle and his orchestra,' and hear 'em play some new, individual sounds instead of following a tired, conservative pattern."

No one can accuse Brown of tired conservatism. On records he chose to follow up his *Composers' Holiday* album for Capitol with an LP of concert music. At dances, Brown steadfastly refuses to play rock 'n' roll numbers, informing the audiences in advance what to expect from his band.

"As a general rule," Les outlines, "I tell them, 'We're still a swing band; we don't play rock 'n' roll.' But, actually, you'd be surprised—we don't get five requests for rock 'n' roll in a year."

The band seems to register more solidly with an older crowd, the leader says, "... because they grew up with us; they're used to us and like us. Of course, it's really diffi-

cult to judge the impression we make on a young crowd because many states, including California, have laws prohibiting those under 18 from entering a ballroom."

Brown appears quite enthusiastic about the possibility of fostering a growing popularity for dance clubs throughout the country. He sees such organizations leading to "... a lot of work for dance bands" but adds that there are only a couple already in existence.

"The Century club in Lexington, Ky., is a good example of what I mean," he explains. "They charge a yearly fee of \$35 a person and quickly got together 100 couples. Members are billed once a year, and the club is very strict about paying promptly. If a member hasn't paid up within a month, out he goes. All dances are formal and they get an attendance of 400 persons at most, counting guests. Essentially, these are private dances with a name band."

As for Dance Orchestra Leaders of America, of which the leader was a founder and prime mover, he says ruefully, "I hate to talk about it. Let's just say it died of disinterest. When you call a general meeting in New York and only four leaders show up, what you gonna do?"

"When we asked the leaders for money, it suddenly seemed there just wasn't any money around. Tommy (Dorsey) and myself put up some money, but, of course, it wasn't enough. There was too much talk and nothing to back it up in the end. So DOLA died."

As one of the veteran bands, one in which there hasn't been a turnover of personnel in years, Brown's has established a special place for itself. Although he invariably finds it tough maintaining a top musical organization—much less in keeping it working—Brown's faith in the future of his profession is large indeed.

"Even though we lay our eggs now and then," he says, "if all the bands did as well as we, the business would be fairly healthy. This business runs in a cycle. It'll swing right back again to the bands—sooner or later."



# A Guide For Strolling Players

By Ted Heath



■ I am very glad for this opportunity to write in *Down Beat* for I feel that there are many points on the American-British band exchanges that need clearing up.

My band has participated in three of these exchanges.

There have been, of course, several other exchanges, but in almost every exchange there have been unhappy situations for both American and British musicians taking part in them.

I have written several articles for the British musical press telling British musicians what to expect in the way of American working conditions, and I think these few words will help American musicians understand British conditions.

Let's start off with hotels. American hotels are generally cheaper and better than British hotels. The cost of a room and bath in the States will be not less than double in Britain. You can get a cheaper hotel in Britain, but you won't have a private bath or a shower and definitely no radio or television in your room.

You cannot get laundry done overnight in Britain. It usually takes four days. You cannot get food 24 hours a day except in London. Outside of London and on the road, you won't get breakfast after 9:30 a.m., and lunch is only obtainable between noon and 2 p.m. And you'll have to wait until at least 6:30 p.m. until you can get dinner. You'll have the greatest difficulty getting even a sandwich after 9:30 p.m., and drinks are not obtainable after 10:30 p.m.

You'll probably have to play two concerts each night, seven days a week, each of approximately two hours' duration. The reason for this

is that the auditoriums are much smaller than those in America, and the top price seat is usually cheaper than in the United States, which means it isn't possible to meet the travel costs and wages unless you play two shows nightly.

The journeys between cities are much shorter than in the U.S.A., averaging 50 to 75 miles, but 75 miles can take three hours because of the narrow roads. You won't have all-night bus trips.

Almost everybody in Britain lives within about 25 miles of a large city. That means the audiences are more used to having sophisticated entertainment than in the country areas of America, and there probably is a greater countrywide appreciation of good jazz and dance music than there is in the States.

The general standard of musicianship in Britain is on a par with that in America, but we've never had outstanding players, like Tommy Dorsey, Jack Teagarden, Charlie Parker, Dizzy Gillespie, Coleman Hawkins, Art Tatum.

The British audiences are used to shows starting on time and are inclined to get very impatient at late starts. They will write letters to newspapers complaining of such things. The British always will give an American band a great reception but will be extremely critical if a band doesn't live up to its recorded reputation. If an American band leader takes an inferior band to Britain, he will not be asked to return.

Has the exchange of bands stimulated band business in Britain?

I do not think so, but it's still a bit early to say, for we still are suffering from a hangover of rock 'n' roll and skiffle.

On the other hand, many British bandleaders have complained about damaged boxoffice receipts when playing near a visiting American band. That, of course, is inevitable, especially when the American band is making its first-ever appearance. However, generally, I think it has been a worthwhile experiment and that the exchanges should continue. But I would advise promoters to space the visits to prevent the novelty from wearing off.

Dancing is still big business in Britain. Practically every town in Britain has at least one large dance hall employing house bands ranging from four pieces to 16 pieces. This means regular employment for several thousand musicians, but the pay is not particularly good, ranging from the equivalent of about \$8.50 a week in provincial halls to about twice that for top men in the London halls. The working hours are approximately 8 p.m. to 11:30 p.m.

In the freelance field there is plenty of work for the capable player. There are commercial television networks in London, Manchester, Birmingham, and Glasgow, and the British Broadcasting Corp. covers the whole country. They all employ a lot of musicians, although fees are lower than in America.

The BBC transmits live radio shows on two networks for approximately 17 hours a day. There is a lot of phonograph and film recording work for the best musicians. Small jazz clubs flourish all over the country with the emphasis on Dixieland.

Nobody makes a fortune in British music, but on the other hand every capable musician can make a fair living.



# Dan Terry

## You Can't Launch A Band

### Without Plans, Luck, And Guts

By Dom Cerulli

■ What does it take to launch a band today?

"Guts. And a combination of many things, with a lot of luck, too."

Dan Terry, who is launching an exciting new band, speaks from the experience of recent months of hard work.

"You've got to have records, and a record company behind the band. You need a manager, a public relations firm, a lot of planning, and strong co-ordination.

"Most of all, there has to be a plan. There has to be a reason."

The 33-year-old trumpet-playing bandleader says his reason is *Hi-Fi Sound*, a tag which he and chief arranger Gene Roland have pinned on the band's distinctive book.

Just what makes up the *Hi-Fi Sound* is something Terry and Roland are sitting on right now. But Terry describes it loosely as, "a different voicing of the sax section, the new sound we get with our new mutes, certain instruments doubling certain parts . . ."

Roland adds, "It's a fat ensemble sound that doesn't get too loud, but still has a lot of power."

The new mutes Terry speaks of can be purchased by any trumpet man with five cents and a Coca-Cola machine available. Roland, who needed a soft muted sound, was fooling around with various objects and hit on the sound achieved by insert-

ing a Coke bottle into the bell of the trumpet. The sound is somewhat metallic, and quite brassy.

A tune, called appropriately, *Coca-Cola Rock*, was put in the book, and now the soft drink company is interested in the development of the band, Terry said.

But the main load is being carried by the leader. Terry estimates he has pumped some \$9,000 into the band to date, including rehearsals, cutting several demonstration records of *Hi-Fi Sound*, paying for arrangements, and bringing the band into the Arcadia ballroom for a triumphant debut in mid-February.

The elements of the old Dan Terry book, written largely by Roland, Marty Paich, Ernie Wilkins, Bill Holman, Wayne Dunstan, Al Cohn, and Marion Evans have been retained. The new band's book is largely Roland's, with some work being sought by trombonist Jimmy Knepper, Wilkins, and Paich.

"We never should have gone kicked off that other band in the jazz direction," Terry says. "There just weren't enough places to play. This band is on the college line, for dancing, with a melody that the dancers can hum."

The band will not be built around its leader as a soloist, Terry declares. "That era is gone. I'll play a good deal of the time, but we're building around a fat ensemble of sound. And if we have people in the chairs who can make it solo, they'll have plenty of room to blow.

"I think kids are looking for a good, solid ensemble sound, and a beat. A band like this one can bring the beat into the ballroom."

The sax section, Terry says, is just about set, with Dick Meldonian and Frank Vivino, altos; Jim Rider and Fredly Greenwell, tenors; and Gene Allen, baritone. John Frosk is in the lead trumpet chair, with Knepper and Willie Dennis apparently set for trombone chairs, Terry adds. Don McLean on drums and Sam Herman, guitar, seem set. Full personnel will include four trumpets, five reeds, four trombones, including a bass trombone, and four rhythm.

Statuesque, blonde Gwin Grey is set as female vocalist, with Gene Williams as male singer, Terry says. Williams, noted for his big band work with Gene Krupa and others, is, according to Terry, "a great singer, and one who has never done near the capacity of his performance."

The *Hi-Fi Sound* band is a product of the thinking of both Terry and Roland, the latter among the most competent of today's composers and arrangers, but also one of the most neglected. At 36, Roland has a history of writing or playing with such bands as Stan Kenton, Lionel Hampton, Cab Calloway, Charlie Barnet, Sam Donahue, Claude Thornhill, Artie Shaw, Harry James and Woody Herman. In Woody's new Verve LP, *Woody Herman '58*, most of the material is Roland's.

A native of Dallas, Texas, Gene is a product of North Texas State teacher's college.

Terry, a native of Kingston, Pa., studied at the conservatory of the College of the Pacific, and worked in the bands of Larry Clinton, Muggsy Spanier, and Sonny Dunham.

The first Terry band was born while Dan was at college. The new one has been growing in his mind since then.

"I believe we can get the kids to dance," he says. "And get them to know what bands are about. The ballroom operators have to be convinced to try new bands. The agencies have to get out and push. The leaders will work. They want as many people as possible to hear their music."

For that reason, Terry re-recorded his band himself and is bringing his music to the record companies. "I got so tired of hearing A&R men tell me the public isn't interested in bands.

"Certain bands are selling lots of albums. Rock and roll is an entirely different thing than bands. It's a different groove. There's room for both."

Terry should start finding out whether this is true in early spring, when he takes his band on the road.

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## Playing Standards Is The Key To Eddie Bergman's Success

# Society Leader Plays To Please

By John Tynan

■ One of the few remaining flourishing fields for dance bands is in hotel, or society, work. Year in, year out, the bigger hotels in the nation's major cities have maintained orchestras that for the most part, function as house bands, playing for dinner dancing and accompanying the ever-changing parade of supper shows.

In this area, one well qualified to speak on the subject is Eddie Bergman, who has been leading the present house band at Los Angeles' Statler Hotel for the last two years and for three years prior to this was music director at the Coconut Grove.

Bergman, tall, neatly moustached, and sparsely built, cuts an elegant figure in his work clothes—an immaculate dress suit. He obviously thoroughly enjoys his work and readily voices some definite ideas bearing on his music niche.

"It's always been my contention," says Bergman with quiet authority, "that you can play society music and make it good. You see, it's been given a bad name, probably by those who've come to associate it with ricky-tick. So, people have come to believe that it's got to be tacky. My simple contention is that it doesn't have to be

"Let me try to illustrate a bit by explaining that the way we play ballads—my own band, I mean—isn't a bit different from the style Benny Goodman initiated over 20 years ago.

"When we play a ballad, we play it with a beat so people can dance to it. This is nothing more than Goodman did. Some tend to forget that part of the Goodman approach, they remember just the *Sing, Sing Sing* type of thing. So it is with our playing. The main purpose of society music is to make it danceable."

But, as Bergman makes clear, this isn't as easy as it may sound. Basically, it involves a group of musicians whose competency must include the

ability to adapt to almost any type of dance music.

"It's a leader's duty to analyze the audience," states Bergman. "He must be capable of detecting what any particular group of dancers may want. I can usually tell merely by looking at the crowd on the dance floor and call the numbers accordingly.

"Many leaders call out a set in advance and the band plays the numbers in a line. Now I don't think that's the way to approach playing a set. First must come the leader's analysis of the dancers—then, and only then, can he decide what to play.

"As a general rule, 90 per cent of the tunes we play are standards. These well-known songs seem to appeal most to our dancers. Luckily, I've kept a good library from the old days, and the band is equipped to play almost any tune that may be requested. Of course, we pick up any good, new tunes as well."

He smiled regretfully, adding, "Believe me, they're few and far between. When we do pick a new song to add to the book, more than likely it'll be a show tune from one of the successful Broadway musicals."

Once in a while, when he gets a frisky group of dancers on the floor, Bergman will call one of the few Heinie Beau Dixieland arrangements he's accumulated over the years. "It makes for a good change of pace," he says, "and gives the boys a chance to blow off some steam, too."

Testimony to Bergman's success in hotel work is his hand-picked choice of sidemen.

In the brass section there's Robbie Robinson, late of the Harry James band; Irving Goodman, brother of Benny and one of the early members of the BG band of the 1930s, and Ralph Harden, the lead trumpet man, an alumnus of many top name bands. A rhythm section man who made a name for himself in the

Benny Goodman band is Artie Bernstein, Bergman's bassist. The clarinet-tenor player is Bill Hitz, whose recent Decca big band album, *Music for This Swingin' Age*, (DL 8992), rated a four-star review in this magazine.

"One of the prime requisites in holding down your job as a hotel bandleader," says Bergman dryly, "is that you must be capable of leading the band through any show that comes along. Naturally, this requires a knowledge of conducting and a sense of timing that no number of rehearsals will give you.

He adds, "with some pride," that the acts that come into the Terrace room "know that they're coming to work a room with a band that can cut a good show for them."

Reflecting on his earlier days in the band business, Bergman chuckles, "Oddly enough, being a fiddle player. I was usually thrown into the good bands in the old days. Ben Pollack, Isham Jones, Whiteman, Bob Crosby were some of 'em. Matter of fact, did you know that I was one of the original corporation members of the Crosby band? As I recall, the others were Gil Rodin, Nappy Lamare, Ray Bauduc, Eddie Miller, Yank Lawson, and, of course, Bob.

"We started out, when the Ben Pollack band broke up, with two violins in the Crosby band. Pretty soon, though, we let one go. That left me. . . . Actually, I served a most useful purpose. Y'see, bands invariably played loudly in those days—especially ours. So every now and then I'd get up and play a couple of soft tunes on the violin. This kept the hotel managers happy and, incidentally, saved our jobs on more than one occasion."

If plans materialize, the Bergman Statler orchestra soon may be available on records as part of an international series of albums showcasing the styles of bands in the Hilton hotel chain.

## Danceable Music With A Beat Brings Crowds



## Trumpeter Bob Higgins Finds Horn Of Plenty

By John Tynan

To look at successful businessman Robert I. Higgins the farthest thought from one's mind is to visualize him in the trumpet section of Les Brown's band. As partner in the prominent California brokerage firm of Daniel Reeves & Co., and treasurer of thriving Magna Electronics company, Bob Higgins is the prototype of the dynamic young executive. Yet, a scant six years ago Higgins was just another sideman with Brown. His change in profession, and fortune, may not be the typical story of a dance musician, but it may indicate a direction for musicians similarly inclined to the world of business and finance.

Higgins, who became a professional musician at 16, worked in the trumpet sections of the bands of Horace Heidt, Al Donahue, Milt Britton, and Bobby Sherwood before joining the Brown band in 1944. A writer, too, his recorded compositions with Brown on Columbia include *Lovers' Leap*, *High On A Windy Trumpet*, *Jumpy Stumpy*, *Floatin' and Coastin' Along*. Why then did he choose to abandon music in favor of a "square" career?

"It all began, I suppose, when the boys in the band expressed interest in an investment program during a road trip in 1951," says Higgins. "Probably I was considered a natural to handle the business end of what we called the 'Renown Club,' because I'd always handled the finances of bands I'd worked with. Marty Berman brought up the idea of an investment club and I inherited the technicalities.

"After several months we had accumulated \$3,000 and the guys appointed me the head of a committee to investigate ways of investing this money. In the process I met Joseph A. Field, Jr., a partner of Daniel

Reeves & Co., where we finally invested our money in mutual funds. Then, when time came for the band to go on the road again in 1952, I approached Joe for a job with the company and was hired."

For Higgins, that was the beginning of a new career. Naturally, his success is no mere lucky stroke. His basic aptitude for finance and his keep interest in the subject over the years were vital components in establishing himself in a field as far removed from music as ice cream cones are from bulldozers.

"When it came to looking for a career outside the music business," explains Higgins, "I wasn't specifically looking to finance. Matter of fact, I thought seriously about the administrative end of the record business. I spoke with Jim Conkling about this when he was president of Columbia and he discouraged me. So did Sonny Burke at Decca. They told me to stick with the creative end of the record business and I was prepared to until the 'Renown Club' started and I met Joe Field."

In 1948 Higgins was enrolled at the University of Southern California, majoring in commerce. Despite the fact that he was traveling with the Brown band, he stuck to his studies for four years and, in his final year at U.S.C., was elected into the highest honorary fraternities—incloding Beta Gamma Sigma, national honorary frat for Commerce—in the fields of accounting and the school of commerce.

When Higgins was embarking on his new career, Les Brown readily went to bat for his sideman of eight years standing. Commenting on Higgins' tenacity as a student, Brown recalls, "I remember seeing him sitting under a kerosene lamp studying law in a tent outside of Pyongyang, North Korea, when we were over there entertaining with Bob Hope in 1950."

Since 1952, Higgins has functioned as financial advisor to a great many musicians. His most notable achievement in this area was the organization of an investment club for the members of Lawrence Welk's band. Called "The Champagne Club," it still flourishes under the presidency

of accordionist Myron Floren.

As his personal affairs flourished in this new field of finance, so also did those of his company. When he had been with Daniel Reeves for three years Higgins talked the firm into opening an office in the San Fernando Valley which has proved to be very successful. In July of last year, he was accepted by the concern as a part owner. Since then he has been put in charge of a branch office in Beverly Hills.

As treasurer and member of the board of directors of Magna Electronics company, Higgins still manages to keep his fingers in the music business.

"I began my association with Magna primarily because of a social relationship. As makers of amplifiers and electronically fitted instruments, it was natural for Magna that they should see in me a good chance to expose their products to musicians. When I did that, the Magna product sold itself. And if that sounds like a plug," he grinned, "you're quite right—it is."

Because of his background in music and his experience in broadening his interests outside it, Higgins expresses some very definite ideas on the subject.

"Most good musicians recognize that the music business is ideal for younger men," he opines, "but few make preparation to get out of it and into something else. Since it's a well established fact that the music business is in a trend of concentration of the high-paid jobs among a relatively few men in two or three key cities in the United States, it becomes quite apparent—to me anyway—that intelligent young musicians should be qualified to step into other professions. Let's face it, the odds are high against staying at the top in the music business during one's entire productive life and, for musicians with formal training in finance, the securities business offers wonderful opportunities."

For nearly six years Bob Higgins says he hasn't blown a note on his horn. It's a good bet that by this time his embouchure is shot. But with what he's got going, who needs chops?



By Don Gold

■ Lee Castle and the Dorsey approach to music have been linked for more than 20 years.

The 43-year-old trumpeter, now heading the Dorsey Brothers orchestra, joined Tommy Dorsey's band in 1937, after stints with the bands of Joe Haymes and Artie Shaw. But Castle's association with the Dorseys went beyond this initial introduction to Tommy.

In 1938, Castle studied music with the Dorseys' father, on a farm in Pennsylvania. The mother of the Dorsey clan came to view Castle as a third son. In time, Castle found himself working for Tommy and Jimmy Dorsey, for a period alternating between the two bands.

In addition, he worked with the bands of Glenn Miller, Red Norvo, Dick Stabile, Jack Teagarden, Will Bradley, and Benny Goodman. At various times during the 1940s he fronted his own band.

But somehow he never strayed far from the Dorsey-dominated scene.

In 1953, he joined the Dorsey Brothers band as featured trumpeter and music director. Then Tommy Dorsey died.

"When Tommy died, Jimmy was no good," Castle recalls. "He was shot, heartbroken. He said to me, 'Lee, it's all yours from here on in.' He told me, 'I'll be with my brother in six months.' He used to cry every night. I never knew he had cancer, but finally he asked me to take over the band. We were at the Statler in New York."

Castle found himself as leader of the Dorsey band. A good deal of the initial inspiration he received came from the Dorseys' mother.

"Through it all, she's been a great inspiration," Castle says. "She's 84 now, yet wants to do some one-nighters with us. She's done them with Jimmy and Tommy and wants to do some with the band now. 'Save a front seat for me,' she tells me."

Additional encouragement comes from Jimmy Dorsey's daughter, Julie, who now owns the band.

But the basic and continuing support comes from audiences throughout the country. It is this support that makes Castle feel that there is life in the dance band business.

"I really think, from what I'm seeing on one-nighters, that things are going well," Castle says. "We aren't

## Castle, Covington Lead

# Two Dorsey Back

having any trouble. We play to plenty of people. Of course, the name Dorsey helps bring them in, but the enthusiasm is there as it was in the past.

"I don't think the dance band business is collapsing. We work hard; we play seven or eight numbers a set. We see to it that the dancers dance. And the people stay until the very end of the evening.

"I say there's nothing wrong with the business that a half-dozen good bands can't cure. I aim for a dancing audience, not a concert audience. I know that it costs a fortune to maintain a band today, but when you play something good—for teenagers, too — they'll let you know.

"If you don't distort attractive melodies, they'll dig it. The beat is important, too. Listen to Basie for that. The kids want to hear that beat today. Louis Armstrong has it. Charlie Parker did, too. It's important."

According to Castle, the future of the dance band business is in the hands of the name band leaders. He elaborated:

"If the name leaders, like Goodman and James, get serious about it, they can make it again, by bringing music to the kids. These guys should get out on the road. You've got to get a decent band and work with it. My cutoff is a down beat into the next tune. Get some good bands out, and let the kids know what's happening."

In July, 1957, the band played at a ballroom in Iowa owned by one of the nation's leading ballroom operators, Tom Archer. After the band appeared, Archer wrote a letter to Music Corp. of America, which books the Dorsey band. A few excerpts from that letter indicate the impact of the band:

"I had the opportunity to hear the Jimmy Dorsey orchestra on Saturday evening at my Val Air ballroom in Des Moines, and I can truthfully say that this is one of the finest dance bands I have heard in years. The entire organization worked . . . keeping people on the dance floor all evening, and very few of our customers left the ballroom before the last dance was over. It has been many years since I have seen a band receive such a wonderful and enthusiastic reception.

"I certainly believe that if the dance business had more orchestras of this caliber, the major problems for ballroom operators would be solved and everyone would enjoy times as we did during the lush days."

When a leading ballroom operator states such feelings, you know the band did good business for him.

And that's precisely why Castle is confident of a future in the dance band business. He hopes to supplement the band's road appearances with a regular series of LPs on Fraternity, emphasizing the standards in the band's book. And, with the band's manager, Tino Barzie, Castle is promoting the band wherever he goes.

It is this diligent support of dance music that has paid off for the band to date.

As Castle says, "I'm not crying. We're doing great."

# Dorsey Orchestras Back on the Road

By Warren Covington

■ Since writing the article for *Down Beat's* annual dance band issue last year, telling why I left the studios to lead the Commanders and go on the road, I must say it's been a year packed with activity.

In this year's issue, the question is, "Why leave the Commanders to lead the Tommy Dorsey orchestra?"

From a business angle alone, it was a natural transgression. The Commanders' following isn't a fraction of what the Tommy Dorsey following is. It's much easier for the selling of the band, because the name of Tommy Dorsey throughout the country, and I suppose throughout the world, is just magic.

If I had been able to get that needle-in-the-haystack hit record with the Commanders, then everything probably would have been fine, and we really could have been in business.

I don't know about years past, but today the buyers of bands buy only names they know, just as we all buy brand names at a grocery store.

At the present time, we're still looking for a leader for the Commanders. I would like either a trumpet- or trombone-playing leader, who can be a good instrumentalist as well as a good personality with the public. The booking office would like someone with name value to merge the two names and make the selling easier. So we still have much to work out there yet.

About leading the Tommy Dorsey band and playing his book; well, it's a continuous thrill to me because 22 years ago I learned to play and sing by going along with the records of these very same arrangements.

T. D. always has been Mr. Trombone to me, and Frank Sinatra has always been Mr. Voice. So it's been a thrill and an honor to be the one picked for the job. The band is owned by Mrs. Jane Dorsey, the estate of Tommy, and his children. It's my job to run it for them and to the best of my abilities present the name of Tommy Dorsey properly.

The book is just marvelous.

Tommy has it geared for any type of engagement. Just before he died, he had Ernie Wilkins write many originals for the band, and these are just—to use the right phrase—the end. They are in the Basie vein and fun to do.

The ones he was known by have been kept up to date. I was surprised to see he has many different arrangements of the same tunes. For instance, *Marie*, which is the most requested one, has all the ingredients of the original but in recent years has the four trumpets playing Bunny Berigan's original solo in harmony. It's very exciting this way.

It's also quite a thrill to see the original manuscripts, with the notations, Frank, Jo, Jack, Connie; on the trumpet parts, Bunny, Pee Wee, Charlie, and on the drum parts, Louie, Buddy . . . I guess I'm just as sentimental as our customers are.



