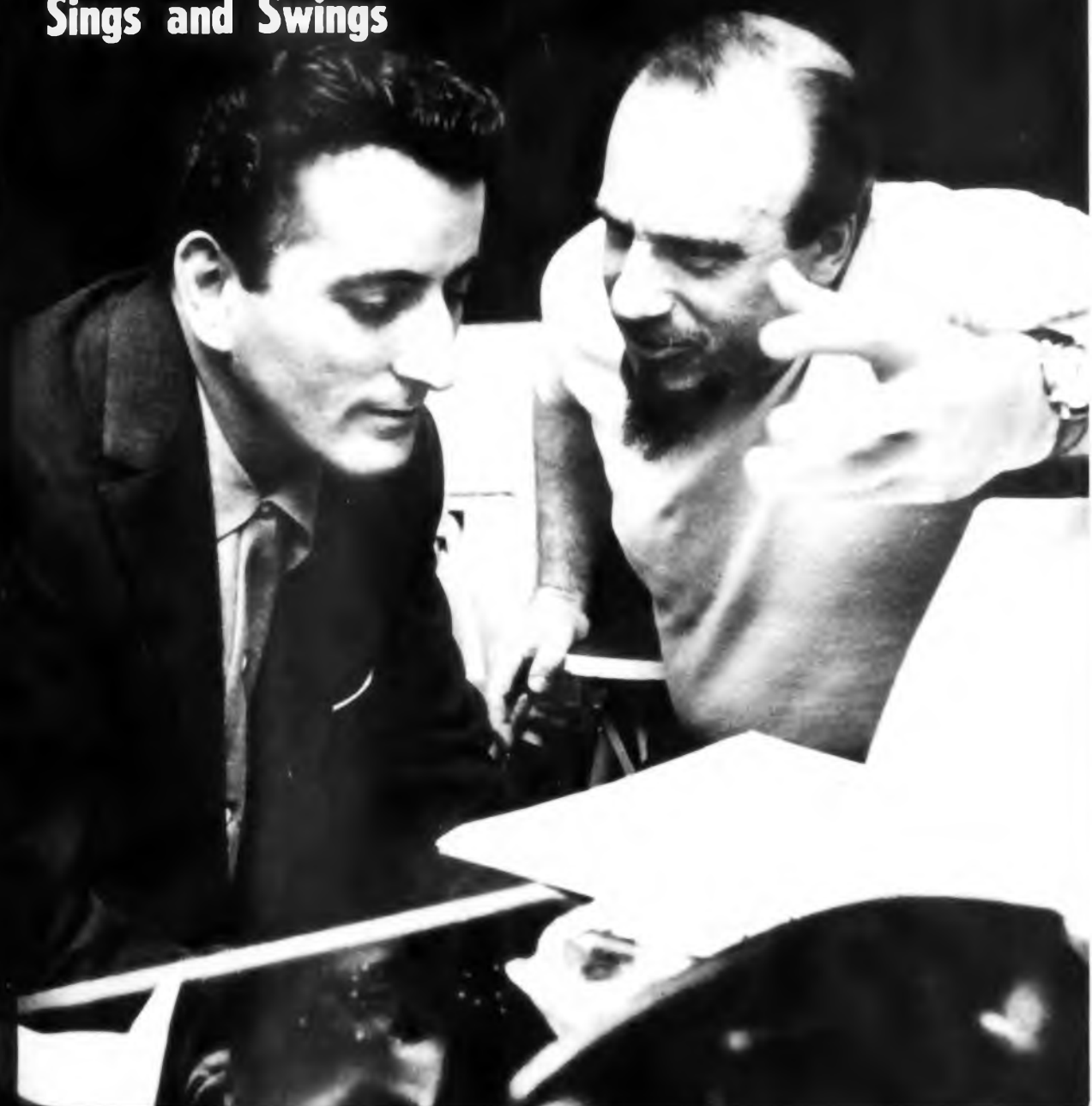


MAY 7, 1958, 35¢

58 Disc Jockey  
Poll Results

# down beat

**Tony Bennett  
Sings and Swings**



# THE FABULOUS CHICO HAMILTON QUINTET

WORLD PACIFIC RECORDS



## PLAYS SOUTH PACIFIC IN HI-FI

**PJ-1238** Now, for the first time in jazz, the entire score from Rodgers and Hammerstein's immortal "South Pacific." The Hamilton Quintet reshapes eleven familiar pieces into new patterns of sound and rhythm. Recorded at the Forum Theater in new Strobophonic Hi-Fidelity!