In fact, my wife and I realized our love one night watching Tommy at the Sunnybrook ballroom in Pottstown, Pa., which is just outside of Philly, our home then. Ray Hartenstein, owner of the ballroom, enjoyed that story very much when we told him about it while playing there with the Commanders.

And he always brings my wife onto the stand and tells the story every time we play there. I know he'll enjoy it when we play there for the first time with the T.D. band.

Unfortunately, I never knew Tommy very well personally. Our paths rarely crossed, and when they did, I was rather in awe of him so was never able to get very friendly.

The opportunity to lead his band now affords me the chance to meet many thousands of people every week and to play and sing a wonderful book with a wonderful band.

It also helps keep the name of T.D. alive, which should make all his fans, including me, happy.

The band's personnel, in addition to trombonist-leader Covington, who also sings, is Bob Tillotson, Ray Davis, Dick Forrest, Phil Marack, trumpets; Nick Cavas, Bill Dengler, Dave Ecker, trombones; Joe Lopes, Rolf Kuhn, Bill Perry, Joe Rockisano, Marvin Holladay, saxes; Jack Six, bass; Hal Turner, piano; Stewie Joseph, drums, and Pat Carson, vocals.

## Who's Who

Since the death of Tommy and Jimmy Dorsey, the Dorsey Brothers orchestra has split into two existing bands: The Tommy Dorsey orchestra under direction of Warren Covington; and the Dorsey Brothers orchestra conducted by Lee Castle.

The Covington-led band has all of Tommy's book, property of his estate and that of his widow and children. The Castle-led band has Jimmy's book, and much of the Dorsey brothers' material used when the brothers were co-leaders.

# Advice To High School Dance Bands



## Buddy DeFranco's Seven Hints For Bands

■ In the Woody Herman *Cross Section* appearing in this issue, Herman terms Buddy DeFranco "the most fluent clarinetist we have."

For years, DeFranco has been winning jazz polls as one of the outstanding instrumentalists in jazz. In recent years, he has wholeheartedly entered into the instrument clinic field, touring the country conducting clinics for student musicians and music education groups.

The high school dance band has been a matter of concern for DeFranco. His work as a clinician has led him to several basic conclusions regarding the improvement of the high school dance band. The suggestions that follow are DeFranco's:

1. Choose proper material, that is, simple yet swinging and full-sounding arrangements of good musical pieces, either original or standard songs.

2. Choose the proper tempo. Each selection, progressive or standard,

has its own tempo, contingent upon how it is arranged. Spend extra time considering the proper tempo for each selection.

3. Rehearse each section individually to get the proper blend and improve intonation, time, and swing. Saxes, woodwinds, brass should be rehearsed without the rhythm section to develop good meter, time, and swing. No section or individual soloist should have to rely on the rhythm section to swing or keep good time.

4. Work consistently on the sound—the total ensemble sound of the band. Each player must be able to hear every other musician at all times. The tendency to overblow is ever-present in bands in an attempt to swing or display power. Sections playing background for soloists, often forget they are to provide a background and instead overblow and cause a soloist to force or overblow.

5. Intonation, time, and individ-

ual tone quality are musts. They presuppose any successful dance band.

6. Discretion or taste. Too many bands and soloists try to do too much. Playing an ad lib solo is sometimes mistakenly used by the soloist to cram as much as possible into a short space. Too many bands try to play not only "over their heads" but try also to get as many things going on in one arrangement as is humanly possible.

7. Finally, a word on general concepts and attitudes of the individuals who comprise a dance band: I believe the world traveler is the wiser and has developed a broader outlook. Likewise, the musician who will keep an open mind and who honestly makes an attempt to understand all forms of music, in time, will become the wiser and will develop his own playing—and understand it in relation to the rest of the musical world.



# Woody Herman

*'Ella Is A Jazz Singer,  
Doris Day Is Not.'*

By Don Gold

Few bands in the history of jazz can boast a string of creative arrangers and instrumentalists comparable to that which has made the Woody Herman herds rich in vitality and accomplishment for 15 years.

Herman, 44, has not at any time attempted to achieve recognition as a jazz soloist (see his comment on jazz singing below), but he has been unrelenting in his efforts to present a band that rarely compromised in its explorations of contemporary jazz.

His own career began at the age of 6, when he sang and danced in Milwaukee, Wis., theaters. He began studying the saxophone at 9 and joined his first band during his high school days. During the early '30s, he worked with the bands of Harry Sosnik, Gus Arnheim, and Isham Jones. During the late '30s, he fronted his own band, producing, among other things, the best-selling record of *Woodchopper's Ball*.

The modernization process began in the early '40s and has continued to the present time. The list of musicians and arrangers who have worked with the band reads like an honor roll of modern jazzmen; it includes Bill Harris, Dave Tough, Stan Getz, Red Mitchell, Milt Jackson, Zoot Sims, Al Cohn, Jimmy Guiffre, and Don Lamond, to mention a few. Woody's current band is one of the most exciting he has had, although most of the faces are young ones.

In this *Cross Section*, Woody volunteered his comments on the subjects that follow:

**POPULAR MECHANICS MAGAZINE:** "I find it very dull. They don't show enough sports cars for me."

**ANITA EKBERG:** "She's a large one. To call her 'lush' would be an understatement."

**LEADER-BAND MEMBER RELATIONS:** "You become a father-confessor, a tax consultant and sometimes even a friend."

**BILL HOLMAN:** "He's a great talent. I think he's a fine writer, but he hasn't completely found the niche he needs for complete gratification."

**DANNY KAYE:** "I'm sorry to say I haven't seen enough of him. I'm aware of his fantastic talent, and I feel I've lost something by not hanging out with him. He should be pretty good as Red Nichols in the film story. However, I don't think it's too hard to be Red Nichols anyway."

**BUDDY DEFRANCO:** "I think he's the most fluent clarinetist we have. What he can offer jazz is pretty much up to him. His defeat has been of his own making."

**HARRY JAMES:** "A very warm guy and still a crazy trumpet player. Plenty of the youngsters should listen to him—No Mistakes James."

**FOUR BROTHERS:** "I like it. I can tell quickly by using it as a test on saxophonists to see if they really dig the changes or not."



**SID CAESAR:** "One of the funniest guys alive. He was a pretty good saxophone player years ago, too. I remember one night when he, Tony Martin, and myself sat in at a club in Chicago. He blew us off the stand."

**GRILLED CHEESE SANDWICHES:** "The most."

**THE STATUE OF LIBERTY:** "I've never been very close to it. I've never been able to afford the luxury of seeing it by ship."

**KID ORY:** "The dress designer? You know . . . I really never heard him play."

**AFTER DINNER LIQUEUR:** "I'm not fond of after-dinner drinks. Before dinner, yes."

**JAZZ SINGING:** "Ella is a jazz singer. Doris Day is not. It's the same as being a jazz player. I don't think I am or ever was a jazz player. A good jazz singer is a good jazz musician, in one way or another. It doesn't mean you have to attend Juilliard. You can listen to Ella's earliest sides and know she listened to jazz. She has remained fresher than the times, something I've tried to make my bands do through the years."

**BROILED LOBSTER:** "I like it, just plain. Preferably in New England, because it's part of the scene."

**CLASSICAL MUSIC:** "I really enjoy most the contemporary composers. It's easier for me to understand. One of the guys whose work I enjoy, who's doing so much for music, is Leonard Bernstein. It's wonderful how he's reaching the children."

**PALM SPRINGS:** "A desert Miami Beach."

**BALLROOM BOOKINGS:** "There are none. And I don't really know why. The whole entertainment business is down to a few places where you can work. The successful ballrooms have to go into the catering business."

**APRICOTS:** "In fruit compote they make it."

**GENE ROLAND:** "He's very talented, but he doesn't have too much originality. He's been good for the band because he gave us things to balance our book. His tunes can be played at a concert or dance—something we always lacked."


**APPLE CIDER:** "Not a believer or user. I don't dig it."

**USE OF FRENCH HORNS:** "I've never given it serious thought. John Grass mentioned it, but I never felt we could utilize it. And after Mitch Miller has used it, there's nothing I can do with the horn in my band."

**CHECKERS:** "I'm not much for indoor games. I'm a baseball fan."

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## recommended

### JACKIE CAIN-ROY KRAL

*Free and Easy* (ABC Paramount ABC 207) is another in the series of jazz-influenced LPs by Jackie Cain and Roy Kral. On this LP, the duo is backed by Bill Holman's studio band, which includes such stalwarts as Herbie Mann, Richie Kamuca, Shelly Manne, Frank Rosolino, Charlie Mariano, and Russ Freeman. All arrangements are by Holman and are functionally effective backdrops for the vocals.

The material is impeccably selected and tastefully presented. Included are the title tune, by Bobby Troup and Hank Mancini; *There Will Never Be Another You*; *Angel Eyes*; *It's a Lovely Day Today*; *Dixie*; Bart Howard's *Who Wants to Fall in Love*; *So It's Spring* by Wayne Arnold and Tommy Wolf; *Ooh! That Kiss*; *I'm Glad There Is You*; *Aren't You Glad You're You?* and Sonny Rollins' *Pent Up House*.

This is excellent jazz-based singing, some of it wordless. It is inventive singing, with consistent freshness. Four of the tunes—*Spring*; *Glad There Is You*; *Another You*, and *Angel*—feature vocals by Mrs. Kral; she continues to sing with a splendid technical command and a perceptive approach to lyric content.

This LP should appeal to much of the fringe audience—those who appreciate tasteful pop singing and those who look for jazz in vocal styles. (D.G.)

### VIC DAMONE

*Angela Mia* (Columbia CI 1088) is the most satisfying set of songs I've heard from Damone in recent releases. All the tunes stem from Italian pop songs, and range in age from the comparatively recent *Luna Rossa* and *Anema E Cora* to the long-familiar *O Sole Mio*, *You're Breaking My Heart*, and *Tell Me That You Love Me*. Damone is in fine voice, although his Italian could stand a little brushing up. Glenn Osser arranged and directed. (D.C.)

### EDDIE HEYWOOD

Aptly titled, *The Touch of Eddie Heywood* (RCA-Victor LPM-1466) is a finely wrought set of show tunes, standards, and two originals impeccably played by Heywood, bassist Al Lucas and drummer Bobby Donaldson.

Throughout, the celebrated touch is pre-eminent as the pianist glides through a flowingly pleasant *Summertime*, a lightly swinging *Man I Love and All of You*, and nine others. Heywood's two originals are titled *After Thoughts* and *Sitting on a*

*Moonbeam*, both displaying pleasant, fresh ideas.

Heywood, who has had his share of single hits throughout the years, may not look forward to a best-selling album in this collection. But for those customers who dig a set of very good cocktail piano, played in the distinctive manner of this pianist, *The Touch of Eddie Heywood* is excellent music to sip a martini by. (J.A.T.)

### HERBIE MANN

Flutist Mann is presented by Verve in a varied collection called, *The Magic Flute of Herbie Mann* (MGV-8247), a set aimed at catching some air play. The jazz elements for which Herbie is known are tempered here with some basically sage and tasteful concessions to the pop market. Many of the tunes are swing standards (*Moonlight Serenade*, *St. Louis Blues*, *Let's Dance*, *Oodles of Noodles*, *Tenderly*, *Stardust*, *Frenesi*), and one—*Strike Up The Band*—is a whipping march. Guitarist Laurindo Almeida arranged *Baia*, *Frenesi*, and *Peanut Vendor*. Other companions on the dates were Jimmy Rowles, Mel Lewis, Tony Rizzi, and Howard Roberts. This deserves air play, and should bring Herbie to the pop audience, as well as to the jazz. (D.C.)

### PARIS

Capitol Record's *Capitol of the World* series has produced many excellent glimpses into the music of the world. Included in the latest batch of releases in the series is the appealing *Paris—Its Sounds and People* (Capitol T 10142).

Recorded in Paris on a portable tape recorder by Jacques Dubourg and nar-

rated by Robert Berthe, the LP consists of 41 minutes of Parisian life, all presented in stunning fidelity. Included are explorations of the city's life and sounds on a variety of levels—the *Sacre-Coeur*, a night club, the Seine, an outdoor cafe, the Metro. Notre Dame, the street peddlers, the Eiffel tower, the Louvre, and children at play.

Those who have experienced the vivid beauty of Paris, and those who have dreamed of doing so, will be fascinated by Capitol's brief, but pointed, guided tour. (D.G.)

### LUC PORET

Luc Poret is *A Frenchman in New York* (Riverside RLP 12-818). A dramatic showman, he recreates here a performance at a night club, complete with introductions of himself and the tunes included. Backed by the Jimmy Lyon trio and his own resonant guitar, Poret exploits a batch of tunes encompassing a wide array of inspiration.

Included are the well-known *La Vie en Rose*, the lovely *When the World Was Young*, songs inspired by poems by Lorca and Mauriac, some children's refrains, and a delightful "French calypso", *A Shame and a Scandal*, most sung in vividly enunciated French, with English choruses inserted when needed for lucid interpretation.

Poret projects warmly, with a good deal of charm and wit. The material he interprets is appealing, in more than a "tourist" sense. Much of the charm of France is in evidence in his singing, and those who admire the romantic approach, without echo chambers and booming quartets, will find this tour delightfully entertaining. (D.G.)

### SUE RANEY

Satisfying pop singers may not be a thing of the past. In *When Your Lover Has Gone* (Capitol T 964), Miss Raney, a teenager, makes her recording debut a successful one simply by singing with warmth and good taste. Backed by Nelson Riddle's studio orchestra, she sails smoothly through a dozen tunes, including the title tune, *I Stayed Too Long at the Fair*; *My Ideal*; *It's Easy to Remember*; *Moon Song*; *If You Were There*; *My Silent Love*, and *I Remember You*.

This is a splendid first LP. Miss Raney, off to an impressive start, indicates that all is not lost in the struggle to develop pop singers of quality. (D.G.)

## A Change

With this issue, the popular records section becomes *Recommended*, with a wider range of coverage by *Down Beat's* reviewing staff. The reviewers will cull all the pop, folk, classical, and operatic recordings issued, and review them with the same standards of taste and performance applied to jazz records.

Those LP's in the various fields which the staff feels are of merit and particular interest to *Down Beat's* readers will be printed on this page. From time to time, the staff may review records by an established artist which are not up to the performance and artistic level expected, and will note such LP's in this space.



**CLARK TERRY** (12-246)

**Duke with a Difference:** Ellington's trumpet star leads a unique tribute to his boss—with great blowing by Johnny Hodges, Gonsalves, Terry.



**WILBUR WARE** (12-252)

**The Chicago Sound:** The remarkable bassist in his first LP as leader, with a home-town gang featuring the sensational Johnny Griffin.

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# RIVERSIDE



**DICK JOHNSON** (12-253)

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(12-247)

**ABBEY  
LINCOLN**

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with Rollins, Dorham,  
etc. (12-251)**



## jazz records

Records are reviewed by Dom Cerulli, Don Gold, and John A. Tynan and are initialed by the writers. Ratings: ★★★★★ Excellent, ★★★ Very Good, ★★ Good, ★ Fair, ★ Poor.

### Austin High Gang

**CHICAGO/AUSTIN HIGH SCHOOL JAZZ IN HI-FI!** Bud Freeman's Summa Cum Laude Orchestra—RCA Victor LPM-1508; *China Boy*; *Sage*; *Lisa*; *Nobody's Sweetheart*; *Chicago*; *At Sundown*; *Prince of Walls*; *Jack Hits the Road*; *17th and State*; *There'll Be Some Changes Made*; *At the Jazz Band Ball*.

Personnel: Freeman, tenor; George Wettling, drums; Billy Butterfield (Tracks 5, 6, 7, 8, 9, 10, 11) and Jimmy McPartland (Tracks 1, 2, 3, 4), trumpets; Jack Teagarden (Tracks 7, 8, 9, 10, 11), Tyroo Glenn (Tracks 5, 6), trombones; Pee Wee Russell (Tracks 1, 2, 3, 4, 8, 6), Pennau Hunka (Tracks 7, 8, 9, 10, 11), oboist; Al Camonetti (Tracks 1, 2, 3, 4, 5, 6), guitar; Milt Hinton (Tracks 1, 2, 3, 4), Al Hall (Tracks 5, 6), Leonard Gasikin (Tracks 7, 8, 9, 10, 11), basses; Diah Cary (Tracks 1, 2, 3, 4, 5, 6), Gene Schroeder (Tracks 7, 8, 9, 10, 11), pianos.

Rating: ★★

Despite the title, which sounds like the nightmare concoction of several persons determined to get their favorite selling words on the cover, the collection is essentially a free-and-easy swing session, unmarred by any lapses of taste—but also never quite on fire.

Teagarden makes a welcome appearance on some of the tunes associated with the alumni, but even on his *Wails* the boot of the originals just isn't here. Maybe it's time, or maturity, or the hi-fi, but I find the old Columbia sides of these tunes (now available on *Harmony*) easily as fresh as their latter-day re-creations.

I found the spare, often wispy solos by Russell most interesting. Freeman, Tea, and Butterfield also blow well. (D.C.)

### The Blues

**BLUES FOR TOMORROW—Riverside RLP 12-343; Blues for Tomorrow; A Sad Thing; Funky Hotel Blues; Let's Blow Some Blues; The Fuzz.**

Personnel: (Track 1) Gigi Gryce, alto; John Coltrane, Coleman Hawkins, tenors; Ray Copeland, trumpet; Wilbur Ware, bass; Art Blakey, drums. (Track 2) Herbie Mann, bass clarinet; Jack Sheldon, trumpet; Jimmy Rowles, piano; Buddy Clark, bass; Mel Lewis, drums. (Track 3) Sonny Rollins, tenor; Sonny Clark, piano; Paul Chambers, bass; Ray Haynes, drums. (Track 4) Gene Quill, alto; Mandell Lowe, guitar; Billy Taylor, piano; Lew Grisham, bass; Ed Thigpen, drums. (Track 5) Bobby Jasper, tenor; George Wallington, piano; Wilbur Little, bass; Elvin Jones, drums.

Rating: ★★

The blues continue to provide inspiration for jazzmen. This LP is a series of blues, cut at dates for previously released Riverside LPs but retained for release in this blues package.

The results are as varied as the groups involved.

*Tomorrow* was cut by a group from a Monk session after Monk had departed. It is a lengthy, generally unproductive blues exploration, with Ware the outstanding soloist. *Thing* is a slow blues, with Mann on bass clarinet. *Funky*, with Rollins and a fine rhythm section in authoritative form, is the best track. Rollins plays penetratingly but manages to inject a humorous allusion to Stephen Foster twice during the course of the blues stroll. *Let's Blow* is a satisfactory relaxed blues pace, with Lowe, Quill, and Taylor soloing. The closer, *Fuzz* (dedicated to Orrin Keepnews'

beard, not the police), features Jasper in a Bird-inspired flight, with Wallington, Little, and Jones joining in.

Aside from the Rollins track, which is excellent, the quality of the material is middle-of-the-road with little of either low or high quality included. Blues lovers may want this for their collections, but the varied efforts, when presented in one package, do not acquire sufficient significance to merit strong recommendation. (D.G.)

### Kenny Burrell-Jimmy Raney

**TWO GUITARS—Prestige 7119; Blue Duke; Dead Heat; Pivot; Close Your Eyes; Little Melones; This Way; Out of Nowhere.**

Personnel: Burrell, Raney, guitars; Donald Byrd, trumpet; Jackie McLean, alto; Mal Waldron, piano; Doug Watkins, bass; Arthur Taylor, drums.

Rating: ★★

With two excellent guitarists on hand, you'd expect this to be an exciting session. But, unfortunately, Burrell and Raney were merely placed alongside the Prestige house band for another in that label's series of blowing sessions.

Burrell and Raney do their best, and Waldron, as composer, soloist, and able supporter, helps them, but the results are less than inspiring.

Each guitarist has a ballad-with-rhythm section, and these two tracks, along with Waldron's fine *Pivot*, are the most meaningful portions of the LP. Burrell's *Close Your Eyes* (it sounds like *I'll Close My Eyes* to me) and Raney's *Out of Nowhere* are warm, relaxed interpretations. *Pivot* is Waldron's attractive arrangement, first recorded as a part of Prestige's *Tuba Sounds* (Ray Draper) LP.

Both guitarists maintain a knowledge of, and admiration for, the jazz tradition of their instrument. Both are adept soloists. But Byrd and McLean, probably weary of the demands of recording in this atmosphere, are not up to par. Oddly enough, their presence wasn't required here, since the two guitars and rhythm section would have been sufficient to produce an attractive album.

Ordinarily, I grant the musicians their premise, as far as recording format is concerned. But when that format becomes inhibiting, as it does here, I cannot allow it to go unchallenged. It seems to me that much more could have been accomplished, utilizing Burrell and Raney as the focal points, than was accomplished here. Prestige should glance at the products of other record companies, merely to acquire some insight into the possibilities of escaping from a rut.

I can't believe that Teddy Charles did (or was allowed to do) considerable super-vising on this date. Too much talent was wasted. The fact that there is some value in the results of the session is more a tribute to the skills of the two guitarists and Waldron than it is to any ingenuity on the part of the career-molders at Prestige. (D.C.)

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**Eddie Costa**

**EDDIE COSTA QUINTET—Mode 118: *Get Out of the Road; In Your Own Sweet Way; Big Ben; Nature Boy; Blues, Plus Eight; I Didn't Know What Time It Was; Stretch in F.***  
Personnel: Costa, piano, vibes; Art Farmer, trumpet; Phil Woods, alto; Teddy Kotick, bass; Paul Motian, drums.

Rating: ★★½

The last four tracks, for me, make the LP. Eddie is fine on piano on the moody *Nature Boy*, which profits by its organization. Farmer, too, is very fine. Woods gets off a rapping chorus in Farmer's *Stretch*, which opens with Eddie displaying that driving, two-handed, lower-register rumbling that first brought him to the attention of jazz ears.

On *In Your Own Sweet Way*, Dave Brubeck's lovely tune, Woods fills in at piano while Eddie moves to vibes. The fast fade at the end is rather puzzling, but the almost riffling references to *Dearly Beloved* are not.

This set has its highs and lows, musically and in sound. But the last four sides have much of interest by each jazzman on the date. And *Stretch* is one track bidding strongly for swinger of the year. (D.C.)

**Bob Crosby**

**BOB CROSBY'S BOBCATS IN HI-FI—Coral 57170: *Big Crash from China; Fidgety Feet; Don't Call Me Boy; Stumbling; Five-Point Blues; Washington and Lee Swing; Hindustan; Sweethearts on Parade; Do You Ever Think of Me? Who's Sorry Now? Coquette; March of the Bobcats.***

Personnel: Eddie Miller, tenor; Matty Matlock, clarinet; Johnny Best and Dick Cathcart (Tracks 1, 2, 3, 4, 9, 10, 11, 12) and Charles Grifford (Tracks 5, 6, 7, 8); trumpets; Moe Schneider, trombone; Al Pellegrini, piano; Jack Sperling, drums; Nappy Lamare and Al Hendrickson, guitars.

Rating: ★★½

Dazzling high fidelity brings back, in this set, the roaring days of the Crosby band and the Bobcats.

The sparkplug here is trumpeter Best, who rings in with a moving solo on *Five-Point* and handles much of the driving solo work on the rest of the volume. *Big Crash* is an Oriental cousin of *Big Noise from Winnetka*, this time a workout for Sperling's cymbals and drums.

Lamare hollers *Don't Call Me Boy* and *Do You Ever Think of Me?* It's fun. (D.C.)

**Lou Donaldson**

**SWING AND SOUL—Blue Note 1566: *Dorothy, I Won't Cry Any More; Herman's Mamba; Peck Time; There Will Never Be Another You; Groove Junction; Grits and Gravy.***

Personnel: Donaldson, alto; Norman Foster, piano; Peck Morrison, bass; Dave Bailey, drums; Ray Barretto, conga.

Rating: ★★½

(With backing by a rhythm quartet, Lou spreads out in a rather relaxed groove on this collection. There are no furious flights at up-up tempo but rather a pacing and varying of mood.)

Donaldson stays pretty close to the pretty theme of *Dorothy* and also to *There Will Never Be Another You*. On the latter, Lou is assisted by the sensitive piano of Foster.

*Peck Time* is an often-humorous blues based on a phrase from *Swinging on a Star* and featuring solos all around. The closing track, *Grits and Gravy*, is a walking, earthy blues, suited to Lou's tone and style and conception.

All in all, a set representative of the musicianship and humor in Lou. (D.C.)

**Russ Freeman-Andre Previn**

**DOUBLE PLAY!—Contemporary C 3537: *Take Me out to the Ball Game; Who's on First? Called an Account of Rain; In the Collar Blues; Batter Up; Double Play; Safe at Home; Fungo; Strike out the Bums.***  
Personnel: Freeman, Previn, pianos; Shelly Manne, drums.

Rating: ★★★★★

The danger inherent in a two-piano approach to jazz is that of an overall cluttered sound. Twenty fingers can be employed without one set of 10 knowing what the other set is doing.

Previous examples of two-piano jazz, in the modern idiom, include a satisfactory but not awe-inspiring, attempt by John Mehegan and Eddie Costa on Savoy, the recent Claude Williamson-Claude Williamson plays Mulligan I.P., and the piano-tape-manipulation of Lennie Tristano, which is not the same as two personalities attempting to become one.

Here, Freeman and Previn, two fluent pianists, maintain an impressive rapport throughout the LP. Both are inventive, as well, which makes this a listening ball. In addition, this set indicates the potential both pianists have as jazz composers.

The baseball theme is maintained throughout, beginning with *Take Me* and proceeding through three Previn originals, four Freeman originals, and a blues attributed to both. The latter, *Cellar*, was improvised in one take, without rehearsal, to complete the recording date, yet it is one of the most impressive tracks on the LP, retaining the validity of the blues without resorting to trite restatement.

The standard is treated with delightful humor. Previn's *First* is an up-tempo delight, too. *Rain* is a delicately played ballad. Freeman's *Batter*, written before the LP had been conceived, proved to be the inspiration for the date; it's invigoratingly performed here. *Double* is a contrapuntally stated theme, followed by a series of creatively devised choruses. *Home* is Freeman's, a 40-bar ballad treated reverently. Freeman's *Fungo* is another blues, played vigorously. Previn's LP-closer, *Band*, has a 48-bar structure and is taken enthusiastically at up-tempo.

Manne is superb in almost exclusively a supporting role; his only solo opportunity is on the final track, but he urges Freeman and Previn on subtly, with intelligently directed rhythmic patterns.

The result, then, is an LP by two excellent jazz pianists that emerges as a genuinely co-operative, productive venture. The interaction is never strident; the mutual sense of understanding is always apparent. Two sympathetic approaches to jazz, in this case, have produced a unified, satisfying LP.

Les Koenig's box score, giving every conceivable bit of information on the session, including an inning-by-inning solo count, is a model of documentation.

And the umpire depicted on the cover may have been vital in inspiring Freeman and Previn. Under any circumstances, this LP is unhesitatingly recommended. (D.G.)

**Dimy Gillespie**

**BIRKS' WORKS—Verve MG V 8222: *Jordu; Birks' Works; Umbrella Man; Autumn Leaves; Tangerine; Over the Rainbow; Ye No Ombre Baller; If You Could See Me Now; Left-Hand Corner; Whisper Not.***

**DAVID ALLEN  
GERRY MULLIGAN  
BOB BROOKMEYER  
SIDNEY BECHET  
LEE KONITZ  
MASTERSOUNDS  
CHET BAKER  
ART PEPPER**



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Rating: ★★½

In his notes for this LP, Nat Hentoff states, "If Dizzy does decide to concentrate on developing a challenging, wailing library, he can become the big band of the next few years. The band already contains the bursting collective spirit; there are several fine soloists, and others are developing within the band."

Unfortunately, economic conditions within the jazz world prevented Hentoff's hope from materializing. This LP becomes a historical record and, as such, it is not as meaningful as other Gillespie big band sets, including the inspiring *Dizzy in Greece* LP.

The worthwhile portions of the LP are, for the most part, the results of the efforts of two men—Ernie Wilkins and Benny Golson—in addition to Dizzy's own vibrant presence.

Wilkins' arrangements, *Works, Autumn, and Corner*, are characteristically fresh. Golson's melodic *Whisper* is a fine statement of his deep roots and the best track on this LP.

The value of the LP is reduced by the inclusion of four vocal tracks. *Umbrella*, with Dizzy and the band on the vocal, is not in the tradition of humor perpetuated by Dizzy. His sense of humor can be of value in providing a change of pace, but *Umbrella* is not such an interpretation. Three vocals, on *Rainbow, Bailar, and See Me Now*, are by Austin Cromer, who, as Hentoff notes, "is representative of Dizzy's belief that a resonant romantic balladier is needed in the band. Others have doubts." I am one of the doubters and feel that Cromer's contributions here do not enhance the merit of the LP.

There are moments here that exhibit the power and ecstasy of the Gillespie band. Dizzy's solos are full of the vitality and freshness of invention so much a part of Dizzy. However, in terms of a band that possessed infinite potential, this LP is not representative. Rather than accept this LP as a symbol of the band's accomplishment, I prefer to join those who hope for an eventual re-establishment of the band.

—This set is of value primarily for the brief glimpses it provides between vocals, into a powerhouse. (D.G.)

**Gryco-Byrd Jazz Lab**

**MODERN JAZZ PERSPECTIVE** — The Jazz Lab Quintet with Jackie Paris; Columbia CL 1085; *Early Morning Blues; Early Bird; Bly;* *Stablemates; Steppin' Out; Social Call; An Evening in Casablanca; Satellites.*

Personnel: Donald Byrd, trumpet; Gigi Gryco, alto; Wynston Kelly, piano; Wendel Marshall, bass; Art Taylor, drums; Julius Watkins (Tracks 4, 5), French horn; Sahib Shihab (Tracks 4, 5), baritone; Jimmy Cleveland (Tracks 4, 5), trombone; Jackie Paris (Tracks 1, 2, 3), vocals.  
Rating: ★★½

The first three sides are a capsule of the Jazz Lab college concert tour that the quintet, vocalist Paris, and annotator Nat Hentoff had under consideration for last fall.

On the first three tunes, Paris sings scat, with a funky feel, and it might be an interesting experiment for someone at Columbia to cut down the opening blues to three minutes, press it as a single, and see

how it sits with the teenage market. There's also an unbilled, after-dubbed banjo on the sides.

*Stablemates* and *Steppin' Out* have a big-hand richness, and feature some sparkling Byrd trumpet. The remainder of the program, including Gryce's pretty *Social Call*, forms an interesting, often stimulating, look at what the quintet is doing these days.

Kelly's piano is once again an asset, as it has been on several recent jazz LPs out of New York. Taylor is dynamic and sure. This is a touch off the usual track for the quintet and well worth the planning and like this could have done a lot of good effort that went into it. A swinging tour for jazz on the college circuit. (D.C.)

**John Jenkins**

**JOHN JENKINS**—Blue Note 1573; *From This Moment On; Motif; Everything I Have Is Yours; Shores; Chalmers; Biao; for Two.*

Personnel: Jenkins, alto; Kenny Burrell, guitar; Sonny Clark, piano; Paul Chambers, bass; Dennis Richmond, drums.  
Rating: ★★½

One of the up-and-blowing young voices on alto (Bird division), John Jenkins is afforded ample room in this invigorating set to show his mettle. He emerges a welterweight to be reckoned with now and in the future.

The presence of Burrell and a better-than-average rhythm section contributes in great part to the over-all healthy, happy feel of the album. Burrell plays with pungency and fire, demonstrating once more what an individual force he is fast becoming in the world of modern jazz guitar. Clark comps with intelligence and solos with the easy fluency that built his reputation as a pianist of the first rank during recent years on the west coast. Chambers, as always, is the unfailing heartbeat of the section; his one arco solo, moreover, swings with positively ferocious attack.

As the only solo horn on the session, Jenkins reveals a softer, almost poignant tone at times (especially in *Everything*) than was discernible on his recent double date with Jackie McLean.

There is, also, a certain sweetness in his approach, quite at variance with most of his glorious brothers of the Parker school. In this, however, lies one of his weaknesses, it seems to these ears. One wishes for more fire, for a taste of unadulterated passion in his playing. Time, though, may remedy this present shallowness.

In this first Jenkins date as a leader, much credit must go to whomever is responsible for pairing the young Chicagoan with Detroitier Burrell. The unison alto-guitar sound that results is singular and pleasing.

Finally, the driving drummer on the date, Richmond, plays with constant taste and unflinching time.

In his notes, Ira Gitler mentions that Richmond, until recently, "... was a tenor man mired in the wilds of rock and roll." Let's start a movement to emancipate those many captives of r&r by recording their temporarily disguised jazz talent. Maybe we could head off a lot of emotional distress in such musicians by giving encouragement. (J.A.T.)

**Steve Lacy**

**SOPRANO SAX**—Prestige 7125; *Day Dream;*



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(D.C.)

From This  
Is Yours;  
Burrell, gu-  
mbars, bass;

young voices  
Jenkins is  
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as Dreams;

Along Together; Work; Rockin' in Rhythm; Lis-  
the Girl, Your Daddy Is Calling You; Easy to  
Love.

Personnel: Lacy, soprano; Wynton Kelly, pi-  
ano; Brevi Neidlinger, bass; Dennis Charles,  
drums.

Rating: ★★★★★

Lacy is the young (23) soprano saxist  
who first came to light with the fine  
Cecil Taylor group (along with colleagues  
Charles and Neidlinger). The initial im-  
pact of hearing modern blowing on a so-  
prano sax was somewhat like that of dis-  
covering an instrument new to jazz.

In Lacy's hands, the Bechet vibrato is  
smoothed to a sound more in keeping with  
today's idiom. The conception is his own.

To me, the basic weakness of this set, if  
it can be called that, is the lack of at least  
another horn, to be heard with Lacy. By  
himself, he stands alone well as a develop-  
ing voice on a somewhat limited instru-  
ment. Without doubt, after this LP circu-  
lates a bit, his name should be popping up  
on the miscellaneous category in the polls.

There's a lot to be done with the so-  
prano, and Lacy seems the one to do it.  
Listen to the way he mixes its languid  
sound on ballads (*Day Dream*) to the way  
he uses it almost as a brass instrument on  
the peppier tracks (*Rockin' in Rhythm*).

And listen, too, to Kelly, a supporting  
voice of superior quality. A good first out-  
ing. (D.C.)

#### Dave Lambert Singers

SING A SONG OF BASIE—ABC-Paramount  
23: *Every Day; It's Sand, Man!; Two for the  
Bass; One O'Clock Jump; Little Pony; Down  
for Double; Pleas in Blue; Down for the Count;  
Bass Backstage; Awww C.*

Personnel: Lambert, Joe Hendricks, Annie  
Ross, voices; Nat Pierce, piano; Freddie Green,  
guitar; Eddie Jones, bass; Sonny Payne, drums.

Rating: see below.

Here, without a doubt, is the sleeper of  
the year.

The three voices were multitracked sing-  
ing the section parts to Basie's big band  
scores. All the words, except *Every Day*,  
were written by Hendricks. The results  
are fantastic.

I'm not sure whether this is properly re-  
viewed under Jazz or Recommended, but  
it's ★★★★★ in either category.

The words alone are amazing. In writ-  
ing to the nuances of the tunes, Hendricks  
has pulled off the seemingly impossible.  
The words make sense, even unto the al-  
ternating riffs of the sections and the occa-  
sional solo comments by the horns.

My words can't properly describe the  
effect. This should draw air play on the  
shorter tracks. It also should draw consid-  
erable interest among all fans of Basie.

If you flip as high as I did on first hear-  
ing *Sand, Man* or *Little Pony* or *Down for  
Double*, this should sell on a par with its  
anxiety. And dig particularly Miss Ross'  
trumpet sectioning, and her just-right solo  
at the start of *One O'Clock Jump*.

A second set is in the works, I'm told,  
and it's long overdue already. Don't pass  
this one by, or you'll miss one of the out-  
standing listening experiences of the year.  
(D.C.)

#### Yusef Lateef-A. K. Salim

STABLE MATES—Savoy MG 12115; *G. Bouk;  
Awww; Beauregard; Back Talk; D. Minor  
Impass; Dejeuner; A Private Cloud.*

Personnel: (Side 1) Lateef, tenor and flute;  
Curtis Fuller, trombone; Hugh Lawson, piano;  
Ernie Farrow, bass; Louis Hayes, drums. (Side  
2) Salim, leader, arranger; John Colco, trompet;

John Griffin, tenor; Buster Cooper, trombone;  
Howard Austin, baritone; Tommy Flanagan,  
piano; Kenny Burrell, guitar; George Davivier,  
bass; Osie Johnson, drums.

Rating: ★★★★★

An excellent cross section of two most  
influential currents in today's jazz, this  
album is composed of separate short sets,  
one by Lateef's quintet, the other by the  
octet playing Salim's arrangements. Thus,  
the varying texture makes for a most sat-  
isfying album.

The Lateef group here is the same as  
recorded by Verve in *Before Dawn*. While  
the more exotic effects are missing, the  
net result is three tunes played with heart-  
warming honesty, in which the flute and  
tenor of the leader as well as Fuller's trom-  
bone, Lawson's piano and the rhythm  
team of Farrow and Hayes, are heard in  
two slow numbers (a blues and a ballad)  
and one way-up swinger, *Beauregard*.

In *G. Bouk*, Lateef's flute probes this  
slow blues with the incisive confidence of  
a surgeon's scalpel, laying bare his basic  
conception of how this idiom should be  
treated.

The leader's tenor is brought out for an  
airing in *Awww*, and it tenderly nurses  
the subtly melancholic mood so typical of  
this Detroit's ballads. In the fast, romping  
*Beauregard*, Lateef's tenor is joined for an  
extended solo statement by Fuller's trom-  
bone. With his buttery tone and facile,  
racing style, this Motor Cityite bids soon  
to become one of the top challengers in  
his league.

Lawson's rolling, two-handed piano is as  
exciting in solo as it is in his intelligent  
comping. The rhythm team is virile and  
faultless.

Salim's four arrangements are played  
with an easy, skilled relaxation enhanced  
by the superb rhythm section of Johnson,  
Duvivier, Flanagan, and Burrell. Although  
Johnson rushes during the fours in *Back  
Talk*, his over-all performance is impec-  
cable. Duvivier amply shows why he is  
rightly considered one of the real giants of  
jazz bass. Never flashy nor distracting, his  
function is that of a sonorous and perfect  
time-keeper.

All the soloists play with heart and in-  
tuitive grasp of the arrangements. Burrell  
rips into his solo on *Talk*; Cooper shows  
himself to be an exuberantly shouting  
trombonist; Flanagan is an assertive pianist  
with the technique to put across his indi-  
vidual ideas; Griffin blows excitedly in his  
multinoted, biting style, and Coles dis-  
plays a flexibility of expression in a dis-  
tinctly Davis-like vein. Austin is a bar-  
itonist of ponderous self-assurance who is  
bound to be heard from again.

Salim's full-sounding arranging is im-  
aginative and emotionally satisfying. Espe-  
cially notable is his writing for a guitar  
lead on the pretty *Cloud* and the comfort-  
able, old-fashioned feel to *Dejeuner*.  
(J.A.T.)

#### Herbie Mann

GREAT IDEAS OF WESTERN MANN—  
Riviera RLP 12-245; *The Theme; Lady Bird;  
Got out of Town; Is It True What They Say  
About Dixie; A Handful of Stars; A Stella Per-  
formance.*

Personnel: Mann, bass clarinet; Jack Sheldon,  
trumpet; Jimmy Rowles, piano; Buddy Clark,  
bass; Mel Lewis, drums.

Rating: ★★★★★



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**ARSENAL STUDIOS**

756—7th Avenue, N. Y., N. Y.  
Glossy 8/10 Unobtainable elsewhere

According to annotator Orrin Keepnews, this session, recorded last July in Los Angeles, consisted of "relaxed, spirited, and free-wheeling blowing."

It is just that. There isn't a tense sign on the LP. The spirit is maintained without shoving decibels into the breach. And there are enough solos to go around.

Mann has claimed the bass clarinet as his second horn. On it, as on the flute, he continues to be one of the most consistently inventive jazzmen. This is particularly impressive in terms of the full recording schedule he maintains. He shows no signs of weakening here.

The material is varied, in keeping with Mann's desire to explore a diversified assortment of tunes. Miles Davis' *The Theme* and Tadd Dameron's *Lady Bird* have obvious jazz origins. *Town* and *Stars* are attractive standards. *Dixie* is out of the past but modernized by Mann and men. Finally, *Stella* is a Mann original.

The performances are fine, consistent without being eccentric. Shelden plays with greater authority here than I've heard from him before. He's particularly inventive on *Town*.

Rowles is a precisely fitted cog once again, as he is on so many sessions. His ability is apparent at any tempo and on all types of material. He plays supporting and solo roles with equal proficiency. Lewis and Clark, who have worked together before, service the horns with a steady flow of rhythmic drive. Clark solos satisfactorily, too, on three tracks.

This, then, is a showcase for Mann's bass clarinet playing but not at the expense of the other participants. Mann indicates that he can continue to express his ideas, within the tonal limitations of the instrument, with as much flexibility as he has demonstrated in the past.

The other musicians join Mann in creating an LP that is exactly what Keepnews says it is: "relaxed, spirited, and free-wheeling." It may not alter the course of jazz, but it's a fine low-pressure collection. (D.G.)

**John Mehegan**

HOW I PLAY JAZZ PIANO—Savoy MG 12076; *Yesterdays*; *Better Luck Next Time*; *Got Out of Town*; *Deep Purple*; *It Could Happen to You*; *Porgy*; *You Stepped Out of a Dream*; *All Through the Night*; *It Might as Well Be Spring*. Personnel: Mehegan, piano.

Rating: ★★★

Attempting to relate the title of this album to the content of the first track is a frustrating task. There is little of jazz value in Mehegan's approach to *Yesterdays*, which is classically portrayed. Fortunately, the rest of the LP lives up to the title, the jazz influence becoming apparent.

However, Mehegan illustrates more prowess as a technician than as a major jazz pianist. He is a technically sound craftsman at all times. His music is often rigidly conceived, with a discipline that forces his ideas down narrow roads, propelled by a knowledge of the keyboard.

His work in jazz, as evidenced here, is more the result of technical consideration than intuitive drive, which lends a rather plodding air to much of his work.

This, of course, is not a blanket appraisal. There are eloquent moments here.

He has indicated in the past a laudable dedication to the musicological approach to jazz. Unfortunately, he fails to employ fully what he has absorbed in his studies of the role of the piano in jazz.

*Porgy* is the best track on this LP, as Mehegan vividly captures and sustains a mood. But a lack of consistency mars the effectiveness of the LP. The interpretations range from a relaxed balladic version of *Better Luck* to an introspectively intense *Purple* to a percussive, aimlessly directed *Dream*.

Mehegan should devote less time to technique, at this point in his development, and more time to creating patterns of blowing jazz improvisation. There is an absence of vigorous swing here that lends a pedantic influence to the proceedings. It may well be that Mehegan must become less of a pedagogue in order to become more of a jazz pianist.

The liner notes, by Mehegan, are a lucid analysis, in musical terms, of the playing of jazz piano, with particular emphasis on his interpretation, on the LP, of *All Through the Night*. If Mehegan's pianistic efforts matched the erudition he displays with words, he would be a far more significant figure in jazz. Perhaps in time he will manage to synthesize his ability as an instrumentalist with a deep-rooted knowledge of jazz. When this occurs, he could acquire greater significance than he now can claim.

The cover, by the way, is hardly in keeping with Mehegan's approach to jazz, whatever its decorative virtues. (D.G.)

**Freddie Redd**

SAN FRANCISCO SUITE—Riverside RLP 12-250; *San Francisco Suite*; *Blue Hour*; *By Myself*; *Old Man River*; *Minor Interlude*; *This Is Now*; *Nica Steps Out*.

Personnel: Redd, piano; George Tucker, bass; All Dreares, drums.

Rating: ★★★★★

Redd is more than a "promising" jazz pianist. He is an assertive, exhilarating jazzman. And this is one of the best "first" LPs I've heard in many months.

Redd, a 29-year-old New York-born pianist, is self-taught. He's been playing piano since the age of 18, having disregarded the invitations of his piano-teacher-father until that time. In recent years, he has worked with Coleman Hawkins, Sonny Rollins, Art Blakey, and others. Tucker and Dreares are members of Redd's current trio.

Although Redd has been influenced by Bud Powell and by the abstractions of Monk, he has emerged as an individualist with great potential. He is a thoughtful, productive pianist, and his ideas rush forth here with impressive rapidity.

The title selection, a five-part suite inspired by an extended visit to San Francisco, is vividly descriptive, from the opening view of the Golden Gate bridge to the glimpses of Chinatown, the Barbary coast, an after-hours club, to the concluding soulful search through the awakening city. There are a few heavy-handed, awkward moments, but for the most part the work is a meaningful entity, rich with colorful insights and warmth.

Three other Redd originals, *Hour*, *Interlude*, and *Nica*, are characterized by his

stimulating rhythmic sense and his effective two-handed approach to the instrument. *Hour* is a melodically attractive frolic. *Interlude* is a powerful rhythmic chart. *Nica* is a sprightly up-tempo race. Redd explores Arthur Schwartz' *By Myself* with exciting vigor and 10-finger ferocity. *River*, so often manhandled, is treated with delightful freshness. Kurt Weill's moving *New* is played as a ballad, moodily.

Redd manifests many virtues in this set. He has a solid rhythmic sense, a sense that is not limited. He creates melodically, without subordinating that rhythmic sense. Approaching the piano as a keyboard instrument fully and emerges with rich patterns of sound based on a strong ideational foundation.

Riverside deserves credit for having given Redd this opportunity. He should be heard often. If this is his first LP, and the implication in the liner notes is that it is, watch out for the second. Redd is ready. (D.G.)

#### Mal Waldron

**MAL-2—Practice 7111: From This Moment On; Don't Explain; The Way You Look Tonight; One by One; J.M.'s Dream Doll; Potpourri.**  
**Personnel:** Tracks 1, 3, and 4—John Coltrane, tenor; Idrees Suliman, trumpet; Salih Shihab, alto; Waldron, piano; Julian Euell, bass; Ed Thigpen, drums. Tracks 2, 5, and 6—Coltrane, tenor; Bill Hardman, trumpet; Jackie McLean, alto; Waldron, piano; Euell, bass; Art Taylor, drums.  
**Rating: ★★½**

Waldron is one of jazz' quietly productive artisans. Without the benefit of widespread recognition, Waldron has been exploring the realms of jazz piano playing and jazz composition quite effectively. The discipline inherent in his approach to jazz lends greater value to the sessions in which he participates than might otherwise be present. It is this discipline which elevates this LP above the blowing session category.

The first side is consumed by the performance of three standards, *Moment, Explain, and Tonight*. *Explain* is given an appropriately melancholy treatment, but the two others are somewhat roughly hewn.

The second side, however, contains three Waldron originals. The arrangements are so constructed that they encompass structure and solos. *One* is a staccato rhythmic theme developed in 16-bar blues units. *Potpourri* has musical comedy overtones. *Doll*, the high point of the LP for me, is a delicate ballad dedicated to McLean's wife, Dolly. It is interestingly arranged, and the solos are excellent.

Suliman, like an octopus, is everywhere at once, slashing out in rhythmic bursts. Shihab shouts angrily. Coltrane charges along. Hardman is less communicative than Suliman and considerably more restrained than Idrees. McLean was not at top form for this date. Euell lays down a firm bass line. Thigpen, one of the best trio drummers, seems a trifle overliberated at times, in this horn-infested atmosphere, but this effect may have been heightened by the recording engineer. Taylor, more used to such goings-on, punches the soloists along.

Waldron, constantly searching, indicates a growing awareness of form in jazz. I'd like to hear him express his philosophy in a trio format, without intruding horns of varying quality. His originals are of inter-

est, and, as in the case of *Doll*, fascinating. In this case, they're of far greater interest than the standards covered on side one. And, too, the horn men are not always up to Waldron's demands. However, thanks to Waldron's presence, as a pianist and influence, this is a generally productive session. (D.G.)

## Jazz Reissues

### Jelly Roll Morton

**THE LIBRARY OF CONGRESS RECORDINGS—12 LPs, Riverside RLP 9001-9012: Vol. 1, *Boyhood Memories*; Vol. 2, *The Autumn Ball*; Vol. 3, *Discourse On Jazz*; Vol. 4, *Crooby Feet*; Vol. 5, *Georgia Shee Game*; Vol. 6, *The Pearls*; Vol. 7, *Mama's Blues*; Vol. 8, *The Murder Ballad*; Vol. 9, *Jack The Bear*; Vol. 10, *Original Jelly Roll Blues*; Vol. 11, *Buddy Bolden's Legend*; Vol. 12, *The Storyville Story*.**

Here, on 12 LPs, is that often remarkable document in sound cut during a week in May some 20 years ago. It has been issued on 78s. Lps, and now returns with some sound landscaping by Reeves Sound Studios; and a monumental set of liner notes by Martin Williams.

The sound workover has done the most with what was available, but there are some stretches of lough listening.

The liner notes are of consistent top caliber. Williams' documentation, analysis of structure, and assessment of Morton makes the notes certainly among the most important ever placed on the jacket of any jazz LPs.

The content of the recordings has been explored in these pages on previous issue of the set, but it should be noted that this is a set important to jazz as the early Armstrongs and the latest Miles Davis sides. Whether or not you agree with Morton's importance in jazz and his place in its hierarchy, the set is a part of jazz history no true collector can do without. Upon much in these 24 12-inch LP sides of reminiscences, narratives, piano solos, and songs is built what we have today. In addition, the set stands alone as pleasurable, often quite moving listening.

The same helter-skelter continuity still exists, and there are some deletions made by Alan Lomax on the originals.

This type of documentary record, I feel, should have a larger place in our recorded libraries today. Such a set of personal reminiscences and history by Duke Ellington, Count Basie, Louis, and many more would be a wonderful living heritage for future generations of jazz lovers.