*Wonderful Guy; This Nearly Was Mine; Some Enchanted Evening; Bali Ha'i; Dites Moi; There Is Nothing Like A Dame; Younger Than Springtime; Happy Talk; I'm Gonna Wash That Man Right Out Of My Hair; A Cockeyed Optimist; Honey Bun.*



**PJ-1209** An intriguing mixture of the spirit of classical music and the improvisational qualities of jazz.

*A Nice Day; My Funny Valentine; Blue Sands; The Sage; The Morning After; I Want To Be Happy; Spectacular; Free Form; Walkin' Carson Blues; Buddy Boo.*



**PJ-1216** Cello, woodwinds, guitar, and bass combine with Hamilton's drums to produce blends new to jazz.

*Jonah; Chrissie; The Wind; Gone Lover; The Ghost; Sleepy Slept Here; Takin' A Chance On Love; The Squimp; Drums West; Topsy; Sleep.*



**PJ-1225** The NEW Hamilton Quintet explores still further the intricacies of modern "chamber" jazz.

*Chanel #5; Beanstalk; September Song; Sella Doll; Siete-Cuatro; Mr Jo Jones; I Know; Lili; Reflections; Soft Winds; Caravan.*

on **WORLD-PACIFIC** of course!  
STROBOPHONIC HI-FIDELITY

US  
ET

YS  
TH  
IC  
IN  
-FI

in jazz, the  
d Hammer-  
The Hamil-  
iliar pieces  
nd rhythm.  
er in new

Vas Mine;  
Ho'; Dites  
A Dame;  
ppy Talk;  
ht Out Of  
st; Honey



plores still  
mber" jazz.  
ong; Sotia  
ow; Lillian;



# MONK MONTGOMERY and the Mastersounds on World Pacific Records



**WORLD-PACIFIC** **PJM-405**  
The MASTERSOUNDS perform the entire score from Rodgers and Hammerstein's wonderful Broadway triumph, "THE KING AND I." A moody and delicate musical visit to a far off land. In breath-taking new Strobophonic Hi-Fidelity!  
*I Have Dreamed; The Puzzlement; Something Wonderful; Getting To Know You; Hello Young Lovers; We Kiss In The Shadows; Whistle A Happy Tune; My Lord And Master, etc.*



**WORLD-PACIFIC** **PJM-403**  
A sparkling showcase for a marvelous new group!... with Monk Montgomery playing the Fender Precision Bass. Listen especially to his work on "Spring Is Here."  
*Lover; Un Poco Loco; Water's Edge; Drum Tune; Dexter's Deck; Wes' Tune; Spring Is Here; If I Should Lose You; The Queen And I; That Old Devil Moon.*

.....  
More and more fine bassists are discovering the remarkable playing qualities and versatility of the Fender Precision Bass. Hear it on record; try it at your leading music dealer.



308 East 5th Street • Santa Ana, Calif.

## chords and discords

### The Rite Of Funk ...

To the Editor:

Barry Ulanov misses the point entirely when he asks why cool jazzmen are trying to be "funky." He feels that they're not being true to themselves musically in adopting an older manner of playing.

I believe that the modern jazzman, even though the effort may be musically appalling, is actually engaged—consciously or not—in a religious quest for meaning.

Jack Kerouac, explaining the philosophy of the beat generation in March's *Esquire*, noted:

"... There are elements of hidden religious significance in the way, for instance, that a guy like Stan Getz, the highest jazz genius of his beat generation, when put in jail for trying to hold up a drugstore, suddenly had visions of God and repented. Strange talk we'd heard among the early hipsters of the 'end of the world' at the second coming, of 'stoned-out visions' and even resolutions, all believing, all inspired and fervent and free of Bourgeois-Bohemian Materialism ..."

The "blues" is the basic framework of early jazz, but the cool jazzman, in using this framework to play "funky," may be thinking of the musical content cost in that framework.

Vineland, N. J.

In content early jazz in its "roots" stemmed mainly from Negro spirituals, hymns, and marches. This jazz content expresses a warm (opposite of cool) affirmation of life. It is not wild, frantic or filled with discontent. While the content in strict "blues" may be one of sadness, it is not a completely hopeless sadness.

Is it not possible that when the cool jazzman adopts an older manner of playing, he may be trying to capture the content and attitudes toward life for which the style was the framework?

If the cool jazzman truly is undergoing a spiritual transformation (reflected in adopting an older style), should he be chastized for that?

Mr. Ulanov says the "history of the arts is replete with examples of men who have tried to adopt styles that were not their own."