Collect these singly or in armloads. Most highly recommended. (DC)

### Piano Jazz

**PIANO JAZZ, Vol. 1—Brunswick BL 54014: Detroit Rocks; Indiana Avenue Stomp (Mariano Taylor); The Dirty Dancin' No. 1; The Dirty Dancin' No. 2; Wilkins Street Stomp (Spooked Bed); Good Bye Hop (Ramon Nelson); Pinetop's Boogie Woogie; Pinetop's Blues; Jump Steady Blues; I'm Sabor Now (Pinetop Smith); Cow Cow Blues; State Street Jive (Cow Cow Davenport).**

**PIANO JAZZ, Vol. 2—Brunswick BL 54015: King Porter Stomp; The Pearls; Frog I More Rag; Fat Man and Gramps (Jelly Roll Morton); Jelly Roll Stomp, Pass the Jug (Frank Maroon); Jingle; You've Got To Be Moderate (James P. Johnson); Stompin' 'Em Down; Teahouse Mace (Alex Hill); Night Life; Drag 'Em (Mary Lou Williams).**

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**filmland**

By John Tynan

**FILMS IN REVIEW:** *St. Louis Blues* (Nat Cole, Eartha Kitt, Pearl Bailey, Cab Calloway, Mahalia Jackson, Ruby Dee, Juano Hernandez, Ella Fitzgerald). Music composed and conducted by Nelson Riddle. A Robert Smith production for Paramount.

By no means a film biography of W. C. Handy, *St. Louis Blues* at times resembles more a theological tract than the story of a musician and his work.

From a relatively minor incident in Handy's autobiography, *Father of the Blues*, producer Smith and screen playwright Ted Sherdeman have selected the premise on which to base the entire plot.

As recalled by Handy in his book, his minister father told him when he was a boy, bent on pursuing a musical career, "I'd rather follow your coffin to the grave than see you play the devil's music."

This, then, is the pervading theme throughout the picture: His father's unremitting disapproval and Handy's struggle between his soul and his horn. Predictably, the horn wins out as his father relents in the sacred precincts of New York's Aeolian hall while son Will croons *St. Louis Blues* to a symphonic background.

From the opening Gershwin-esque chords of Riddle's underscore, there is a wealth of good music in this film. Cole, Kitt, Bailey, and Jackson come across fine, with Mahalia's spirituals particularly moving. Although accorded star billing, Ella Fitzgerald is but briefly seen and heard in one club sequence as she sings *Beale Street Blues* while a combo led by Los Angeles reedman Bill Green accompanies.

The bulk of the story is set in Memphis, Tenn., where the Handy family is depicted as living. (There is never a mention of Florence, Ala., Handy's home town.)

Young Will has his cornet smashed by his sternly religious father to whom any form of music other than church variety seems dedicated to the devil. Years pass. Will comes home from college, falls in love with a local belle (Ruby Dee) but never loses his love for his horn.

About this time he begins to write, turns out as an initial professional effort a political campaign song for the local candidate for sheriff, *Mr. Bayle*. (Legal tangles prevented the producer from using the tune's true title, *Mr. Crump*, as ob-

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# The Lion Roars



the blindfold test

By Leonard Feather

■ William Henry Joseph Berthol Bonaparte Bertholoff Smith, known to Duke Ellington and to his other impassioned admirers as Willie the Lion, is a member of what some jazz authorities consider a vanishing breed—a jazz original, a man with a conversational and critical approach as unmistakably his own as the piano style he has employed for four decades.

The Lion earned his nickname for bravery in France during World War I. In prohibition days he was a pioneer stride pianist in the Harlem cabarets: in the 1930s he emerged as a composer of a series of dainty, lacy melodies that were unique in jazz. Since the mid-'40s he has been a regular at Manhattan's weekend Dixieland bashes, usually at Central Plaza. Recently he told the story of his life and times, in music and highly provocative words, for a Dot LP.

Willie's blindfold exposed him mainly to present-day piano styles. He was given no information about the records.



## The Records

1. Billy Taylor. *Satin Doll* (ABC-Paramount).

Just experimenting . . . Some people don't know the meaning of beauty, feeling, or phrasing. I'll give this two stars, because you can hear this kind of thing in any back room.

2. Thelonious Monk. *Black and Tan Fantasy* (Riverside). Duke Ellington, composer.

This is Duke's tune. Duke's creative . . . He's always reaching after something, and there's a story behind everything he does. I'd be his worst critic if he didn't have it, because I live in the same alley. But this performance was worse than the other one. These fellows aren't playing harmonic chords, but they think they are. It's not the kind of thing that would be pleasing to the public in general, or to me . . . One star.

3. Mel Powell. *Avant* (Vanguard). Paul Quinichette, tenor; Bobby Donaldson, drums.

That moved me, and it will move anybody. That attack! All of them were fast, and all were good. Everybody knew where to find each other, and everything was combined together. I know it was coming from the soul—I can tell by the way they played. That's the way those Baptist meetings go . . . They'll make you jump out of your seat and start dancing. The drummer really got a beat going there . . . I would dance to that myself. When you can move me, you've got something! That's a five.

4. Bud Powell. *Bud on Bach* (Blue Note).

If it's not Tatum, it's awful close to him . . . Tatum moves the left hand like the right—it's fast and

harmonic . . . Then there's Johnny Guarnieri, who always imitates everybody, but this has got to be Tatum or the nearest thing to him . . . I like it very much. Five stars.

5. Nat Pierce. *I Ain't Got Nobody* (Coral). Bill Harris, trombone; Joe Newman, trumpet.

It's a ham arrangement—not good. The trumpet player and trombonist were searching. You can tell when musicians know a tune, because if they pick up one like *I Ain't Got Nobody* and can't play it good, then something's wrong. After hearing Tatum, you can forget about this piano player. I'll give this two stars.

6. Modern Jazz Quartet. *A Morning in Paris* (Atlantic).

There's no story to that. That was like guys trying to play an exercise with no theme. As Duke always says to me, "Will, I always try to capture the audience," and that's what you've got to do. This goes for the Copa and everywhere. You've got to give them some melodic things first, capture them, and then you can throw some things on them.

Kids today are emotional . . . It's good to experiment with music, but you've got to have melody and a certain theme that will capture the people. I listen to all those shows that are out now, and the music for some of them is putrid. Two stars for this one.

7. Jelly-Roll Morton. *The Pearls* (Victor).

Those guys should be driving trucks! There's a lot of guys who think they can play instruments, but this must be some guys that never knew. The word square is a mod-

ern term, but that's what those guys are . . . They never could hear and never could play. Didn't know how to wear pants, talk, or nothing . . . There's some of them still around.

The phrasing is bad—old-fashioned, and they've never learned the formula of music. I don't give this any stars.

8. Shelly Manne. *I Could Have Danced All Night* (Contemporary). Andre Previn, piano; Leroy Vinnegar, bass.

Music critics would go for this because the guy has come up with something. He's playing three different melodies, with a melody against, and a weird rhythm. That introduction gets you right away. I would call these guys great musicians—creative and exciting. This would make a preacher dance . . . I'll give this five stars, plus!

9. Dave Brubeck. *St. Louis Blues* (Columbia). Paul Desmond, alto; Norman Bates, bass.

I give them five, and if they were all put on the stage together, they would capture the prize anywhere—not only in a concert hall, but in a back room or any place. They upset me . . . The minute they start playing, that feeling and beat is there.

I like the piano because he plays like the guys I told you about at the brickyards in Haverstraw, N. Y., where the blues was born . . . He has heavy hands, but hits some beautiful chords . . . Saxophone played well—every one of them individually was great . . . The bass player made some beautiful licks there that could send the guys who were working with him and also the audience. You could put this on at anybody's house, and they'd dance all night.

jections probably were anticipated from relatives of Memphis' Boss Crump, for whose election campaign the song was written.) This becomes *Yellow Dog Blues* shortly thereafter, is tailored by Handy for the vampish Creole singer Gogo Germaine (Eartha Kitt).

With a shrewd eye for a buck, Gogo encourages Will to continue writing and gets his band the house gig in the Beale St. club where she works. The club operator, Blade, (Calloway) cheats Handy out of the recording rights to *Yellow Dog*.

In quick order, other well-known Handy songs follow. Kitt sings *Careless Love* with sinewy insinuation, also wails vibrantly on *Chantez Las Bas*. Musically, this latter number is probably the film's best, as side-men Teddy Buckner, Barney Bigard, George Washington, Red Callender, and Lee Young are given half a chance to make themselves heard.

*Beale Street, St. Louis, Careless*, and *Yellow Dog* are accorded repeated and varied treatments, with the title tune winding up the proceedings in true grandiose Hollywood manner as Kitt and Cole sing it, with the New York Symphony

orchestra conducted by Constantine Bakaleinikoff, on the stage of Aeolian hall.

On the whole, the acting is good, with Hernandez, Kitt, and Bailey outstanding. Cole's unique charm admirably stands the test of klieg lights and cameras; he is particularly convincing in the sequences during which he is stricken with blindness and, in the church scene where he regains his sight, rises with true thespian skill to the dramatic occasion.

Miss Bailey handles her meaty part with humor and conviction. As Handy's Aunt Hagar, she is warmly understanding and slyly in league with the young Will in his urge to compose, yet hesitates to contravene the dictates of her minister brother.

An obvious shortcoming on the part of the makeup department, is Aunt Hagar's refusal to grow older. At the film's close, Pearl appears just as youthful as in the beginning.

One obvious omission in the songalog of this picture is *Memphis Blues*. We learn that, because of an

Australian publisher's refusal to go along with the terms set down for the performance of the other songs in the film, this important number had to be excluded.

Strictly speaking, this is not an all-Negro picture. There are some characters played by whites, but they are not pivotal. Nonetheless, *St. Louis Blues* must be considered an important picture from the point of view of the subject matter, the majority of Negro actors and what the legacy of W. C. Handy means to his people.

While one might choose to argue with producer Smith's statement that this is "... as accurate as any picture can be," it does purport to tell the true story of one of America's greatest influences on popular music.

If *St. Louis Blues* falls short of that aim, in terms of biographical accuracy, it surely hits the mark from a musical point of view.

And perhaps it indicates, in some small measure, a future direction for Hollywood story material in the lives of other important Negro musicians. Heaven knows, it's about time.

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## radio and tv

By Will Jones

By Will Jones

■ The best musical programs that come out of my TV set do not come consistently from any of the network stations, but from the local educational station.



The educational station, of course, has a vast edge on the networks in that it has very little money to spend for programs. It has no budget for writers, choreographers or costume designers;

so any program conceived as a musical program must rely for its interest solely on a certain intense, naive preoccupation with music.

I haven't heard any pop singers on the educational channel. The musical programs I have enjoyed have been confined to classical chamber music, jazz, folk songs and, most recently, a program of Yiddish liturgical music. These admittedly are programs of special interest, yet I wonder if the people who produce the musical programs for network TV couldn't get a little education from tuning the educational channels nearest them.

I have been treasuring for some time a bit of wire-service copy that came to my desk, an interview with Alan Livingston, NBC's west-coast program v.p., in which he said of this TV season:

"I really don't know what started the trend toward musicals, exactly. The people who buy shows just started buying them. Musical is something the networks had avoided for years because they're the toughest kind of shows to do.

"There's only so much you can do with them, which means that they all must be pretty much alike. I think musicals will be difficult to sell next season."

Since Livingston said those words, Rosemary Clooney, Gisele MacKenzie, *Hit Parade*, and maybe some others have got the ax. The advertising trade conducts symposiums on what's wrong with TV musicals.

Since this is the season for such analysis, I'd like to submit that what's wrong with them is thinking along the lines of *There's only so much you can do with them*.

Why should a musical program be something that something must

be done with?

Why should a singer have to have four writers, a dramatic coach and a dancing instructor so he can read Hello-buddy-glad-to-have-you-on-the-show from the teleprompter and do a soft-shoe with the guest movie star (a clean-cut boy who has had to have not only his own four writers, a dramatic coach and a dancing instructor, but also a singing instructor in order to make the program)?

Wouldn't a certain simple, naive, honest interest in the music that is being presented serve as well?

The struggle to keep TV shows from looking pretty much alike, without doing anything really different, has led the networks down the fairy-tale path as well as down the frantic-musical path this season. There was *Rumpelstiltskin*, with singer John Raitt for a hero, and a script full of song cues, and not one note sung. I felt cheated every time Raitt was on the screen. And then there was *Aladdin*, with Cole Porter songs (albeit not very good ones) to be sung—and who sings them? Sal Mineo!

I am sure an Alan Livingston could be most eloquent on the subject of why a pop-music program conducted along the lines of an educational-TV program—one on which the musicians are required to be only musicians, and to talk about little except the subject they know best—would flop with a network audience.

In rebuttal—let's set the scene at a cocktail party—I suppose the best I could do is narrow my eyes and say, "How 'bout Lawrence Welk?"

That's a name I suspect I mention too often in this column, but just the same Welk is doing successfully—exactly what I have in mind. Even with its bubbles, his is an honest musical show that doesn't try to be anything else. It isn't Welk's repartee that gets the audience week after week. It's the music. Welk believes in his music, and the network and sponsor have the good sense to let him assert his beliefs.

An intense, dedicated man often can be as interesting as one with a lot of snappy jokes. The educational TV channels are full of them, and they get fan mail.

There are a lot of bright, intense, dedicated people in the music business. They may or may not have the personality of a Dinah Shore or a Perry Como—the networks ask too much when they seek copies of these two, as they do—but it needn't make any difference.

(Continued on Page 68)

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 Frances Faye  
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 The Flamingos  
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 Joe Huston  
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 Russ Haddock  
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 Pee Wee Irwin  
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 Lizzie Miles

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 Dave Pell  
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# Want To Buy A Band?

Are you looking for a band? Whether you are a ballroom operator, hotel man, night club owner, member of the prom committee, this Down Beat band directory will help you select the band you want.

Copyright, 1958, Down Beat, Inc.

**HAL ALOMA**  
 Record Company: None  
 Booking Office: MCA  
 Real Hawaiian music played by real Hawaiians, led by a man who, though a native islander, knows a swing chorus from a garden of love. A melina Tommy Dorsey and Hal McIntyre sideman, Hal Aloma plays steel guitar and serves as maestro-arranger producer for this versatile unit which has several years' residency at the Hotel Lexington, N.Y., to its credit. Unit carries materials and has also played theaters and supper clubs.  
 LPs: None

**ANDY ANDERSON**  
 Record Company: None  
 Booking Office: Independent (c/o Anderson, 6018 Henderson, Chicago, Ill.)  
 Anderson's 12-piece band, in rehearsals for many months, began accepting bookings in March, 1957. It is a freshly-arranged, jazz-based band, with original charts and arrangements by Anderson and members of the band. Most of the members of the band have had experience in small jazz groups in the Chicago area. The band can fill a variety of engagements successfully, from dance dates to concerts.  
 LPs: None

**RAY ANTHONY**  
 Record Company: Capitol  
 Booking Office: MCA  
 Paced by the trumpet of leader Anthony, this current band is aimed at bringing the rock and roll beat to the teen age set. The Anthony book is still heavily pitched at the Miller-voiced type of ballads. Vocals are handled by a girl and boy vocalist, as well as the Anthony choir. Many available Capitol LPs will help sell this band in any location.  
 LPs: The Anthony Choir ..... Capitol T-642  
 Arthur Murray Favorite  
 Fox Trots ..... Capitol T-558  
 Arthur Murray Swing  
 Fox Trots ..... Capitol T-546  
 Big Band Dixieland ..... Capitol T-678  
 Campus Rumpus! ..... Capitol T-362  
 Concert! ..... Capitol T-400  
 Young Man With A Horn ..... Capitol T-373  
 Dream Dancing ..... Capitol T-723  
 Golden Horn ..... Capitol T-563  
 Houseparty Hop ..... Capitol T-592  
 I Remember Glenn Miller ..... Capitol T-476  
 Jam Session At The  
 Tower ..... Capitol T-740  
 Moments Together ..... Capitol T-917  
 For Dancers In Love ..... Capitol T-784  
 Standards ..... Capitol T-663  
 Star Dancing ..... Capitol T-631  
 Swingin' On Campus ..... Capitol T-645  
 This Could Be The  
 Night ..... MGM ST-3530  
 The Dream Girl ..... Capitol T-940

**BLUE BARRON**  
 Record Company: MGM  
 Booking Office: MCA  
 Barron's "Music of Yesterday and Today" is a combination of awesomeness, smoothness, and showmanship in equal portions. An entertaining unit, long on material and comedy, the Barron band dishes up musical stylings that are buoyant and unpretentious, have been heavily recorded, and are familiar sound the ballroom and hotel circuit. Band has played over major radio networks, featured much singing by male and female soloists, the Three Blue Notes and the Glee Club.  
 LPs: None

**RONNIE BARTLEY**  
 Record Company:  
 Booking Office: National Orchestra Service  
 Sweet stylings for dancing, with the Bartley's Dorsey-influenced trombone to the fore—that's the dish here. Vocalist-leader was a sideman with Blue Barron, Sammy Kaye, Jimmy Dorsey, Bobby Byrne and Bob Chester, now fronts unit of nine musicians (three brass, three reeds, three rhythm) plus girl vocalist.  
 LPs: None

**COUNT BASIE**  
 Record Company: Roulette  
 Booking Office: Willard Alexander  
 Basie has grown into one of the hottest at-

tractees in the country on strength of recent record surge and the dynamic vocals of Joe Williams. Always noted for its swingability, there is the added assurance and confidence in the group that success always brings about, and it is one of the most desired bands around for proms and college dates, also does remarkable on locations. Discs have made his version of "April in Paris," "Every Day," etc., much-requested fare, and stand-out soloists will please that portion of audience that hangs near the bandstand.

- LPs: Basie ..... Roulette 5200J  
 April in Paris ..... Verve 8012  
 At Newport ..... Verve 834H  
 Basie's Back in Town ..... Epic LN-3160  
 Basie in London ..... Verve 8109  
 Basie Hides Again ..... Verve 8108  
 Basie Bears Again ..... Verve 8018  
 Blues by Basie ..... Columbia CL-901  
 The Count ..... Camden 336  
 Count Basie ..... Brunswick 54012  
 Count Basie ..... Victor LPM-1112  
 Count Basie and his  
 Orchestra ..... Decca 8049  
 Count Basie Classics—Columbia CL-754  
 Count Basie Swings,  
 Joe Williams Sings ..... Verve 8063  
 The Greatest ..... Verve 2016  
 Lester Leaps in ..... Epic LG-3167  
 Let's Go to Pres. ..... Epic LN-3168  
 One O'Clock Jump ..... Columbia CL-801

**LES BAXTER**  
 Record Company: Capitol  
 Booking Office: GAC  
 One of the few bandleaders consistently making hit records today, Baxter specializes in musical innovations. It was he who introduced the new familiar sound of a chair against lush strings and muted trumpets. He also works extensively in scoring and conducting for motion pictures, and he has conducted orchestras and choruses for such radio shows as "Halls of Ivy," "Bob Hope, and Abbott & Costello. Once a singer in Mel Tormé's Mel-Tones, he developed a preference for Latin rhythms and tempos in his later work with Yma Sumas and in his studies in Cuba. Too busy in his studio work to tour often with an outside orchestra, he has on a few occasions appeared at such places as the Paramount theater in New York and the Coconut Grove in Los Angeles.  
 LPs: Space Escapade ..... Capitol T-968  
 Arthur Murray Favorite  
 Tangoes ..... Capitol T-963  
 Arthur Murray Modern  
 Waltzes ..... Capitol T-548  
 Caribbean Moonlight ..... Capitol T-731  
 Kaleidoscope ..... Capitol T-504  
 Midnight on the Cliffs ..... Capitol T-843  
 Ports of Pleasure ..... Capitol T-868  
 Ritual of the Savage ..... Capitol T-388  
 'Round the World with  
 Les Baxter ..... Capitol T-700  
 Skins! ..... Capitol T-774  
 Tamboos! ..... Capitol T-655  
 Thinking of You ..... Capitol T-474

**DENNY BECKNER**  
 Record Company: None  
 Booking Office: MCA  
 An entertaining band with a Ray Kyncerish appeal. Clowning maestro is a long-limbed ex-vaudeville comedy hooper who also used to play bass but gave it up some time back and now concentrates on keeping the crowd in good spirits with his antics. A wild and woolly crew this, putting showmanship more than just on a par with playing dance music. Hotels and ballrooms are the Beckner meat.  
 LPs: None

**LITTLE JOHN BEECHER**  
 Record Company: None  
 Booking Office: National Orchestra Service  
 Three trumpets (one doubling trombone), three sax (all doubling clarinet), piano, drums, and bass (doubling tuba)—that's the instrumentation of this versatile show-dancer unit, sparked by the comic shenanigans of its jovial frontman, 300-lb. Little John. When overcast demands, Erik puts on complete floor show, utilizing talents of all sidemen.  
 LPs: None

**DAN BELLOU**  
 Record Company: Fraternity  
 Booking Office: Fraternity  
 Dan Belou is one of the hottest at-

# Agency Directory

Here is a list of the major booking agencies in the country that book dance bands and the addresses of their offices.

**WILLARD ALEXANDER, INC.**  
 Willard Alexander, President  
 30 Rockefeller Plaza  
 New York, N.Y.  
 333 N. Michigan Ave.  
 Chicago, Ill.

**ASSOCIATED BOOKING CORP.**  
 Joseph Gleser, President  
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 203 N. Wabash Avenue  
 Chicago, Ill.  
 8619 Sunset Boulevard  
 Hollywood, Calif.

**CALE AGENCY, INC.**  
 Tim Gale, President  
 49 W. 49th Street  
 New York, N.Y.

**GENERAL ARTISTS CORP.**  
 Art Weems, President  
 1270 Sixth Avenue  
 New York, N.Y.  
 5 S. Michigan Avenue  
 Chicago, Ill.  
 Carew Tower  
 Cincinnati, Ohio  
 2105 Commerce  
 Dallas, Texas  
 9650 Santa Monica Boulevard  
 Hollywood, Calif.

**JOE KAYSER**  
 185 N. Wabash Ave.  
 Chicago 1, Ill.

**MERCURY ARTISTS CORP.**  
 Leonard Green, President  
 Room 903  
 254 W. 54th Street  
 New York, N.Y.

**MUSIC CORP. OF AMERICA**  
 Jules Stein, Chairman of the Board  
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 Beverly Hills, Calif.  
 105 Montgomery Street  
 San Francisco, Calif.  
 Union Commerce Building  
 Cleveland, Ohio  
 2102 N. Akard Street  
 Dallas, Texas  
 837 Bank Tower  
 Detroit, Mich.  
 Nine Newberry Street  
 Boston, Mass.  
 Northwestern Bank Building  
 Minneapolis, Minn.

**NATIONAL ORCHESTRA SERVICE**  
 Serl Hinton, President  
 161 City National Bank Building  
 Omaha, Neb.

**ORCHESTRAS, INC.**  
 Bill Black, President  
 332 S. Michigan Avenue  
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**REX PAUL AGENCY**  
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**Booking Office: GAC**  
 Belloc headquarters in Chicago and heads an unusual band in the sense that it isn't the typical sweet band most often heard in the Midwest. Leader features a big book of original arrangements geared chiefly to a younger audience. As a consequence a typical evening is well-flavored with lump tunes as well as warmly-performed ballads. Showmanship also plays a large part in the band's success, with several novelties and visual gimmicks utilized. Crew has worked a lot of shows as well, supplying backing for some of the country's top singers.  
 LPs: Dapper Dan Swings... Fraternity 1004

**TEX BENEKE**  
 Record Company: Camden  
 Booking Office: MCA  
 One of several bands suggestive of Glenn Miller, this aggregation successfully courts

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BIG BAND	COMBO
ARRANGEMENTS	ARRANGEMENTS
<input type="checkbox"/> 1 DODDLIN' <input type="checkbox"/> 2 THE SKIP'S <input type="checkbox"/> 3 JUMP SESSION <input type="checkbox"/> 4 RUFF TIME <input type="checkbox"/> 5 ROCK'N ROLL IT <input type="checkbox"/> 6 SWINGIN' AROUND THE MULBERRY BUSH	<input type="checkbox"/> 1 CALYPSO BETTY <input type="checkbox"/> 2 INDIAN TWILIGHT <input type="checkbox"/> 3 SWINGIN' OUT
<input type="checkbox"/> 7 THERE'S GOT TO BE A WAY (a vocal arrangement made up female) <input type="checkbox"/> 8 EVENING SHADOWS <input type="checkbox"/> 9 BY THE EMBERS <input type="checkbox"/> 10 MOON MIST <input type="checkbox"/> 11 O SOLE MAD	<div style="text-align: center;"> </div> <p><b>RECORD 89¢</b> <b>TIGER</b> Record Release!</p> <p><input type="checkbox"/> = C6 838</p> <p>A real pleasure player that'll catch your tapping tempo with your toe. Featuring Keith Richards Orchestra upon a musical note of "mood glow" with "Mass Min" and back it up with only "Doodlin'" K. R. cut fine sounds with two excellent dance arrangements. 2 GB 218 Unavailable.</p>
<input type="checkbox"/> 12 FANFARES - Vol. 1 in G, D, F, C, and G <input type="checkbox"/> 13 FANFARES - Vol. 2 in G, D, A, D and A <input type="checkbox"/> 14 DANCE SET ENDINGS ("Cheers" - Vol. 1) <input type="checkbox"/> 15 GAY 90's MEDLEY a Grand March Medley of Gay 90's tunes	
Enclosed find \$_____ for items checked above.	
NAME _____	ADDRESS _____
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(PLEASE PRINT CLEARLY)	
<b>COMPOSCRIPT</b>	

the cooked ear, the couple on the floor and the cash register, alike. Musicianship is high, pop figures are used sparingly to give a modern touch, but the band never evades the dance beat or offends the sensitive ear. Fronted by tenor man-vocalist alumnus of the Miller men, outfit is a favorite with the prom crowd, specializes in instrumental numbers, has enjoyed big disc sales.  
LPs: Star Dust .....Camden 218

**EDDIE BERGMAN**  
Record Company: None  
Bergman has been heading the excellent society band at the Statler hotel in Los Angeles for two years. Prior to this, he was music director at the Cocoanut Grove in that city. His orchestra has a varied book and top rate musicians, the basis for a widespread appeal. See the feature story on him in this issue.  
LPs: None

**DAVE BLUME**  
Record Company: None  
Booking Office: Independent  
Working with either a quintet or sextet, with a growing book of original arrangements and specials by band members and such as Maany Albam, Blume's band and combo work the North Carolina area. The leader doubles on piano and vibes, and the band and quintet plays concerts as well as dances with its flexible, modern book. Headquarters in Fayetteville, N.C.  
LPs: None

**NAT BRANDWYNNE**  
Record Company: Vix  
Booking Office: MCA  
A society-style dance ork. Brandwynne play lots of show tunes and bright tempos. Onetime Leo Reisman sideman also makes his own arrangements which are invariably built around his keyboarding, with strings often blending in as background. Regular feature of a Brandwynne evening is a pinne medley, with light rhythm accompaniment, of all-time favorite tunes, for the nostalgic touch.  
LPs: Arthur Murray Society  
Fox Trots .....Capitol T-506  
Dancing at the Waldorf...Camden 301  
Smart Set .....Vik LX-1078

**LOU BREEZE**  
Record Company: Bally  
Booking Office: Independent  
Backing a show is a particular specialty with Breeze, who has six years at Chicago's Chez Paree, four at the Chicago theater to his credit. Genial, personable leader can cue an act or provide steadily-beautiful dance tempos with equal aplomb. A respecter of melody, Breeze always keeps it simple and relaxed.  
LPs: None

**LES BROWN**  
Record Company: Capitol  
Booking Office: ABC  
The Band of Renown finds no difficulty in lining up a full schedule wherever it wants to make a road tour; it's just about the best-known dance band in the country, what with its continuing radio and TV appearances and steady succession of record releases. Its personnel represents the elite of dance band musicianship, and some outstanding instrumental soloists are used often to brighten the always-melodic arrangements. Butch Stone sells comedy vocals ingratiatingly, Jo Ann Greer is the noted singer, and there isn't a much better buy in the country for any type of job.  
LPs: Concert Moderna .....Capitol T-939  
All-Weather Music .....Coral 57689  
College Classics .....Capitol T-667  
Composer's Holiday .....Capitol T-896  
Concert at the Palladium  
Vol. 1 .....Coral 57690  
Concert at the Palladium  
Vol. 2 .....Coral 57691  
Dancers' Choice .....Capitol T-613  
Dance with  
Les Brown .....Columbia CL-539  
The Les Brown All Stars.....Capitol T-639  
Les Brown's in Town...Capitol T-748  
Love Letters in the Band..Coral 57165  
More From Les .....Coral 57688  
Open House .....Coral 57651  
Sentimental Journey—Columbia CL-649  
That Sound of Renown...Coral 57690

**BILLY BUTTERFIELD**  
Record Company: RCA Victor  
Booking Office: MCA  
The Butterfield band, with the leader on trumpet and Dotty Dare on vocals, is a good bet for college and ballroom dates. The band has been on a college tour throughout the country, featuring a Dixieland group within the band. The band's book is slanted toward dancers, but has the power and drive to succeed in concert. This is an excellent band for college proms.

LPs: Butterfield at Amherst..... Essex 466  
Butterfield at N. Y. U..... Essex 467  
Butterfield at Princeton..... Essex 468  
Butterfield at Rutgers..... Essex 469  
Dancing for Two  
in Love .....Westminster WP-0044  
Thank You For a  
Lovely Evening ....Victor LPM-1260  
They're Playing Our  
Song .....Victor LPM-1441

**VERNE BYERS**  
Record Company: None  
Booking Office: National Orchestra Service  
"One for the music and two for the show" is tag of this 10-piece ork, whose leader was bassist with Teddy Powell, Tommy Tuchen, Ted Flo Rito, Jan Garber, Don Reid and Herb Miller. Unit is long on showmanship, has plenty of novelties in book, and which is otherwise pretty evenly balanced between current hits and memory tunes. Verne has dance biz savvy, having operated Denver Rainbow ballroom with his father.  
LPs: None

**CHUCK CABOT**  
Record Company: Cardinal  
Booking Office: MCA  
The four saxes and three bronzes which comprise the body of the Chuck Cabot orchestra deliver in a rhythmic, sometimes tight-tack, style that has been found suitable for society dances as well as general ballroom dates. The 10-piece dance unit is deep in the vocal department with soloists, glee club assemblies, and comedy vocal groups, schooled by Ray Kysar. Cabot has a great deal of showmanship knowhow and intely has been helped by radio and television exposure.  
LPs: None

**BOB CALAME**  
Record Company: None  
Booking Office: National Orchestra Service  
Polkas, Dixie specials, waltzes, rumbas and tangos mix in with the standard hits in the Calame book for a widely-varied evening of dancing. Ork carries three brass, three reed, three rhythm, features vocalist Joel Bratton and pantomime routines by leader, who used to arrange for Lawrence Welk and wrote latter's theme, "Bubbles in the Wine." Instrumental specialties are featured (with Calame's soprano sax heard frequently), also glee club, quartet, trio work and novelties.  
LPs: None

**FRANKIE CABLE**  
Record Company: Victor  
Booking Office: MCA  
A sweet band for dancing, Cable crew avoids heavy, complex arrangements, now deviates from melody, sticks strictly to the beat, yet keeps book filled with swing stylings for youngsters, ballads and standards for their elders. Leader-composer's keyboarding gets the spotlight, and overall effect is neither too involved nor too syrupy. Cable's trio work has sold widely on discs; band, itself, is eminently suited to hotels and ballrooms.  
LPs: Around the World...Victor LPM-1449  
Cocktail Time with  
Frankie Cable .....Victor LPM-1281  
Frankie Cable and his  
Beautiful Dolls .....Victor LPM-1280  
Frankie Cable and his  
Girl Friends .....Columbia CL-940  
Frankie Cable's  
Finest .....Victor LPM-1152  
Frankie Cable's  
Sweethearts .. Victor LPM-1152  
Honky Tonk .....Victor LPM-1151  
Mediterranean Cruise.....Victor LPM-1178  
Plane Party .....Columbia CL-881  
Plays Cole Porter...Victor LPM-1060  
Roses in Rhythm...Columbia CL-953

**RUSS CARLYLE**  
Record Company: ABC Paramount  
Booking Office: Orchestras Inc.  
Carlyle has made great strides in the band business the past couple of years with a string of successful recordings. First for RCA's VIK with "In a Little Spanish Town" and "Shepherd Boy" and more recently with ABC Paramount with his smash novelty "Stashu Pandowski." Most of the dance music is of the middle of the road variety and heavily features Carlyle's singing and impressions. Band is a yearly fixture at the Oh Henry in Chicago, The Peabody in Memphis, The Roosevelt in New Orleans, and the Cavalier at Virginia Beach. The balance of the year is spent on the road playing mostly college and private dates.  
LPs: None

**JOY CAYLER**  
Record Company: None  
Booking Office: GAC  
This all-feminine unit features the leader's

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trumpet and the vocals of Geri Dewell. There is a heavy accent on the show side of this show-dance act, and an expected emphasis on visual appeal of sharply-garbed girls. Band was built during World War II on USO circuit, has since traveled extensively throughout the Orient, including stops in Korea, China and Japan. Recent U. S. dates include Martinique, Chicago; Claridge hotel, Memphis; ballrooms and hotels — country.  
LPs: None

**BOBBY CHRISTIAN**

Record Company: Salem  
Booking Office: Orchestras Inc.

Christian has only been organized 20 months but the band has made rapid strides in the Chicago area and is already a favorite with the college set, having recently played dances at Notre Dame, Iowa State, etc. Band is a big, powerful 17-piece swinging group with all the arrangements written by Christian and based around Christian's work on the vibraphone, xylophone, drums, and piano. Salem records has plans for Christian including a newly released single with an album of Christian originals to follow shortly.  
LPs: None

**GAY CLABIDGE**

Record Company: None  
Booking Office: MCA

Soft, sweet ballads, styled a la the late Hal Kemp, who was his mentor account for the popularity of Clabidge, who keeps it commercial enough for the average dancer, cares not a fig for the esoteric few. Backing a show is a specialty here, and the front gets definite accent from sharp-appearing, personable leader. Library is well-stocked with original arrangements, and appeal is biggest hotels and certain clubs.  
LPs: None

**DEL CLAYTON**

Record Company: None  
Booking Office: National Orchestra Service

Midwest territory band developed in 1948 spotlight Clayton's sax (played in Wayne King fashion), songs by Sue Morris and Dean Hess, a vocal trio—The Three Dams. Music ranges from sweet to bounce; waltzes, polkas.  
LPs: None

**BILL CLIFFORD**

Record Company: None  
Booking Office: MCA

Versatile leader, a comparative newcomer, plays violin and trombone, serves as singer-choir, does song-and-dance duets with girl vocalist. Entertainment is not prime commodity with Clifford, who concentrates on danceability, uses a trick "after-heat" effect on drums and piano, a la Anson Weeks, for distinguishing characteristic.  
LPs: None

**EMIL COLEMAN**

Record Company: Decca  
Booking Office: MCA

The ne plus ultra in society bands for some 25 years, Coleman is the debutant's delight, plays polite dance music, mildly jazz-flavored, with the proper touch of intimacy for private parties, swank hotels. Suave, gentlemanly bandleader uses the personal approach with customers, remembers favorite tunes, plays frequent requests. A master in his field.  
LPs: Latin Rhythms... Decca 5157  
Orchids in the Moonlight... King 517  
Strictly for Dancing... Monarch 511

**BOB CROSS**

Record Company: None  
Booking Office: MCA

The Cross library is comprehensive, includes everything from current pop to dance arrangements of things like "Wagon Concerto" and "Chair de Lune." Novelties are sprinkled heavily on the musical bill of fare and "memory melodies" are inserted for the nostalgia-minded. Seven-piece unit is sparked by versatile leader who arranges, also plays violin, trombone, trumpet and banjo in course of evening. Connie Kane is featured on vocals, and ubiquitous frontman often joins in. Hotels and ballrooms, chiefly in the middle west, constitute the bulk of the Cross bookings to date.  
LPs: None

**XAVIER CUGAT**

Record Company: Columbia  
Booking Office: MCA

Topic in the Latin-Americana field, Cugat is not known as the "Rhumba King" for nothing, concentrates an smooth dance music, balancing book between bongos-flavored Mambo and native American tunes. Colorful, 17-piece band, long on showmanship, is sparked by suave, affable leader, who is an expert conga, has a famed comic flair, and is no mean

Geri Dowell, the show side an expected sharply-garbed World War II, welded extensive including steps. Recent U. S. Chicago; Clarinet and hotels crew.

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Seld, Cugat is king" for both- dances much o-flavored items colorful, 17-piece is sparred by an expert ensem- and is so much

shakes on violin. Popular with both young- sters and older crowd for dancing, unit also has had great success in theater and concert halls, is especially strong on records and radio.

- LPs: Bread, Love and  
 Cha Cha Cha..... Columbia CL-1614  
 Cha Cha Cha..... Columbia CL-713  
 Cugat's Favorites..... Mercury 20045  
 Cugat's Favorite  
 Rhumbaa..... Columbia CL-579  
 Dance with Cugat..... Columbia CL-587  
 Mambo!..... Mercury 20105  
 Mambo de the  
 Waldorf..... Columbia CL-722  
 Mambo Mucho  
 Mambo..... Columbia CL-626  
 Merengue by Cugat..... Columbia CL-723  
 Ota!..... Columbia CL-618  
 Relaxing with  
 Cugat..... Columbia CL-615  
 Tango Music..... Columbia CL-597  
 That Latin Beat..... Camden 323

**BERNIE CUMMINS**  
 Record Company: None  
 Booking Office: GAC  
 A "moonlight-and-roses" mood is what the Cummins crew is out to create when it plays dance dates, mixing new and nostalgic melo- dies; the unit achieves a mellow effect and a simple, clearly-defined beat calculated to entice the nimble and encourage the leaden- footed with equal finesse. Leader has a strong personal following, gained by mix- ing with terps, dancing among them, showing informally, as well as by creating edgy appearances onstand. A long list of hotel, ballroom and supper club engage- ments is behind the Cummin- ark.  
 LPs: None

**FRANK DeVOL**  
 Record Company: Capitol  
 Booking Office: MCA  
 Known for use of dynamics, voicing of woodwinds and strings, and general tech- nical finesse, composer-arranger DeVol leans toward jazz style and feeling in dance orchestrations, turns out original novelty tunes at frequent intervals. Primarily a recording band, outfit has done much air- show work, both radio and TV, plays an occasional ballroom dance date. Leader also does modern concert scoring.  
 LPs: Concert of Waltzes..... Capitol T-526  
 Waltzing on Air..... Capitol T-505

**AL DONAHUE**  
 Record Company: None  
 Booking Office: MCA  
 Little need be said about the work of this vet leader whose band has long been a hotel and location favorite. Ork is smooth and quiet, with a lot of the arrangements built about the Donahue violin, but occasionally the full brasses and reeds open up and swing. Band is experienced and versatile and a good bet for almost any spotting.  
 LPs: None

**SAM DONAHUE**  
 Record Company: None  
 Booking Office: GAC  
 Tenor saxist Sam Donahue has taken over the band after sharing the leadership with Bill May for several years. The band has specific and direct appeal to dancers. Pri- marily in the Jimmie Lunceford tradition to which Donahue has adhered for many years, the band provides extremely dance- able sounds.  
 LPs: Classics in Jazz..... Capitol T-626  
 For Young Moderns..... Capitol T-613  
 Stop, Look, Go and Listen..... Prescott 2001

**THE FABULOUS JIMMY DORSEY ORCH.**  
 CONDUCTED BY LEE CASTLE  
 Booking Office: Fraternity  
 The Dorsey Brothers band, minus TD's lead which was the property of Tommy's wife and children. Castle is a driving trumpet man, and the band is peppery and smooth by turn. This is the band Jimmy Dorsey led after Tommy's death, and until his own death. A steady draw at colleges and dances, it can still pull interest with its recent big record hit, "So Rare."  
 LPs: The Fabulous Jimmy Dorsey..... Fraternity 1966

**TOMMY DORSEY ORCH. DIRECTED BY WARREN COVINGTON**  
 Record Company: None  
 Booking Office: Willard Alexander  
 Trombonist Covington plays Tommy's parts in the TD book, and also sings. All the old favorites from "Marie" to "Well Git Up to 'The Continental'" are on hand, as is clarinetist Boif Kuhn. Covington's liquid trombone sound fits the TD mood, and the

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 53-1229 Ursula Polka—Chicadee Waltz  
 47-6593 Blue Danube Waltz—Schnitzelbank Polka

Booking: **Harold Loeffelmacher • Phone 1103 • New Ulm, Minn.**

band draws heavily from best-conscious youngsters to nostalgic middle-agers. Launched early this year, results so far have been favorable at all locations.  
Records: None

#### SONNY DUNHAM

Record Company: None  
Booking Office: Willard Alexander  
Sonny Dunham, long known for his unusual ability to play both trumpet and trombone, has been confining his band activities to the east coast. However, he is preparing to tour. His band, featuring the trombone choir, provides full-sounding dance music for ballroom, club, and college dates. Sonny is an astute emcee, capable of handling an evening's complete program.  
LPs: None

#### LES ELGART

Record Company: Columbia  
Booking Office: MCA  
Still moving steadily ahead is the Elgart orchestra, which has been building nicely in the little more than two years it has been under way. It already has racked up some good dates, including the Astor roof, New York, and the Palladium, Hollywood. Style is a highly pleasing amalgam of simple-to-follow two-beat and musically interesting arrangements that never go off the deep end, but vary in flavor and content enough to provide kicks for listeners, too. Brother Larry Elgart is featured on sax.  
LPs: The Band of the Year...Columbia CL-619  
The Dancing Band...Columbia CL-624  
The Elgart Touch...Columbia CL-676  
For Dancers Alike...Columbia CL-1088  
For Dancers Only...Columbia CL-820  
Just One More Dance...Columbia CL-894  
Les and Larry Elgart & Orchestra...Columbia CL-1000  
The Most Happy...Columbia CL-604  
Sheer Delight...Columbia CL-979  
Sophisticated Swing...Columbia CL-536

#### DUKE ELLINGTON

Record Company: Bethlehem  
Booking Office: ABC  
Suave, polished, and internationally-known, Ellington continues to draw well, particularly on college dates and one-night locations where people still come out to hear music as well as dance to it. The sounds and the arrangements have varied little over the years, and the Ellington personality continues to win admirers.  
LPs: Ellington Indiges...Columbia CL-1003  
Blue Light...Columbia CL-683  
Blue Boss (with Necessary Obcecity)...Columbia CL-678  
Dance to the Duke!...Capitol T-637  
A Drum is a Woman...Columbia CL-951  
The Duke and his Men...Victor LPM-1092  
The Duke's Men...Epic LG-3106  
The Duke Plays Ellington...Capitol T-477  
Duke Ellington Presents...Bethlehem 6905  
Early Ellington...Brunswick 54997  
Ellington & Buck Clayton All-Stars at Newport...Columbia CL-663  
Ellington at Newport...Columbia CL-664  
Ellington '55...Capitol T-521  
Ellington Showcase...Capitol T-478  
Ellington Sidekicks...Epic LN-3337  
Hi-Fi Ellington Uptown...Columbia CL-420  
Historically Speaking—the Duke...Bethlehem 69  
In a Melotone...Victor LPM-1264  
Liberty Suite...Columbia CL-848  
Masterpieces by Ellington...Columbia CL-825  
The Music of Duke Ellington...Columbia CL-626  
Seattle Concert...Victor LJM-1501  
Such Sweet Thunder...Columbia CL-1032

#### ELLIOTT BROTHERS

Record Company: MGM  
Booking Office: MCA  
Bill (sax) and Lloyd Elliott (trumpet), long rated as among Hollywood's top bracket film studio, radio and recording musicians, head a band comprised of men of equally high caliber recruited from the same field. Format: three trumpets, four trombones, five saxophones.  
LPs: None

#### SKINNAY ENNIS

Record Company: None  
Booking Office: MCA  
Skinnay's been around a long time and knows exactly what to do in any surroundings, especially in location stands at hotels and dinner rooms, where his Hal-Kemp-styled orchestra provides the pleasantest of dance music. The muted, staccato trumpets and low-voiced clarinets are equally listenable on both ballads and fox trots, and

Skinnay's intimate whispered singing gives distinction to the vocal department.  
LPs: Got a Date with an Angel

#### DANNY FERGUSON

Record Company: None  
Booking Office: MCA  
Well-known on the Statler-Hilton hotel chain and other hotels in this band, led by piano playing maestro. Library is made up entirely of specials running from sweet to swing. Along with piano are featured the three violins, three trumpets, three saxes, rhythm, and a girl vocalist.  
LPs: None

#### JERRY FIELDING

Record Company: Decca  
Booking Office: ABC  
Fielding, former arranger for the Gracioso Marx radio and TV shows, has been leading this band of crack west coast studio musicians on dates around Los Angeles for quite awhile. It's a jazz band that can play melodic ballads in good tempo, but can also rip out some of Fielding's specials with finesse and skill. Soloists are all top men who have had much experience in dance bands.  
LPs: Fielding's Formula...Decca 945  
The Hi-Lo's and the Jerry Fielding Orchestra...Kapp 1067  
Jerry Fielding Plays a Dance Concert...Kapp 1056  
Sweet with a Beat...Decca 5160  
Swingin' in Hi-Fi...Decca 5271

#### SHEP FIELDS

Record Company: None  
Booking Office: GAC  
The "Rippling Rhythms" orchestra was the musical innovation that first put Shep Fields on the musical map as a qualified conductor and musician. While the rhythmic style is older than most of the other band interpretations, it has endured through the years due to Shep's never-ending drive for improvement. A maestro for more than a decade, Fields has played the country's leading hotels, and practically every big or small town that has a ballroom or theater.  
LPs: Cocktails, Dinner & Dancing...Jubilee 1056  
One Man, Two Hands...Camden 328

#### JACK FINA

Record Company: None  
Booking Office: MCA  
Scraped-up classics are the long suit with Finna, an erstwhile Benny Meroff and Clyde McCoy sideman who once helped Freddy Martin commanue with Teckelkowsky. Handsome, genial maestro is both pianist and composer, features his own funky keyboarding, frequently on originals, includes Hammond organ with equal finesse, and in general turns musical output of his unit into a show of his own.  
LPs: Concerto for Dreams...Mercury 10064

#### CHARLIE FISK

Record Company: None  
Booking Office: MCA  
Far from being a new comer, Charlie Fisk, whose big jazz band at one time was heard from coast to coast, is now entering his fourth year at the famed Palmer House Hotel in Chicago. Aside from providing music for shows, Fisk, his sweet trumpet and his carnival of music, have a modern and versatile dance band, Leo Charmed is the vocalist.  
LPs: None

#### RALPH FLANAGAN

Record Company: Victor  
Booking Office: GAC  
Still riding strong after some five years of working steadily through the greatest death dance bands ever have seen, Flanagan cashes in handsomely on a Glenn Miller-styled band that offers music of interest to every age. The ballads are dreamy and lush, usually sung by Johnny Amoroso and/or the Singing Winds, and the instrumental sets impetus from both Ralph's arrangements and the band's crisp performances. Flanagan continues to be a steady record seller, is a solid bet for any ballroom or prom, and hang up an impressive number of attendance records during an era when bands just weren't selling.  
LPs: Dancing Down Broadway...Camden 622  
Dancing in the Dark...Camden 637  
1001 Nights...Victor LPM-1274  
Ralph Flanagan in Hi-Fi...Victor LPM-1555

#### CHUCK FOSTER

Record Company: None  
Booking Office: MCA  
The slogan "Music in the Foster Fashion" has come to mean a soothing sound, an easy dance beat, and the showmanly antics of the maestro who is well-known for his impressions, notably of Ted Lewis. One

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A drummer was clearly called for when Tom Widdicombe was born, 29 years ago in St. Louis. Four older brothers played sax, clarinet, string bass and guitar.

With an occasional assist from his brothers, Tom taught himself. He watched and listened to other drummers, and learned from all of them. His particular idols were Buddy Rich, Gene Krupa, Don Lamond and the late Dave Tough.

At an early age, Tom began jobbing in and around St. Louis. He got his first big break from Tex Beneke, and later played with Charley Spivak. Eventually he joined the Fabulous Dorsey Orchestra, under the Dorseys themselves and the group's present leader, Lee Castle.

Widdicombe has listened to them all—drums as well as drummers—and his choice is emphatically Ludwigs.

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3. 9"x13" Tom Tom
4. 16"x16" Floor Tom
5. 8" Thin Splash Cymbal (not shown)
6. 15" Thin Hi Hat Cymbals
7. 20" Medium Thin Ride Cymbal
8. 22" Medium-heavy Ride Cymbal

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Music Experience \_\_\_\_\_

of the staples on the ballroom circuit. Foster's emphasis since the beginning has been on smooth dance arrangements balanced with visual entertainment. With a catalog of prewar and postwar sweet scores, the band appeals to both old and young. Vocalists are Delores Marshall and Lee Shearin.  
LPs: None

**JAN GARBER**  
Record Company: Capitol  
Booking Office: GAC  
Garber's name is a venerable one in the dance band business. Long known as the "Idol of the Airline," Jan, with his familiar siddle, has remained onstand through various fads in music, always fronting a sweet, danceable ork. Lately the Garber offerings have taken on a new taw—"Sweet with a Beat." Hotels, ballrooms, radio-TV, records, films—this band has played 'em all.  
LPs: College Medleys .....Capitol T-154  
Designed for Dancing.....Decca 5454  
In a Dancing Mood.....Decca 5453  
The Jan Garber Style.....Camden 597  
Music, Sweet with a Beat.....Dot 3614  
Sweet and Lovely.....Capitol T-367

**DON GLASSER**  
Record Company: None  
Booking Office: Orchestras Inc.  
Glasser has a very sweet 12-piece group modeled along the Lombardo-Garber lines. Glasser has solved the problem of holding on to a good girl vocalist by making Lois Costello a part owner of the band. A great deal of the book spotlights Miss Costello. Such rooms as the Cavalier at Virginia Beach, the Skyway of the Hotel Peabody in Memphis, and the Oh Henry in Chicago play Glasser at least twice a year.  
LPs: None

**CLAUDE GORDON**  
Record Company: Liberty  
Booking Office: G.A.C.  
Gordon's initial Liberty album, "Jazz for Jean-Agnes," is selling well and has done much for this 12-piece band's prestige and enhances booking potential. Leader is a top Hollywood studio trumpeter who, for the past year and a half, has taken the band on a series of highly successful state fairs and college dates throughout the west with such name entertainers as Frankie Laine, Margaret Whiting, Nat Cole, June Christy, and Jean James. Arrangements by Billy May are swinging yet highly danceable. Vocal department is handled by pretty Carol Collier.  
LPs: Jazz for Jean-Agnes.....Liberty 3022

**LEO GRECO**  
Record Company: Mercury  
Booking Office: Independent (Station WMT, Cedar Rapids, Iowa)  
Leo and his Pioneers have steadily been growing into one of the top attractions in the midwest circuit with their slickly presented band of western swing and entertainment. It's a seven-piece band led by Greco on accordion which has the versatility to also offer standard dance music. Billed as "That Friendly Man with a Friendly Band," Greco receives added impetus from his appearance on WMT and WMT-TV in Cedar Rapids, Iowa. It's a territory band to watch.  
LPs: None

**BILL HALEY**  
Record Company: Decca  
Booking Office: Jolly Jayce  
Bill Haley group worked clubs in the Philadelphia area and began to record in 1951. In 1952, the group, known as the "Huddellmen" became the "Comets," and went on to fame with rock 'n' roll specialties. One of his biggest hits was "Rock Around the Clock." Haley and his Comets, who appeal mainly to the teenage set, have drawn huge crowds where ever they have appeared, at theaters, ballrooms, one-niters, Europe, etc.  
LPs: Rock Around the Clock.....Decca 8725  
Rockin' Roll Stage Show.....Decca 8345  
Rock with Bill Haley Trans World 202  
Rockin' the "Oldies".....Decca 8560

**LIONEL HAMPTON**  
Record Company: Nofgran  
Booking Office: ABC  
Big, bruiser, rough and exciting, the Hampton band offers showmanship galore to go along with its driving arrangements and the uninhibited antics of Lionel on vibes and drums. Hamp has no trouble landing bookings, as he is in constant demand for repeat dates in this country, and also has begun to play several months of each year in Europe, where huge crowds have been turning out to hear him. It's an exciting band, and one that especially

breaks it up on theater and concert affairs.  
LPs: The High and the Mighty.....Verve 8206  
All American Award Concert.....Decca 8560  
Apollo Hall Concert 1954.....Epic LN-5120  
The Genius of Lionel Hampton.....Verve 8215  
Hallelujah.....Verve 8209  
Hamp in Paris.....Emarcy 3050  
Hamp's Big Fear.....Verve 8117  
Hampton.....Contemporary 2022  
Jivin' the Vibes.....Camden 600  
Lionel Hampton Featuring Crazy Rhythm.....Emarcy 3004  
Lionel Hampton Plays Love Songs.....Verve 8216  
Lionel Hampton with the Just Jazz All Stars.....GNP 14  
Jam Session in Paris.....Emarcy 3033  
Jazz Flamenco.....Victor LPM-1423  
Moonlow.....Decca 8330  
Oh, Book.....MGM 1260  
Travelin' Band.....Verve 8219  
Wallin' at the Trianon.....Columbia CL-711

**SHERMAN HAYES**  
Record Company: None  
Booking Office: GAC  
Smooth-styled music, sweet and sans cister, is purveyed by this handsome, personable leader, who plays a variety of saxes in the course of an evening, backs a show effectively, and conceals himself generally with providing romantic background music for dancers. Orestes Del Courtney and George Glaze sidemen, Hayes handles vocals, serves as show singer, gears appeal of his 12-piece ork to hotels and certain clubs.  
LPs: None

**LENNY HERMAN**  
Record Company: Coral  
Booking Office: GAC  
Though just a quintet, this band has been playing hotels and other dance locations for the last several years with remarkable success. All the men double on other instruments, with a resultant flexibility in tonal color, and the repertoire is a big one—more than 500 tunes, all played sans written arrangements. It's a small group, but a good bet for any club with a dance floor.  
LPs: Dance Party!.....Elverside 12-000  
Dancing in the Dark.....Judeca 120

**WOODY HERMAN**  
Record Company: Capitol  
Booking Office: ABC  
One of the most adaptable bands Woody ever has fronted, it retains the excitement and drive that makes it a favorite with the record buyers, but plays with a smoothness and blend that will please even the most avid businessman boancer. Woody showed again in his last New York hotel stand that his friendly vocals and the medleys and slow tunes in the book fit well into the diner mood, and that his up-tempo one still bring the cheerers around the stand later in the evening. Identifying sound of the group still is the three tenors and a baritone sax section, with trumpets playing brightly both in mutes and open.  
LPs: Blue.....Harmony 7015  
Blues Groove.....Capitol T-704  
Early Autumn.....Verve 800  
Hi Fiving Herd.....MGM 833  
Jackpot.....Capitol T-746  
Jazz, the Ultimate!.....Verve 8214  
Music for Tired Lovers (with Errol Garner) Columbia CL-60  
Band Band.....Capitol T-60  
Songs for Hip Lovers.....Verve 8000  
The Swinging Herman Herd.....Brunswick 54004  
Twelve Shades of Blue.....Columbia CL-60  
Woodchoppers' Ball.....Decca 8133  
Woody Herman.....Capitol T-304  
Woody Herman & Herd at Carnegie Hall 1944, Vols. 1 & 2.....MGM 8043  
The Woody Herman Band!.....Capitol T-500

**TINY HILL**  
Record Company: Bally  
Booking Office: ABC  
Showmanship to the fore with this rickety outfit that features many a novelty, an occasional Dixie session, plenty of comedy vocalizing, offers lots of oldies. Adaptability is the trump card here.  
LPs: None

**EDDY HOWARD**  
Record Company: Mercury  
Booking Office: MCA  
Eddy Howard has been around for years, and his popularity seems only to grow

concert affairs.  
 ...Verve 8229  
 ...Decca 3088  
 ...Epic L.N-5126

...Verve 8212  
 ...Verve 8226  
 ...Emaney 3092  
 ...Verve 8117  
 ...Contemporary 3582  
 ...Camden 402  
 ...Emaney 3094  
 ...Verve 7018

...GNP 18  
 ...Emaney 3083  
 ...Victor LFM-1422  
 ...Decca 8230  
 ...MGM 3386  
 ...Verve 8019

Columbia CL-711

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 Harmony 7012  
 Capitol T-784  
 ...Verve 2090  
 ...MGM 3383  
 Capitol T-748  
 ...Verve 8014

Columbia CL-601  
 Capitol T-400  
 ...Verve 3080  
 Brunswick 3404  
 Columbia CL-602  
 ...Decca 8135  
 Capitol T-354

...MGM 3063  
 Capitol T-300

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stronger. He has the somewhat unique dis-  
 tinction of being a favorite with two gen-  
 erations and of being a two-way attraction,  
 bandleader and singing star. Howard has  
 realized on countless records and made  
 his of most of them. At least five of his  
 discs sold over a million copies, and "To  
 Each His Own" topped 2,000,000. His trade-  
 mark songs and current hits are served up  
 at his ballroom dates, making him worth his  
 salt as a single, while his orchestra deftly  
 plays a sweet dance library. A male trio  
 splits the vocal sets with him.  
 LPs: Shall We Dance?.....Mercury 30082  
 Singing in the Bais.....Mercury 20113  
 Sleepy Serenade.....Mercury 30111  
 Yours.....Harmony 7043

**DEAN HUDSON**  
 Record Company: None  
 Booking Office: Independent (P.O. Box 2355,  
 Richmond, Va.)  
 Good-looking leader fronts an 11-piece  
 band that not only plays appealing, excel-  
 lent dance music, but also offers a musical  
 show as part of the package. In it are  
 featured singer Ann Loren, pianist Lennie  
 Love, trumpeter Don Faffley, drummer Bill  
 Joyce, the Hudson Glee Club, and the Dixie-  
 land Six. Dates have included many of the  
 smart rooms in the country, and leader's  
 long experience and ark's versatility makes  
 this one of best buys around for almost  
 any type of location.  
 LPs: None

**FEE WEE HUNT**  
 Record Company: Capitol  
 Booking Office: GAC  
 Though Pee Wee has just a quintet, it  
 has proven to be as big a draw in danceries  
 as full bands. Not only does he have in  
 back of him two huge record hits ("12th  
 Street Rag" and "Oh") but he has with him  
 a group that plays eminently danceable  
 music. His big-voiced trombone and oc-  
 casional vocals are chief assets, along with  
 the band's always-easy-to-follow Dixieland  
 beat.  
 LPs: Class of '55  
 (with Carr).....Capitol T-935  
 The Classics A la  
 Dixie.....Capitol T-846  
 Dixieland Classics.....Capitol T-572  
 Dixieland Detour.....Capitol T-312  
 Straight from Dixie!.....Capitol T-303  
 Swingin' Around.....Capitol T-492

With Joe "Flanagan"  
 Carr.....Capitol T-783

**HARRY JAMES**  
 Record Company: Columbia  
 Booking Office: MCA  
 Still one of the illustrious names in the  
 band business, James has returned to the  
 scene with a 12-piece band, featuring alto  
 saxophonist Willie Smith. The size and  
 versatility of the band enables it to perform  
 successfully in a concert, club, or ballroom  
 appearance. The famous James trumpet  
 glissandos throughout the book, utilizing a  
 good many of the arrangements which have  
 contributed to James' success. With a book  
 providing both solo space and sturdy en-  
 semble work, and the James name and horn,  
 the band carries great marquee value. The  
 James band, as ever, has appeal for a  
 diversified and widespread audience.  
 LPs: All Time Favorites.....Columbia CL-655  
 At the Hollywood  
 Palladium.....Columbia CL-502  
 Harry James in Hi-Fi.....Capitol W-654  
 Jazz Session.....Columbia CL-369  
 Jake Box Jamboree.....Columbia CL-615  
 More Harry James  
 in Hi-Fi.....Capitol W-712  
 One Night Stand.....Columbia CL-522  
 Soft Lights,  
 Sweet Trumpet.....Columbia CL-581  
 Trumpet After  
 Midnight.....Columbia CL-553  
 Wild About Harry.....Capitol T-874  
 Young Man with a  
 Horn.....Columbia CL-582

**JOE JAROS**  
 Record Company: BELLA  
 Booking Office: Independent (15320 El Gato  
 Lane, Los Gatos, Cal.)  
 This is a show-dance outfit that has done  
 TV work, both locally in the northwest and  
 network over CBS, NBC and ABC. Jaros'  
 new original record is "Bon-Bon-Baby."  
 Unit presents rounded offerings, with equal  
 complements of dance tempos and produc-  
 tion work.  
 LPs: None

**HENRY JEROME**  
 Record Company: MGM  
 Booking Office: MCA  
 The Jerome band first hit New York in  
 1936, which should be 'suff said about its

staying power. Leader injected a Hal  
 Kemp sound to the unit in its early days,  
 giving melody first consideration, against  
 the Kempish backing of saxophone brass.  
 Distinctive features are its soft woodwind  
 section and its flute and technical sax  
 choruses, plus the lush sound of the recent-  
 ly-added trombone choir. Vocally the band  
 offers a brace of soloists, plus the Three  
 J's and the glee club. Leaders "Hello, Nice  
 People" tag is familiar to network radio  
 listeners, and band through the years has  
 scored with such Jerome originals as  
 "Daddy's Little Girl," "Oh, How I Miss  
 You, Joe," "Night Is Gone" and band's sub-  
 theme, "Nice People."  
 LPs: None

**BUDDY JOHNSON**  
 Record Company: Mercury  
 Booking Office: Gale Agency  
 Here's a band that's not too well known  
 up north, yet works practically every night  
 of the year, almost all one-niters. He  
 travels mostly in the south, playing rhythm  
 and blues spots. It's a big excitingly rough  
 blues band that features Buddy's sister Ella  
 on vocals.  
 LPs: Rock 'n Roll.....Wing 12005  
 Rock & Roll with  
 Buddy Johnson.....Mercury 30280

**DICK JURGENS**  
 Record Company: None  
 Booking Office: MCA  
 A ballroom mainstay, Jurgens dishes up  
 music that is good for dancing, pleasant and  
 uncomplicated of arrangement. Although  
 basically a sweet band, this 12-piece unit  
 is versatile, performs many novelties, boasts  
 a sizeable contingent of sideman vocalists.  
 Leader is handsome, friendly, uses the per-  
 sonal approach with crowd. Group is young,  
 lively, flexible. Appeal is largely to young  
 dancers at ballrooms and in many hotels.  
 LPs: At the Aragon  
 Ballroom.....Columbia CL-563  
 Dance Date.....Harmony 7004

**JOHNNIE KAYE**  
 Record Company: None  
 Booking Office: Independent (1828 Rock St.,  
 Peru, Ill.)  
 Johnnie Kaye's 11-piece band features two  
 male vocalists, Ed Campbell and Art White,  
 and the band glee club. Johnnie's brother,

# Leo and His Pioneers



(voted #1 in DOWN BEAT's Ballroom Operators' Poll, 1957)

## Radio & TV

EGLO — Mason City

WMT-TV & WMT — Cedar Rapids

For all booking contact . . .

Vic Schroeder — Personal Manager

Lowington Hotel, Dallas, Texas — Riverside 2-8636



Chat is featured on drums. The band, which has played many dates around the midwest, is styled after Dick Jurgens, full, commercial and danceable.  
LPs: None

**SAMMY KAYE**

Record Company: Columbia  
Booking Office: MCA  
A purveyor of sweet and novelty tunes, Kaye's 14-piece orchestra stresses melodic orchestrations built around the sax section. Showmanship value is high, through audience-participation gimmick, "So You Want to Lead a Band," and through personality of leader, a genial emcee who is fast with an ad-lib. Strong appeal to all.  
LPs: Midnight Serenade...Columbia CL-1197  
Featuring Don Cornell...Vik LXA-1614  
Music For Dancing.....Camden 261  
Music, Maestro,  
Floncel .....Columbia DL-668  
My Fair Lady.....Columbia CL-585  
Popular American  
Waltzes .....Columbia CL-1618  
Sunday Serenade.....Columbia CL-604  
Swing and Sway.....Camden 255  
Swing and Sway with  
Sammy Kaye.....Columbia CL-661  
What Makes Sammy  
Swing and Sway...Columbia CL-591

**STAN KENTON**

Record Company: Capitol  
Booking Office: GAC  
Group is still typically Kentonesque, with the familiar biting brass and big-sounding saxophone much in evidence, as are his "progressive" arrangements. A good bet for colleges and locations, o.k., too, for ballrooms where younger crowds predominate. Leader is among the most skilled and personable in the business, goes all-out in helping operator promote dates.  
LPs: Artistry in Rhythm.....Capitol T-167  
City of Glass &  
This Modern World.....Capitol W-726  
A Concert in Progressive  
Jazz .....Capitol T-172  
Contemporary Concepts ..Capitol T-666  
Cuban Fire! .....Capitol T-731  
Duet—Kenton, Christy...Capitol T-656  
Encores .....Capitol T-155  
The Formative Years.....Decca 8269  
Innovations in Modern  
Music, Vol. 1.....Capitol W-189

The Kenton Era.....Capitol WDX-569  
Kenton in Hi-Fi.....Capitol W-724  
Kenton Showcases.....Capitol T-698  
Kenton with Voices.....Capitol T-819  
Milestones .....Capitol T-190  
New Concepts to  
Artistry in Rhythm....Capitol T-353  
Popular Favorites .....Capitol T-421  
Portraits on Standards...Capitol T-452  
Reunions with Kenton...Capitol T-622  
Sketches on Standards...Capitol T-426  
Stan Kenton Classics...Capitol T-558  
Stan Kenton Presents...Capitol T-548

**PEE WEE KING**

Record Company: Victor  
Booking Office: ABC  
One of the most successful of the western dance bands, Pee Wee is almost a cinch to do well in any ballroom where this music appeals. Leader is also one of the best-known country and western composers, having written "Slow Poke," "Tennessee Waltz" and others. Has a big band, with fiddles, brass and all.  
LPs: Music for the Girl You Love..Liberty

**WAYNE KING**

Record Company: RCA Victor  
Booking Office: MCA  
A longtime radio favorite and more-recent TV click, this band has built its name on waltzes, sentimental and subdued. No agitated music, no drive, even the strings are muted here. Outfit is long on nostalgia, mixes many an old-timer with current tunes. Leader, long billed as "The Waltz King," plays sax, sings a bit, clown a bit, too. Outfit is strong with the older crowd at hotels and has family appeal on concert dates.  
LPs: Enchanted Evening .....Decca 8277  
Isle of Golden Dreams.....Decca 8496  
Let's Dance .....Camden 277  
Melodies of Love.....Decca 5124  
The Night is Young.....Camden 258  
Play a Polka.....Decca 8441  
Serenade to a Lady..Victor LPM-1216  
Smooth as Silk .....Decca 8353  
Waltz Dreams .....Decca 8145  
Waltzes You Saved  
For Me .....Victor LPM-1186  
Dream Time .....Decca 8653  
Melody of Love.....Victor LPM-117

**STEVE KISLEY**

Record Company: None  
Booking Office: Decca  
Laine has a very sweet 15-piece group, modeled to a great extent along the lines of the Sammy Kaye organization. Band headquarters in Chicago, using the Chevy Chase as a base for operations mostly in the midwest. Laine maintains a very up to date book and also draws heavily on standard medleys. Laine has been playing a lot of college dates recently on the strength of his recording of "Everybody's Doin' It" for Decca.  
LPs: None

**BUDDY LAINE**

Record Company: Decca  
Booking Office: Orchestrals Inc.  
Laine has a very sweet 15-piece group, modeled to a great extent along the lines of the Sammy Kaye organization. Band headquarters in Chicago, using the Chevy Chase as a base for operations mostly in the midwest. Laine maintains a very up to date book and also draws heavily on standard medleys. Laine has been playing a lot of college dates recently on the strength of his recording of "Everybody's Doin' It" for Decca.  
LPs: None

**DICK LaSALLE**

Record Company: None  
Booking Office: MCA  
Dick LaSalle's is now a small hotel style dance combo. Consists of four men, and the instrumentation is violin, tenor doubling flute and clarinet, bass fiddle and Dick LaSalle on piano and accordion. Group features lots of vocals, solo and ensemble. Dick retains the style or tempo that have made him a favorite among the hotel set. They have a tremendous repertoire of show tunes, standards, and current pop favorites.  
LPs: None

**ELLIOT LAWRENCE**

Record Company: Fantasy  
Booking Office: ABC  
A full-sounding, throaty band styled roughly along Claude Thornhill lines, featuring the piano of the leader in arrangements that explore music's pretty facets as well as jazz possibilities. Occupied chiefly with radio and TV work in the east the last few years, Lawrence still takes band out for successful dates. A fine college bet.  
LPs: Dream .....Fantasy 3-236

# Buddy Morrow Orchestra

booking agency



personal managers

VINCENT CARBONE

HARRY WUEST



in tempo  
ed by this  
the Kisley  
a with Dick  
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- Dancers ..... Fantasy 2346
- Swingin' at the Pier ..... Fantasy 5236
- Pier ..... Fantasy 5236
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**TED LEWIS**

**Record Company:** None  
**Booking Office:** MCA  
 Will very operative and symbolizing the earliest days of American jazz, when it was still a part of vaudeville, tireless Ted Lewis continues to answer ballroom and hotel engagements with essentially the same style of music and showmanship he had coined in the Twenties. Now after 45 years, the "tragedian of song" is an American institution with his clarinet, his battered tophat and cane, and his cry, "Is Everybody Happy?" His orchestra is only part of a package which is capable of putting on a complete showshow. Elroy Peace is Lewis' main and current "shadow."  
 LPs: A Million Memories.....Unique 122  
 Everybody's Happy.....Epic LN-3170  
 Is Everybody Happy.....Decca 8321  
 Me and My Shadow.....Unique 108  
 The Medicine Man for the Blues.....Decca 8322

**GUY LOMBARDO**

**Record Company:** Capitol  
**Booking Office:** MCA  
 Formerly the No. 1 band for businessmen's bounce, simple, ultra-sweet arrangements, stressing the sax section and the juking twin pianos, plus the omnipresent vocal trio, have kept Lombardo on top of the heap since, probably, before the Flood. Justly popular on records and radio and a prime hotel favorite with the older crowd.  
 LPs: The Band Plays On.....Decca 8306  
 Decade on Broadway.....Capitol T-788  
 Decade on Broadway.....Capitol T-916  
 Enjoy Yourself.....Decca 8134  
 Everybody Dance.....Decca 8254  
 Guy Lombardo Plays.....Camden 255  
 The Lively Guy.....Capitol T-892  
 Lombardoland.....Decca 8249  
 Lombardo Land, U.S.A.....Decca 8303  
 A Night at the Roosevelt.....Decca 8070  
 Oh How We Danced.....Decca 8255  
 Silver Jubilee.....Decca 8333  
 Soft and Sweet.....Decca 8135  
 The Sweetest Music This Side of Heaven.....Decca DX-154  
 Twin Pianos.....Decca 8251  
 Waitland.....Decca 8256  
 Waittime.....Decca 8305  
 Your Guy Lombardo Medley.....Capitol T-739

**JOHNNY LONG**

**Record Company:** Coral  
**Booking Office:** MCA  
 The southern violinist and his onetime college crew have been offering Hal Kemp's music since 1935 and have never lost their hold on the campus crowd. Band's "Shanty in Old Shanty-town" disc is a classic of sorts and a perfect example of the pianist's penchant for the jazz vocal. Crisp, precise arrangements, definitely keyed to the times, gives the sax its pronounced note of modernity, yet the enduring appeal characterized by "Shanty-town" is maintained. Musicianship is high here, and band has a distinct appeal for the young crowd.  
 LPs: In the Evening by the Moonlight.....King 531

**JIM LOUNSBURY**

**Record Company:** None  
**Booking Office:** ABC  
 Jim Lounsbury, TV and radio personality, has recently organized his own band. He sings, plays saxophone and clarinet solos, and is popular with the high school and college set, playing dates around the Chicago area. Featured with the Lounsbury band is vocalist Penny Smith.  
 LPs: None

**PRESTON LOVE**

**Record Company:** Federal  
**Booking Office:** National Orchestra Service  
 Leader, ex-nuptial with Count Basie, features sax horn at head of unit now heard on the Federal Label. Billed as "The Happy Boy with the Horn." Love is the big attraction here. Music is uptempo but not exclusively, and there are blues to burn. Also included is a sax choir.  
 LPs: None

**RICHARD MALTBY**

**Record Company:** Vix  
**Booking Office:** ABC  
 Maltby's initial push was engendered by his Label "X" (now Vix) recordings, which showed sufficient action to warrant the band hitting the road. Instrumentation comprises five reeds, four trumpets, three

trombones, and rhythm, plus singer Franky Crockett. Maltby's arrangements explore well the many tonal colors that are available, but band never loses sight of the dance beat. Added benefit of TV appearances enhances boxoffice appeal. A well-disciplined, all-around band with good record-selling history and proven appeal to youngsters.  
 LPs: Hi-Fi Moods by Maltby.....Vix LX-1051  
 Make Mine Maltby.....X LXA-1038  
 Maltby with Strings Attached.....Vix LX-1074  
 Manhattan Bandstand.....Vix LX-1068

**BALPH MALTERIE**

**Record Company:** Mercury  
**Booking Office:** GAC  
 In five years of almost solid road work, Malterie has developed one of the best and most prosperous orks in the business. With considerable help from some record hits, but also due to the leader's work and initiative, it has become a major attraction. Emphasis always is on easy tempo, with harmonically rich arrangements and Malterie's solo trumpet providing listening pleasure. Also spotted occasionally is the guitar-over-orchestra sound that made Ralph's "Caravan" a smash record hit. Band is built to work anywhere and do well.  
 LPs: Jumpin' Trumpet.....Mercury 20294  
 A Salute to the Aragon Ballroom.....Mercury 20128  
 Dance Date.....Mercury 20653  
 Dance Band in Town.....Mercury 20568  
 Love Themes from the Classics.....Mercury 20174  
 Music for Smoothies.....Mercury 20654  
 On Bandstand No. 1.....Mercury 20125  
 Ralph Malterie and his Orchestra.....Mercury 20010  
 Stop, Look and Listen.....Mercury 20294  
 Swing Baby.....Mercury 20124  
 Young America Dances.....Mercury 20196

**FREDDY MARTIN**

**Record Company:** Victor  
**Booking Office:** MCA  
 Martin has been going strong since 1932 with his snerring dance tempos, his skillful, precise batoning and his tightly-knit show-dance unit. Leader's familiar tenor sax blends with the following voicings: 5 brass, four saxes, two violins, bass, drums and two pianos, and there is abundant vocalizing by four male soloists and by the Martin Men. Freddy's biggest fame grew out of his dalliance with Tchaikowsky in the early 40's, and he is still the man to lead the classics to his will, without forsaking ballads, rhythm tunes and novelties. Flexible, danceable, and with a solid reputation built through a long career, the Martin crew is a clinch for just about every situation.  
 LPs: At the Coconut Grove.....Victor LPM-1414  
 Dancing Party.....Camden 264  
 Freddy Martin in Hi-Fi.....Capitol W-900  
 Make Believe.....Camden 215  
 Midnight Music.....Victor LPM-1360  
 Shall We Dance?.....Victor LPM-1100

**FRANKIE MASTERS**

**Record Company:** None  
**Booking Office:** MCA  
 Frankie, a national favorite for a number of years, has for the last five years been ensconced at the Conrad Hilton hotel in Chicago, where his preeminent style and easy rhythms have kept dancers eminently content. Also a good show band, Masters' men are called on to play for the year-round tea show at the Hilton's Boulevard room.  
 LPs: None

**BILL McCUNE**

**Record Company:** None  
**Booking Office:** MCA  
 Once frontier of a well-known full orchestra, McCune works today with a dance quintet. His instruments blend with a fullness that belies a mere five pieces, and the unit's library is sufficiently diversified and tasteful to merit choice bookings. Smart, danceable music that aims at being what its audience wants to hear has kept the quintet active, mostly in the east. McCune himself plays sax and sings the novelty numbers.  
 LPs: None

**DON McGRANE**

**Record Company:** None  
**Booking Office:** MCA  
 McGrane and his "Slinging Strings" have played lengthy dates at some important clubs, including the Latin Quarter and the Diamond Horseshoe in New York. Music is mostly classics and light classics, played in subdued style and always spotting the



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strings. Dee at one time worked with Paul Whitman.  
LPs: None

**HAL McINTYRE**  
Record Company: MGM  
Booking Office: GAC  
McIntyre, a personable leader with a band that always has been noted for its gracious sounds and excellent musicianship, is a Glenn Miller alumnus whose alto sax work continues to be hailed by both musicians and dancers. Band uses subdued voicings, bright brasses and a back that marks all types of requests, in that it can be personally moody one moment, neatly swinging the next. Leader is canny and experienced in all types of jobs. Vocals come from Jeanne McManus and a group from the band, the McIntyres.  
LPs: Dancing in the Dark...Harmony 7088  
Hal McIntyre's Band...Camden 282

**JACK MELICK**  
Record Company: None  
Booking Office: MCA  
Jack Melick, formerly with Leo Cooper and Jimmy Palmer, achieved recognition on the west coast on the Orrin Tucker TV Show for 18 months. He was featured at the electric piano, which he carries with him on tour, as well as the standard piano. His band, formed last fall, has played a 3 months stand at the Boston Stetler, and appeared at the Flame Restaurant, Phoenix, for one month. Melick plays soft, sweet danceable music. Band consists of seven to 12 members with vocalist.  
LPs: None

**THE MILLER BROTHERS**  
Record Company: 4 Star  
Booking Office: Gibbs, Wichita, Kans.  
A country and western entertaining unit that also provides sturdy dance fare, The Miller Brothers have been organized since 1940, working almost exclusively on circuit. The eight-piece group (two violins, trumpet, steel guitar, guitar, piano, bass, and drums) also has its own daily radio show, which is headed with vivacious and entertainment appeal, and puts on a half-hour show in addition to playing for dancing.  
LPs: None

**THE GLENN MILLER ORCHESTRA  
UNDER THE DIRECTION OF  
RAY MCKINLEY**  
Record Company: Victor  
Booking Office: Willard Alexander  
When RCA Victor issued the Glenn Miller Army Air Force Album featuring Ray McKinley, fans clamored for more. The Miller estates and agent Alexander decided to continue the Miller music and Ray McKinley, a longtime friend and admirer of Glenn Miller, was the logical choice to head the new orchestra. After a long search for top musicians, the band was organized and began playing its first dates early in June, 1944. Music is danceable and listenable, and has a general appeal. Band has drawn exceptionally well thus far.  
LPs: The New Glenn Miller  
Band in Hi-Fi...Victor LPM-1882

**ART MOONEY**  
Record Company: MGM  
Booking Office: GAC  
This bouncy band, which records periodically on MGM and gets its share of the record clicks that are racked up by bands, is a good mixture of entertainment and sweet, danceable music. Has the versatility and name to go over well in ballrooms and hotels alike. Novelty tunes long have been one of the fortes of the Mooney band ("Tear-Lost Clover," "Money Babe," etc.), and much use is made of choral and vocal presentations. A solid draw.  
LPs: None

**RUSS MORGAN**  
Record Company: Decca  
Booking Office: Russ Morgan Enterprises  
"Music in the Morgan Manner" on a marquee is almost a guarantee that business will be good. Over the years, Morgan has established himself solidly as one of the most pleasing dance bands around. His muted trombone style is a familiar trademark, as is his light, luring dance music, and own vocals. Juanita Crowley handles the femme singer chores.  
LPs: Dees Your Heart  
Band for Me?...Decca 8332  
Everybody Dance...Decca 8337  
A Lovely Way to Spend  
an Evening...Decca 8432  
Velvet Violins...Decca 8243  
Tap Dancing for Pleasure...Decca 8336

**BUDDY MORROW**  
Record Company: Mercury  
Booking Office: GAC  
With the current upsurge in the popularity

of rhythm and blues, "The Big Band" of Buddy Morrow is an even better bet than the leading ballroom trombone work has been in the past. It's an exciting band, and ideal for college dates and ballrooms where people enjoy some action. The leader's brilliant trombone work has a lot of the spotlight, and on hand are Betty Ann Blake and Don Trabe to handle the vocals. The spotlight is shared with alibi Dick Johnson and his quartet. Though the biggest record action and crowd reaction comes from the r&b material, band can work well on any sort of date and is highly adaptable book.  
LPs: And His Golden  
Trombone...Mercury 8211  
Let's have a Dance Party...Camden 281  
Music for Dancing Feet...Wing 1244  
Night Train...Victor LPM-1427  
Salute to the Dancers...Wing 1245  
Shall We Dance...Mercury 8209  
A Tribute to a  
Sentimental Gentleman Mercury 8210  
Plays Tommy Dorsey...Mercury 8212

**PAUL NEIGHBORS**  
Record Company: None  
Booking Office: GAC  
Energetic, ubiquitous leader, known for his peripatetic constant antics, casual chatting with dancers, and familiar "Hey Hey and Ho Ho" outbursts, sparks this danceable crew which is a ballroom and hotel mainstay around the country, and a remaining familiar, to boot. A leader since 1941, Neighbors is the arch-type of the masterful, courteous leader, makes a point of soliciting audience requests, and attempts to see band's offerings to dancers' preferences.  
LPs: None

**LEIGHTON NOBLE**  
Record Company: None  
Booking Office: MCA  
This versatile unit, featuring vocal and pianistic talents of leader, has been around since 1936, attributes staying power to precision and constant updating of arrangements. Leader tries to please the act as well as move the feet of the crowd. Shows as a hotel room attraction, unit also is a regular at ballrooms like Aragon, Los Angeles; is no stranger to radio-TV.  
LPs: None

**JIMMY PALMER**  
Record Company: Mercury  
Booking Office: GAC  
Jimmy Palmer has returned to his original "Dance-a-Shoe" rhythms with his Kay Kypor-styled book of nostalgic chaffing tunes. He still carries both libraries, using the modern book with the swinging four-beat for college dates only. Leader has ingratiating band stand manner, sells well.  
LPs: First on Wax...Mercury 8208  
Music Designed Strictly  
for Dancing...Mercury 8209

**TONY PASTOR**  
Record Company: Coral  
Booking Office: GAC  
Tony's been a well-known and well-liked figure on the country's handstands for many years. His rough, distinctive singing style—the one that made popular records like "Indian Love Call" and "Paradise Sea"—is still the band's distinguishing feature, along with Tony's tenor sax and brother Stubby's trumpet. The book features a lot of danceable instrumentals and band vocals, with additional songs coming from one Guy Pastor.  
LPs: Hey, Tony!...Harmony 7011  
Let's Dance...Bealton 824  
The Tony Pastor Style...Camden 282

**LEO PERFER**  
Record Company: Dot  
Booking Office: GAC  
The reputation of the 16-year old Perfer band is growing as the band continues to make the ballroom circuit. Limited to 11 instrumentalists, the band manages a good variety of dance arrangements and has an economic advantage besides. The band counts its arrangements to 1,500, and 12 of the sidemen double on the accordion to form a unique accordion band. The regular band employs two pianos, one of them played by the maestro, who also sings the novelty standards. Nick Stevens is the gal vocalist.  
LPs: None

**CLAIR PERRAULT**  
Record Company: None  
Booking Office: Associated Talent  
Perrault, a versatile instrumentalist, leads a band characterized by emphasis on standards, including many of the tunes associated with the Harry James, swing-era band. Perrault plays 11 instruments, but concentrates on trumpet. His wife, Susan Palmer, handles the vocal chores. The band's program features currently popular tunes, in addition to the basic book of established favorites.  
LPs: None



**OSCAR PETTIFORD**

Record Company: ABC-Paramount  
 Booking Office: Willard Alexander  
 Oscar Pettiford, with a wealth of experience in jazz, has formed a versatile, driving band, which can be equally successful in concert, club, and college dates. Pettiford has selected some of the finest instrumentalists, musicians whose efforts should please the dancing public as well as jazz fans.  
 LPs: Orchestra in HI-FL.

- Vol. 3.....ABC Paramount 237
- Another One .....Bethlehem 23
- Band by Pettiford.....Bethlehem 5
- Orchestra in HI-FL. ABC Paramount 135

**TEDDY PHILLIPS**

Record Company: Decca  
 Booking Office: MCA  
 Phillips is well known around the country's ballrooms for the party-type stunt he has instituted called "Join the Band," a game wherein members of the audience compete with each other on toy instruments. This and the band's extensive dance-nocturnal library has made it solid commercial fare for location dates. Dick Mack is the featured vocalist, while the sidemen double for duet, trio and even gloe club arrangements. Phillips' work is characterized by his alto sax, played sweet style.  
 LPs: A Night at the Aragon.....Decca 2301  
 Variety Show .....Decca 2541

**HERB POMEROY**

Record Company: Roulette  
 Booking Office: Independent  
 A 15-piece powerhouse with a virtually all-original book, including scores by many top names as well as the leader and members of the band. Centered in Boston, the band plays at the Stable, and presents its specialty, "Living History of Jazz" with WEDIE by John McLellan, in concert form. Bright and brassy, the band is studded with soloists of high caliber, including the leader, Beets Russell, Bill Berry, Lennie Johnson, and Ray Santia.

- LPs: Life is A Many Splendored Thing .....Roulette 23001

**ANDY POWELL**

Records: Standard Transcriptions  
 Booking Office: Joe Kayser  
 Andy Powell gained professional experience with the Artie Wayne and Eddy Howard bands, and then organized his own orchestra. He has appeared at the Oh Henry Ballroom in Chicago, and is a favorite at the Aragon Ballroom, also in Chicago. The program presented by Powell is a variety of the current pop tunes interspersed with a generous sprinkling of old favorites, bouncy novelties, and inimitable rhythms.  
 LPs: None.

**PEREZ PRADO**

Record Company: Victor  
 Booking Office: MCA  
 Possibly the most exciting Latin-American band ever to hit the states, and the one which introduced the mambo to this country, Prado seems assured of much work here now that he has obtained permission to stay in the country. Band can be raw and frenetic one moment, as it blasts away at familiar songs done in mambo tempo, then turn around and play some quiet, slow stuff. Band is a big, colorful one that gains impetus from the unique personality and drive of its leader.  
 LPs: Cuban Rhythms .....Fochette 204  
 Havana 3 A.M. ....Victor LPM-1267  
 Latin Dance Party .....Decca 2043  
 Latin Silk .....Victor LPM-1499  
 Mambo .....Victor LPM-1196  
 Mambo Happy .....Camden 499  
 Mambo Mania .....Victor LPM-1075  
 "Free" Prado .....Victor LPM-1246  
 Yoodoo Suite .....Victor LPM-1101

**FREDDY PRICE**

Record Company: None  
 Booking Office: Independent  
 The instrumentation of the Price aggregation consists of four saxes, piano, bass, drums, four brass, plus Freddy on alto sax and clarinet. Pat Collins supplies the vocals along with Frank Palotta and Frank Palotta. The Price band does a good deal of band vocals and novelty tunes. Their library consists of over 100 numbers and the boys are capable of playing just about everything—from Latin American to waltz tunes. They have played hotels, ballrooms, clubs and colleges throughout the east.  
 LPs: None.

**HAL PRUDEN**

Record Company: None  
 Booking Office: MCA  
 A smooth dance band featuring large outpourings from the leader's piano, the Pruden work also has impressive credits for cutting shows. Until backed everyone from Sinatra to Joe E. Lewis in a year's stand at Flamingo, Las Vegas, and has played many hotels and clubs throughout the West, in Boston and in Pittsburgh. Hal, a lightning-speed technician at the ivory, features a 25-minute "concert in miniature" between dance sets, or as part

of floor show, has also recorded numbers like "Glow Worm," and "Kitten on the Keys," and is composer of such tunes as "Busybody," "Powder Blue," "Rio Concerto," and "Ivory Mischief."  
 LPs: None.

**TITO PUENTE**

Record Company: Victor  
 Booking Office:  
 Among the most popular and dynamic of the Latin-styled bands, Puente's crew gets much of its drive from the flashing percussion and vibratory work of the talented leader. Band explores all the tempos and dances of the Latin field, with particular emphasis on the mambo and cha-cha-cha. Crew is also high in visual appeal and is a solid bet for any location where South American rhythms are favored.  
 LPs: Cha Cha Cha At El Morocco...Tico 1023  
 Cha Cha Cha For Lovers...Tico 1092  
 Cuban Carnival...Victor LPM-1251  
 Dance The Cha Cha Cha...Tico 1010  
 Mambo on Broadway...Victor LPM-1254  
 Let's Cha Cha...Victor LPM-1592  
 Mambo With Me...Tico 1003

- Mamborama .....Tico 1061
- Mambo Frenchie.....Victor LPM-1479
- Music For Romancing.....Tico 1099
- Night Band .....Victor LPM-1443
- Puente Goes Jazz.....Victor LPM-1223
- Puente in Percussion.....Tico 1011

**GEORGE BANK**

Record Company: Kitch  
 Booking Office: GAC  
 Whilom arranger for the George Olsen and Del Courinary bands, Bank has been in business with his own unit since 1950 and has been steadily gaining stature. The band has had four location dates in two years and ranges in sweet, swing and Latin arrangements, with an extensive library of the latter. Accounting melody, the band utilizes 12 musicians, one of them Bank himself featured on the trumpet. Bank divides vocal chores with a female chairper. Had a long shot on Chicago TV last summer.  
 LPs: None.

**BOYD RABURN**

Record Company: Columbia  
 Booking Office: Willard Alexander  
 After recording "Dance Spectacular" for

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



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LPs: Fraternity Rush . . . . . Columbia CL-402  
Dance Spectacular . . . . . Columbia CL-400  
Teen Book . . . . . Columbia CL-399

### TOMMY REED

Record Company: MGM  
Booking Office: MCA  
A slick commercial band on the sweet side, Reed's work goes in heavily for showmanship and also throws in some Dixie-style entertainment, in which saxist-leader John in on clarinet. Unit, originally made up of Reed's Marine buddies during World War II, stresses danceable rhythms, but avoids miscueyness, intersperses temp tempo with gas routines, features leader on alto and tenor, plus vocals. Has played plenty hotels, country clubs and ballrooms and is strong on college dates.  
LPs: None

### BILLY REGIS

Record Company: None  
Booking Office: MCA  
The sweet dance music of Billy Regis has made a strong west coast impression, and that is where most of its activity has centered to this date. Billy has also trumpeted in a number of films, the most prominent being "Underwater." His vocalist Charlita Ibbotson has made films and a number of TV appearances, and she both sings and dances in her role with the Regis band.  
LPs: None

### JOE REICHMAN

Record Company: None  
Booking Office: MCA  
"The Pagliacci of the Piano" sells mainly because of his comedy antics at the piano and complete willingness to fill any and all requests. He marked his 23rd year as a bandleader in 1957, and undoubtedly continue for many more, what with popularity built up over the years. Band has never really varied. Melody is always present. Reichman is usually playing it.  
LPs: Piano Reveries . . . . . Camden III  
Show Tunes of Broadway . . . . . Camden 10

### JOHNNY RICHARDS

Record Company: Capitol  
Booking Office: Independent (300 Broadway, Dobbs Ferry, N. Y.)  
The composer of "Young At Heart" and many jazz favorites has a wildly exciting jazz concert band with a separate dance band of standards and moody instrumentals. Sidemen are among the top jazzmen in the country, centered in New York, and include Burt Collins, Gene Quill, Hank Jones, Frank Rehak, Jimmy Cleveland, Jim Dahl, and Frank Serolow, among others. Good college concert-dance fare. Leader is well-known to campus crowd through long association with Max Kenton.  
LPs: Something Else . . . . . Bethlehem 6011  
Wide Range . . . . . Capitol T-265

### BERNIE RICHARDS

Record Company: None  
Booking Office: MCA  
Affable maestro Richards both sings and plays accordion with this band that for several years has been playing the leading hotels in the Los Angeles area (the Roosevelt, Hilton, Ambassador, etc.). Group offers a varied musical program, though most of it is designed strictly for the dinner dancers.  
LPs: None

### DICK RICHARDS

Record Company: None  
Booking Office: Independent  
This band dubbed The Ohlsons, is a territory outfit styled along "middle-of-the-road" lines, and playing in the Dick Jurgens manner. Ten-piece unit, organized in 1952, plays ballrooms, resorts, and private dates within a 200-mile radius of Canton, Ohio. Book was written chiefly by Lew Quadling, an alumnus of the Jurgens, Lawrence Welk and Eddy Howard orks.  
LPs: None

### ERNIE RUDY

Record Company: MGM  
Booking Office: GAC  
One time Mammy Kaye sideman, who took to the baten a few years ago with a nucleus of erstwhile Kaye-men, fronts a danceable outfit that is also strong in the show department, featuring son Rudy Jr., drums, and much vocalizing, solo and unison. Entertainment value is high, each sideman also doubling in the showmanigans department, and dance rhythms are bouncy and uncomplicated. Appeal is varied, bookings ranging from hotel rooms to college dates, to ballrooms, with an occasional date thrown in.  
LPs: None

### CARL SANDE

Record Company: None  
Booking Office: Associated Talent

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Originally a college band in the Chicago area, where leader was a Northwestern university music student, this ark has hefty experience in hotel and theater work, features a widely-varied book ranging from rhythm tunes for the kids to Viennese waltzes for just about everybody. Show-bucking is a specialty, and on dance dates, leader, a personable crowd feeler-outer, solicits request numbers. The Sands piano is heard extensively during each set and a goodly portion of vocal work is offered by Phyllis Powell and George Cool and the Sandmen.

**SIX FAT DUTCHMEN**

Record Company: Victor  
Booking Office: Independent  
Practically unheard of outside the mid-west, this group does a powerful job in areas where polkas, schottisches, etc. are popular. A booming tuba and a precise, insistent beat mark the music; colorful apparel and happy looks distinguish the band.  
LPs: Merry Polkas ..... Victor LPM-1418

**LARRY SONN**

Record Company: Coral  
Booking Office: GAC  
Trumpeter Sonn comes from Mexico, where he led one of the country's top bands until 1952, when he decided to become a part of the American musical scene. With his keen knowledge of Latin tempos and sounds, and with an eye out, too, for the jazz audience, he has shaped a modern, exciting crew. Arrangements are done by himself and Jassem Al Cohn and Manny Albam. The band is re-ward, adaptable, and one which easily could go all the way on this side of the Rio Grande, also.  
LPs: It's Sonn Again ..... Coral 57104  
A Smooth One ..... Coral 57123  
The Sound Of Sonn ..... Coral 57057

**CHARLIE SPIVAK**

Record Company: None  
Booking Office: MCA  
The clear, controlled, and melodic horn of "The Man Who Plays the Sweetest Trumpet in the World" forms the come-on for the crowd on Spivak dance dates. But the ark, itself, backing Charlie's innumerable solos or peering the dancers, has proven its enduring qualities. Instrumentation consists of five saxes, four trombones, four trumpets (plus Spivak), drums, bass, guitar, and piano. Book is varied, with a lacing of uptempo and plenty of ballads heard in the course of an evening, and the pure, unadorned Spivak horn is almost always in evidence.  
LPs: None

**RAY STOLZENBERG**

Record Company: NOMA  
Booking Office: Independent (704 Euclid St. Austin, Minn.)  
The reputation of the 25-year-old "old time band" of Ray Stolzenberg and the Northern Playboys is growing as the band continues to play hallrooms and clubs within a 115 mile radius of Austin. Five to 10 musicians are used to meet any occasion. The band is versatile and popular in the midwest, and has been heard on television, radio, and records. Band has two libraries of special arrange-ments, one old time with plenty of fine Bohemian, German and Scandinavian waltzes, polkas, and schottisches, and the other filled with standards and popular.  
LPs: None

**TED STRAETER**

Record Company: Decca  
Booking Office: MCA  
Pianist Straeter, once a child wonder, fronts a tasteful band that has been playing some of the finer hotels in the country. His manner is mellow, his library sparked with a number of international tunes, and always the "stardust" piano of Straeter is featured. Once in the employ of Paul Whiteman, Straeter has also been arranger, vocal coach, and accompanist for a number of important singers. Among them was Kate Smith, for whom he wrote the famous arrangement to "God Bless America." Straeter's sweet piano is rated high in its idiom.  
LPs: The Bells Are Ringing & Happy Hunting ..... Kapp 1053  
Me & Juliet & Can-Can ..... MGM E-3963  
The Most Beautiful Girl In The World ..... MGM E-3392  
New York ..... Atlantic 1218  
Come Dance With Me, Columbia CL-1066

**DAN TERRY**

Record Company: None  
Booking Office: MCA  
Working now with a brand-new band and a book largely written by Gene Roland, this rock-sounding band features Hi-Fi sound. The emphasis is on a full ensemble sound, out of eight brass, five reeds, four rhythm. Aimed at college and teen-age dancers, the emphasis is on smooth, danceable versions of standards and current pops, and bright and breezy arrangements of originals.  
LPs: Teen Age Dance Party ..... Harmony 7023

**HANK THOMPSON**

Record Company: Capitol

Booking Office: Jim Halsey, Independence, Kan.  
Hank's had a money-making (for both him and promoters) band for a good while now, and the sales records hang up by some of his recent Capitol records haven't hurt one whit. It's an authentic western band that gets a good swing, puts on a happy show, and is equipped to handle almost any sort of job. Leader's voice and personality the big selling point.  
LPs: None

**CLAUDE THORNHILL**

Record Company: Kapp  
Booking Office: Willard Alexander  
Back on a rigorous schedule this year, after confining his efforts chiefly to the east for some time, is Thornhill, whose distinctive piano and lush orchestral sounds were big national favorites for years. Band still is essentially "pretty," and its swing fare is done with a subdued pulse. Full, lovely sounds and personally-styled arrangements make this one of the most listenable of groups. A good buy for locations as well as danceeries.  
LPs: Dancin' After Midnight ..... Columbia CL 700  
Diner For Two ..... Camden 267  
Two Sides of Thornhill ..... Kapp 1058  
The Thornhill Sound ..... Harmony 7055

**LAWRENCE WELK**

Recording Company: Coral  
Booking Office: MCA  
Bubbly, bouncy dance stylings are un-derlined by the "Champaign Music" maestro, who specializes in medium-tempo, utilizing much clarinet, considerable organ, a touch of accordion, and a soft background of saxes. Strings are called forth on slow, sentimental ballads, and overall effect is one of decidedly melodic sweetness calculated to draw both kids and older crowd onto the floor, without baffling either. A tremendous draw on TV, and with the ballroom set, as well.  
LPs: Around We Go ..... Decca 8323  
At Madison Square Garden ..... Coral 57066  
Bubbles In The Wine ..... Coral 57058  
Champagne and Roses ..... Coral 57140  
Champagne Music ..... Epic LN-3247  
Champagne Pops Parade ..... Coral 57078  
Dance Party ..... Mercury 26002  
Favorites ..... Coral 57139  
Fun With Lawrence Welk, Epic LN-3348  
The Girl Friends ..... Coral 57023  
Moments To Remember ..... Coral 57056  
Music for Polka Lovers, Mercury 26001  
Nimble Fingers ..... Coral 57176  
Pick-A-Polka ..... Coral 57067  
Plays Dixieland ..... Coral 57146  
Polka Party ..... Decca 8213  
Say It With Music ..... Coral 57041  
Shamrocks And Champagne, Coral 57036  
The Stars Visit ..... Coral 57107  
Sparkling Strings ..... Coral 57011  
Show Time ..... Coral 57111  
TV Favorites ..... Coral 57025  
Walt Disney Music ..... Coral 57064  
Waltz ..... Coral 57119  
Welltime ..... Decca 8324  
The World's Finest Music, Coral 57113  
With a Song in My Heart, Coral 57147

**"WHOOPEE JOHN" WILFAHRT**

Record Company: Decca  
Booking Office: Independent  
(374 Wabasha St., St. Paul, Minn.)  
One of the best-known and most well-established oldtime bands in the country. Has been working for many years out of the Twin Cities and never lacks for dates. Was second artist ever to sign with Decca, and continues to wax regularly for them. A big favorite who knows all the tricks and tempos.  
LPs: Dance Night ..... Decca 8340

**STAN WOLOVIC**

Record Company: ABC Paramount  
Booking Office: WBBB, Chicago, Ill.  
Wolovic's Polka Chips band is one of the finest of its kind. With an excellent LP and two singles to its credit to date, the band should prove a success wherever it appears. Wolovic and the band are regulars on the ABC-TV network show, It's Polka Time, and have had wide national exposure. This is an ideal group for polka sessions.  
LPs: Polkas ..... ABC-Paramount 151  
The Polka Chips, ABC-Paramount 204  
And the Polka Chips ..... ABC-Paramount 215

**FRANK YANKOVIC**

Record Company: Columbia  
Booking Office: MCA  
Just five pieces strong, but one of the most sought-after bands anywhere. Band makes it a habit of filling ballrooms, usually draws a tremendous response. It's a polka band, of course, and the most popular around. They often outdraw top name bands, and have set attendance records at some big ballrooms.  
LPs: It's Polka Night ..... Columbia CL 974  
Polka Party ..... Columbia CL 638  
TV Polkas ..... Columbia CL 1038



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April 17, 1958 • 57

## feather's nest

By Leonard Feather

■ Note to jazz critics who live in ivory intellectual castles and write as if their readers were tower-mates:

Come downstairs!

One of my 20 questions to readers was:

What do you understand by the term "atonal music"?

Here's how the answers broke down:

Don't know, or didn't answer: 24 percent.

Answered incorrectly: 52 percent.

Answered partly right 10 percent.

Answered right: 14 percent.

Thus, fewer than one out of seven jazz fans knows the meaning of "atonal." For the other 86 percent, here is the answer: music written or played without reference to a key or tonal center, using the notes of the chromatic scale impartially.

And here are some of the readers' definitions:

"Music full of wrong notes."  
"Music without tone—like Stan Kenton."  
"Music without enough fine stuff in it."  
"I hear harps harping, flutes fluting, oboes oboeing, and no brass."  
"Atonal music seems to me to be like way out in its own special direction."  
"Music with a greater stress on tone quality."

There were amusing contrasts among other wrong definitions. While some readers thought along informal lines—"musical improvisation (sic) played without thinking beforehand"; "spot luck integration"; music that 'drifts'; "atonal is like having all the punctuation marks out of a sentence".

Others had directly opposite though equally spurious ideas: "atonal music to me means going by the arrangement"; "to me it's when everything sounds in chords, or a klinker"; "I would say it meant softly, more relaxing jazz."

A few others made a desperate attempt to be technical: "atonal means putting the tones of the instruments closer together"; "it is a system utilizing approach to given notes from quarter-steps, above or below"; "presentation of a note without vibrato or extraneous emphasis."

Some boo-boos were briefer: "atonal means chamber music"; "I think it's far-out jazz"; "I believe it means when a cat or chick can

really wail"; "Music from the Far East"; "way out from midstream without a paddle or other methods of moving"; "atonal is music without something definite."

For some reason, many readers vaguely associated atonality with singing: "Atonal, in my opinion, would be like the Hi-Los with a cold"; "Off key harmony—Four Freshmen, Hi-Los"; "Billie Holidayism, erratic phrasing (sic) and sound produced by a vocalist."

Among the more accurate answers was an amusing one from Bill Klinger of Milwaukee: "No scale signature—no set key—but a related pattern of notes—sounds like two foursomes looking for one golfball in the woods."

To the question: Do you believe improvisation is an essential element of all jazz? there were 83 percent "yes" answers, 16 percent "no," and 1 percent qualified.

"What do you think is the best thing that has happened to jazz in the last year?" brought praise for the following developments:

Increase in concerts and/or festivals: 12 percent.

Increase in foreign tours: 11 percent.

Increase in general interest in jazz: 11 percent.

Increase in record releases: 11 percent.

The jazz school at Lenox, Mass., was named by 5 percent of the respondents and the rise of the Jimmy Giuffre 3 by 4 percent.

To "What do you think is the worst thing that has happened to jazz in the past year?" there was a remarkably strong interest in three subjects.

The death of Art Tatum was named by 13 percent; the rise of rock 'n' roll by another 13 percent, and Louis Armstrong (his repertoire, his solos, his behavior at Newport, his continued acceptance as a jazzman) by 11 percent.

Narcotics scandals and television's neglect of jazz earned 5 percent apiece; the surfeit of LPs and the death of Clifford Brown (the latter actually occurred more than a year before the question was asked) each was cited by 4.6 percent, and the damage inflicted via Jim Crow by 3 percent.

As singer Barbara Lea wrote, "The creation of a mob by Gov. (Orval) Faubus (of Arkansas) is the worst thing that's happened to everything, so I guess it's the worst thing that's happened to jazz." Amen.

## charivari

By Dom Cerulli

■ At a rehearsal of the Johnny Richards band not too long ago, a young woman said to me, "This band should have a regular concert season. It's much too good for just records and a week here and there."

Well, I agree. But, I'd like to push that idea another notch ahead.

Why not a New York Jazz Orchestra?

An orchestra which could, on a regular concert season basis, present Johnny's writing, as well as that of Gunther Schuller, John Lewis, George Russell, Duke Ellington, Gil Evans, Bill Russo, Jimmy Giuffre, Quincy Jones, Manny Albam, Bill Holman, Teo Macero, Teddy Charles, George Handy, Pete Rugolo, Ralph Burns . . . the list seems endless.

Because of the concentration of good jazzmen on every instrument, New York is a natural place for the home of such an orchestra. The venture would have to be backed by a non-profit organization such as the Newport Jazz Festival, or one created for this occasion. I think its main function would be to present commissioned works by composers who, until now, have only a few bands and/or records as outlets for their creations, and its profits should be plowed back into the band and new commissions.

Such an orchestra would bring jazz before the public in an atmosphere quite unlike what we've come to know as that of the jazz concert.

And this type of presentation would not preclude the contributions of small groups or individuals. I can see a well-balanced program of orchestral works and small group playing on the same presentation. Jazz needs the composers as it needs the Modern Jazz Quartet, the Horace Silver quintet, Thelonius Monk's group; and certainly as it needs the creative talents of Miles Davis and Coleman Hawkins and Gerry Mulligan . . .

To secure this balance of the contemporary scene in jazz, perhaps a five-member group of musicians could organize the concert programs; commission special works; solicit orchestral standards from the repertoires of bands past and present; appoint a resident leader and arrange for guest conductors (generally com-

posers conducting their own compositions); and establish a roster of orchestra members.

This last item is really what makes the venture plausible. With the caliber of musicians available in New York, such a roster would give a composer free rein. It would also permit a flexibility and leave musicians free to accept out-of-town work without jeopardizing their standing in the orchestra. Members could quite easily hold their present jobs and make recording dates, and still be available for an evening concert and a matinee, say, every other week.

I can visualize special programs featuring the works of a band no longer in existence; or of a composer who has written for several bands and for this one; or of works from foreign composers.

In addition, it would be so tremendous to attend a concert that would start on time, have a definite program with intelligent notes written by the composers or jazz writers, and which would present a balanced program of jazz as it is today.

Such a band could record its repertoire, and eventually even work out a concert tour of major cities such as the Philadelphia, the New York Philharmonic, the Boston Symphony, and other major classical orchestras undertake.

Concerts would rate radio and TV coverage, and review in newspapers and national publications.

This is the kind of thing which could happen, if handled properly and kept under control of the panel of musicians. For jazz is created by these men, and should be presented by its creators. They can best set the standards of musicianship, taste, and direction for such a venture.

I wish it would happen. And I don't think I'm alone.

## Kramerism

Gary Kramer, who regularly turns out Atlantic Records' "Long Playing Newsletter," recently commented in the release dealing with the jazz album of the hit show, *The Music Man*, by Jimmy Giuffre and band,

"... However, in Meredith Willson's *The Music Man*, he finds himself so close to the roots of his own creative impulses that it must almost seem a wonder to Jimmy that he didn't write the show himself."

Or at least get to lead the pit band.

## Many, Many Thanks, Fellas!

*George Duning*  
(ASCAP)

\*For voting "3:10 to Yuma" (Columbia), as the film in which music (by George Duning) was used to best advantage to enhance the narrative value.

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Down Beat Magazine  
Chicago 16, Illinois

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*Ken Keefer*

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**tangents**

By Don Gold

■ Charlie Parker died on March 12, 1955.

Those who worshipped him as a remarkably gifted musician and significant figurehead continue to pay homage to him, three years after his death. Today Bird is an image-provoking icon, an unseen force of the past.

And the number of blank faces forming the ranks of the Bird legion increases with individualism-stifling regularity. On decaying walls, at the end of letters to *Down Beat*, in whispered sounds, the two words appear: "Bird lives." Three years after his death. Parker's influence broadens to encompass a musical and socio-economic way of life.

For most of the prisoners of the myth, it is a one-way road to oblivion.

Bird is dead.

He spoke eloquently, in a form of music that maturationally is in its infancy or early adolescence at best. Jazz is young, and Parker had the power of youth and the freshness only genuine invention can produce. But he spoke for himself, out of the bitterness and ecstasy of experience that belonged to him.

Today, a variety of jazzmen attempt to speak Bird's language, attempt to relive Bird's life. You hear them on LPs that flow into the market weekly. You hear them on every major instrument, writhing hopelessly in an effort to recapture an adored past.

They won't make it.

Parker's music was meant to be studied and embodied in the evolution of jazz, not to be considered as an end in itself. In blowing sessions in studios on both coasts, the sounds of Parker drown any efforts to seek individuality in jazz.

For too many jazzmen, he is the only synonym for acceptance. If you play like him, that's all right; if you don't, watch out.

All of this, of course, is an inappropriate mixture of legend and achievement in jazz. The greatness of Bird has become some sort of a priceless elixir for many contemporary musicians; they adopt his manner of playing and living and feel that in so doing they will find self-satisfaction and recognition.

This kind of thinking is fallacious. And a detailed emulation of

Bird can prove disastrous, in a musical and personal way, as many of Bird's associates can testify.

Jazz must develop naturally, building on the contributions of many in a constantly growing manner. Parker-worship is an impediment to such growth. It is a sometimes-fashionable, inevitably limiting form of idolatry. The self-satisfaction that musicians feel in following the light of Parker is a selfless deception. They must realize its existence, of course, but be inspired by it to accomplish what Bird no longer can accomplish.

Jazz has risen from amoebic simplicity to become an honestly, adventurously exploratory form. It has come this far on the shoulders of a few key leaders and a flock of obedient followers. Parker was a leader, but he is dead.

The need is not, precisely, to replace Bird, but to urge jazz to greater development. This can come only through encouraging a variety of approaches to jazz, from the utilization of folk material to the arabesque of classical tradition. From this encouragement will come the unique spokesmen who will propel jazz through the power of their own voices.

The Parker followers should continue to revere his thought and language, but they should begin to seek voices of their own, voices which will do more than preserve an era. The era will preserve itself.

Jazz needs individuality, not imitation.

Those who believe its history did not end with Bird's death must be the ones to create.

Memories may linger, but the future must be faced.

**Pasta Club**

San Francisco—In this city of oddly named night clubs (*The Tin Angel, The Fallen Angel, etc.*), the club widely known as the *hungry i* last month found itself a soulmate when the newest Bay City room opened its doors. Name of the new spot: The Old Spaghetti Factory.

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## Strictly Ad Lib

(Continued From Page 10)

The Pickwick Theater in Greenwich, Conn., kicked off jazz concerts in mid-March with Charlie Shavers, Kai Winding, Basie, and Carmen McRae featured . . . Clara Ward and her gospel group may tour England for Norman Granz . . . The Metropole celebrated its fourth birthday in mid-March with an all-star jam session featuring Roy Eldridge, J. C. Higginbotham, Sol Yaged, and Coleman Hawkins, among others . . . Poet-novelist Langston Hughes scored a hit with his readings at the Village Vanguard, and will continue Sunday nights, to backgrounding by Charlie Mingus and the Jazz Workshop group . . . The Norman Paris trio went into the Upstairs Room in mid-March . . . Sal Salvador is rehearsing a quartet with Ray Starling, trumpet, mellophone, and piano; George Roumanis, bass; and Ronny Free, drums. He's writing for a big brass band, too . . . Boston drummer Jake Hannah, who had to leave Woody's band when the Al Belletto Sextet was hired en masse, is with Maynard Ferguson's band.

WNEW laid off the Roy Ross band. But Frank Rehak was set to join Benny Goodman's band for the Brussels tour, along with Phil Woods and Zoot Sims . . . Sonny Rollins may be with Thelonious Monk when he re-opens at the Five Spot in May . . . Burt Collins is working and recording with Jose Corbello and Pete Terrace . . . Symphony Sid is booking Monday night jam sessions at Birdland and broadcasting from the window of the Colony Music Shop . . . A Birdland All Stars group is in the works for Great Britain and Europe in September, with plans calling for Miles Davis, Buddy DeFranco, Kenny Clarke, Phineas Newborn, and others . . . Tony Scott has been recording at a furious clip, cutting for MGM, Dawn, and ABC-Paramount. The Dawn session was with drummer Paul Modian. Jimmy

## Romping

Hollywood—Our choice for Headline of The Week comes from a recent publicity release on television station KTLA's stationery:

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Knepper, Bill Evans, and Milt Hinton . . . Tiny Grimes cut a Prestige LP with Coleman Hawkins.

Ralph J. Gleason was named to the advisory board of the Newport Jazz Festival . . . Riverside cut Sonny Rollins' *Freedom Suite*, a full LP work in four movements. Oscar Pettiford and Max Roach were on the date . . . Johnny Griffin cut two Riverside LPs, one a quartet session and the other with Pepper Adams, Don Byrd, Kenny Drew, Philly Joe Jones, and Wilber Ware.

Tony Scott, Don Elliott, Ben Webster, Mundell Lowe, Bill Evans, Milt Hinton, and Paul Modian were set for a concert at Horace Greeley high school in Chappaqua, N. Y., late in March . . . Riverside will award two sets of the Jelly Roll Morton Library of Congress Records in its contest for the best letter assessing Morton's importance in jazz: one for Europe and one for the U. S. . . . Riverside will record Pepper Adams' group at the Five Spot April 1 . . . Gene Krupa, booked through the middle of June, will hop into New York at the end of April for the Timex Jazz Show on TV . . . Ella Fitzgerald's European tour opens April 10 in Paris. She opens at the Copacabana in New York early in June . . . Present plans call for a three-week tour of Jazz At The Philharmonic in mid-September . . . Bethlehem cut a prose-jazz LP with Charlie Mingus and an Art Blakey big band LP.

Boston's Berklee School is issuing an LP called *Jazz In The Classroom*, featuring student bands playing student compositions, including one by Toshiko and a suite by instructor Bob Friedman . . . Singer David Allen, who sang with Boyd Raeburn's band as David Allyn, cut an LP for World Pacific, and is set to appear on Steve Allen's show April 20 . . . Milt Jackson said there was no substance to reports that the Modern Jazz Quartet would disband . . . Hal McKusick set to do an LP for Decca with writing by Jimmy Giuffre, George Russell, and Gil Evans. The McKusicks called their new son James David.

## Chicago

**JAZZ, CHICAGO-STYLE:** The vibrating Erroll Garner is drawing crowds to the Blue Note. Garner will remain at the Note until April 16, sharing the bill with the fine local pianist, John Young. Harry James big band is set to follow for a week . . . Teddy Wilson is winding up his London House booking and will depart on April 16 to make way for the return of Barbara Car-

roll, who will decorate the stand for five weeks . . . Anita O'Day opens at Mister Kelly's on April 7. Martha Davis and Spouse return on April 28 for four weeks. Mike Nichols and Elaine May, originally set for the April 7 slot, will debut at Kelly's on May 26, for three or four weeks.

Ed Higgins' trio and Ramsey Lewis' trio are filling the week at the Cloister inn; Bev Kelly continues to sing there . . . Lionel Hampton will return to Robert's Show club on May 16 for one week, with Dakota Staton set to follow . . . Franz Jackson and the Original Jazz All-Stars, of Red Arrow fame, recently worked at the Preview lounge for Monday-Tuesday patrons for two weeks . . . Art Hodes has left the Jazz, Ltd., cast to head his own group in Detroit, but the Dixie sounds remain as authentic as ever at the club . . . Swingland, on S. Cottage Grove, continues to present jazzmen in heated sessions.

Gene Esposito's trio and singer Lee Loving continue at the Vanity Fair on W. Madison on a Thursday-through-Sunday basis. Tony Papa brings his group into the 31 Club in South Bend, Ind., this month. Trumpeter Conte Candoli will be a member of the group . . . Eddie Baker is working with Eddie Avis and Bill Porter Monday nights at the Thunderbird lounge . . . Bob Owen's quartet continues at the Coral Key on Skokie highway.

**ADDED NOTES:** Joey Bishop and pert Pat Suzuki are at the Black Orchid . . . The Chez Paree has shuttered temporarily, awaiting the spring thaw; Tony Bennett is set for a May 16 Chez opening . . . Earl Wrightson and Lois Hunt are headlining the Empire Room bill. Varel Bailly and Les Chanteurs de Paris open April 15 for three weeks. Eydie Gorme returns to the Empire room May 8 for a four-week stay . . . The current Blue Angel show features Antonio Jimenez and Pepita Martinez, former members of Jose Greco's group . . . Guitarists Louis Russo and William Texter continue at Easy Street . . . Ernie Simon, former Chicago disc jockey, has joined the staff of Cleveland radio station WERE; he's conducting a daily three-hour morning show.

## Hollywood

**JAZZNOTES:** The Earle Spencer orchestra (*Spencerian Theory*) is reforming. Walt DeSylva, L.A. disc jockey and ex-vocalist with Spencer, please take note . . . And Fresno cats better mark down the April 11 concert with the Curtis Counce



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quintet, Hampton Hawes trio, the Mastersounds and singer Jeanne Griffin . . . Harry James will be one of the guest stars on hand to doff chapeau to his old boss Benny Goodman on NBC-TV's tribute to the clarinetist April 9 . . . Calvin Jackson, now through with his Liberty contract, is assisting Fred Katz to get the Decca west coast jazz catalog into shape . . . Ex-Kid Ory pianist Lloyd Glen, pacted with Aladdin, reports the arrival in L.A. from San Antonio, Texas, of Bobby Jones, a guitarist he says is the greatest since Christian.

Pianist Joe Albany, who recently lost his wife, Ailene, in a traffic accident, will soon be available on Riverside Records in a 12" LP with tenorist Warne Marsh and bassist Bob Whitlock . . . Shelly Manne's two friends, Andre Previn and Leroy Vinnegar, have been neighbors at Mount Sinai hospital. Andre won a bout with double pneumonia and Leroy underwent surgery as aftermath to his auto accident. This is his third hospitalization since the crackup.

The Stan Kenton teleshow on which the leader was banking so heavily (*Down Beat*, Feb. 20), collapsed due to lack of sponsorship. The radio broadcasts continue, however, and the band remains entrenched at the Balboa Rendezvous . . . Liberty's Si Waronker bought out his partner Jack Ames' interest in the discery. What movie studio will buy the label, though, is still an open question . . . World-Pacific will record a number of poetry and jazz albums produced by poet Lawrence Lipton. The L.A. Jazz Concert hall, local bastion of the words-and-music movement, folded for the second time last month. If it reopens, perhaps the third try will be the lucky one.

Chico Hamilton says his new quintet is much funkier than the two previous groups. Chief funkster is reedman Eric Dolphy who is supported by John Pisano, guitar; Nat Gershman, cello; Hal Gaylor, bass, and Chico on drums . . . Busy clefter Marty Paich's latest chores include a Jeri Southern LP for Roulette, Mel Torme's first album for Verve and part of an Anita O'Day album for the same label . . . Meanwhile, Jeri's agent Harold Jovien has booked her for a Crescendopening April 11. After her three-weeker on the Strip, the singer returns to Birdland May 8 when she'll cut her third LP for Roulette with guitarist Johnny Smith.

MORE OOPS DEPT: A redfaced

Stan Levey wishes to correct a boo boo he made in our interview with him in *Down Beat*, March 20. Deniz Best, he says, was the original drummer with the Coleman Hawkins band mentioned in the story. "I was in a hurry and I goofed there," says Stan. Sorry, Deniz.

**NITERY NOTES:** Brilliant San Francisco pianist Freddie Gambrell and swinging bassist Ben Tucker went into the east L.A. Digger six nights a week. Owners may feature a different hornman with the duo each weekend . . . Another duo of special note went into Sherry's on the Strip March 14 on indefinite basis: Pete Jolly and Ralph Pena . . . The Buddy Collette quintet appeared set to re-enter the Hotel Vermillion Jazz Cellar at prestime . . . Terri Lester due by this time to be back with a bang in the club biz, set the Terry Gibbs quartet and the Hi-Fi's vocal group to open her new "Jazz Cellar" at 1708 North Las Palmas March 28. Until granted her liquor license, Terri is serving coffee and soft drinks to the customers . . . Vibist Walt Dickerson went into the Club Hillcrest weekends.

## Arrangement

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

Slow, pastoral. Qtr. note = 72.

**See May 1 Down Beat  
 On Sale April 17  
 For Results Of  
 1958 DJ Poll**

The Daffodil's Smile, By Bill Russo  
 E Flat Inst.  
 E Flat Inst.



## The Daffodil's Smile, By Bill Russo

3

Solo

A

B

C

Gmi Cmi Gmi Cmi

Gmi Cmi Dmi7 Am7(b9) Ebm7 Gm7 Dmi11

Gmi9

D.S. al

Gmi



Bass

The Daffodil's Smile, By Bill Russo

Handwritten musical score for Bass. The piece is in 4/4 time and G major. It features several sections marked with letters in boxes: A, B, and C. Section A includes a triplet of eighth notes and a dynamic marking of *pp*. Section B includes a dynamic marking of *pp*. Section C includes a dynamic marking of *pp*. The score includes various musical notations such as rests, eighth notes, quarter notes, and half notes. Performance instructions include "ARCO" and "D.S. al." (Da Capo).

Drums

The Daffodil's Smile, By Bill Russo

Handwritten musical score for Drums. The piece is in 4/4 time and G major. It features several sections marked with letters in boxes: A, B, and C. Section A includes a triplet of eighth notes and a dynamic marking of *pp*. Section B includes a dynamic marking of *pp* and the instruction "BRUSH ON TAMBORINE". Section C includes a dynamic marking of *pp*. The score includes various musical notations such as rests, eighth notes, quarter notes, and half notes. Performance instructions include "TRI." (Triplet), "D.S. al." (Da Capo), and "SHALL" (Shall).

April 17, 1958 • 67

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## World News

(Continued From Page 13)

### The Swiss Blow Clocks

Excitement ran high in Europe as the recruiting of members for the international jazz band to be presented at the Newport Jazz Festival progressed from country to country. George Wein, and Mr. and Mrs. Marshall Brown barnstormed Europe, holding auditions, conferring with jazz writers, and noting the significant sidemen.

From Madrid, Brown wrote *Down Beat*: "The trip is going beautifully so far. Big reception here and in Lisbon (Portugal). In the latter, pictures of our arrival and the auditions appeared in all Lisbon papers. The auditions were even televised."

The musicians? "Good readers, technicians, and section men, but few swingers."

A few days later, Brown wrote from Milan: "Things are beginning to swing. These Italians are an excellent group of waiters and readers. Six hours of auditions this evening, and every minute swinging."

From Switzerland, Brown noted, "Here they blow great clocks and chocolates, but little jazz."

From Czechoslovakia: "Jazz interest and ability unbelievably high in Czechoslovakia. Big swing-type bands everywhere. Like U. S. during late 30s. Found a young (21 years) trombone player who's a gas! Hope they'll let him come to Newport."

From Warsaw, Poland: "Just left Warsaw. Never saw such jazz interest and activity! Dozens of jazz clubs . . . several magazines . . . hundreds of musicians . . . old, dog-eared copies of the *Beat*. Willis (Conover) is like a god! Several good candidates for Newport band."

From Sweden: "As expected, much jazz in Sweden. Short on reading, but long on blowing. Lots of young candidates. Sweden swings!"

## Radio and TV

(Continued From Page 41)

If the networks were to start producing musical shows consisting primarily of music, they wouldn't face nearly the problems they do now when they want to avoid sameness. They wouldn't have to change choreographers, or replace one of Milton Berle's old writers with one of Red Buttons' old writers, or hire three teen-age girls to take the place of an announcer. They simply could change the music.

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

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