What does he think of Igor Stravinsky, greatly admired by modern jazzmen, who abandoned his "primitive" style of *The Rite of Spring* period to find his spiritual inspiration in the forms and spirit of the 18th century, resulting in *Pulcinella*, *Apolon Musagete*, *Orpheus*, and *Persephone*.

Has Mr. Ulanov read Stravinsky's Harvard Chair of Poetics lectures, which speak against modernism for the sake of modernism and declare the importance of musical

tradition? I cite Stravinsky because he is so much admired by those who consider themselves "modern" in jazz.

Would Mr. Ulanov, had he lived in 1800, condemned Beethoven's *Eroica* symphony because it wasn't in the same Mozart-Haydn style that Beethoven used previously?

Mr. Ulanov should remember there is a distinction between change and progress, whether in music or anything else. Using older models as a starting point for personal development is not synonymous with being a reactionary.

Stanley Slome

### Grand Ole Jazz ...

Franklin, Tenn.

To the Editor:

While it may go unnoticed on the world scene, jazz recently scored a major victory in the stronghold of its major adversaries.

The invasion occurred at Nashville, Tenn., long advertised as the Home of Country Music and more recently ... a recording center for rock 'n roll and rockabilly tunes.

At 3:30 on the Sunday afternoon of March 9, some 200 jazz fans gathered in Nashville's small Circle theater to witness the first modern jazz concert in the history of that citadel of commercial compositions.

And, wonder of wonders, the sortie was repeated on the following Sunday with a substantial increase in attendance.

At both sessions the music was swinging throughout, with the rhythm section driving hard on all numbers and providing some excellent solos from several of its members. (Brenton Banks, a concert violinist, stole



**ACCURACY**

Now, for the first time,  
you get the complete pattern  
of tone color from your instrument ...  
with durable, low-action  
strings by Epiphone.

Watch for the new line of quality Epiphone products.

**EPIPHONE, inc.**

KALAMAZOO, MICHIGAN

## the first chorus

By Charles Suber

■ I cannot go along with the standard gripes against disc jockeys.

No one person could bear the responsibility of playing the music heard on radio today and not go mad. Oh, sure the jockey is the guy you hear plugging the stuff but at best (or worst) he is a paid liason between the station and the dial twirler. Let's pinpoint the accusation more accurately.

It starts with the desire of a radio station to make a profit. To do so the station must offer a sponsor the highest number of listeners that could buy an advertised product. It is now axiomatic that news, weather, and music comprise the best bait for AM radio. (More than 2,700 AM stations with more on the way prove the point with black ink. FM is another subject.) The actual margin of profit comes from using records instead of hiring live musicians. Records are cheap and usually free.

The actual choice of music is based on the habits of the record audience. It works like this.

There is always a considerable number of radio listeners who find it natural to enthuse about certain music and the personalities that record it. They make their wishes known to the station. They go to a store and buy what they have heard. They put money in the juke box like votes. Well, the station and the dealer and the juke box operator report to the trade papers. Pockity-peep goes the IBM and there is produced a *chart*. Sensitive record company sales managers pay heed and "convince" the a & r man of a "trend". Then the music publisher just happens to have a great tune and the stuff is recorded . . . and the rock is in the orbit.

Where is the jockey all this time? When he is not spinning records, he's listening to them, or to a record promotion man and his latest find . . . or out trying to convince another sponsor that this "music" is really meant for human ears. He doesn't have to believe it, he just has to sell it.

And what about you who want better music? Go out and buy yourself an LP or get lost. You will not hear what you want on radio until there is a good commercial reason. If you don't encourage the good shows and damn the rest, you will get what you deserve.

When is the last time you wrote to a radio station?

# db down beat.

Volume 25, No. 9

May 1, 1958

EXECUTIVE OFFICE—2001 Calumet Ave., Chicago 16, Ill., Victory 2-6000. Publisher—Charles Suber; Editorial—Don Gold, Associate Editor; Advertising—Gloria Baldwin, Circulation Director—Ray Etoibrook . . . NEW YORK—370 Lexington Ave., Murray Hill 6-1821, Editorial—Dom Cerulli, Associate Editor; Advertising—Mal Mandel, Advertising Manager . . . HOLLYWOOD—6124 Santa Monica Boulevard, Hollywood 3-4005. John Tynan, Associate Editor. Advertising—Ray Comb.

## MUSIC NEWS

### NEWS ROUNDUP

9

## FEATURES

### OUT OF MY HEAD

More comments on music in America from George Crater.

12

### TONY BENNETT: A RESPECT FOR JAZZ

The successful pop singer knows the value of jazz backing. By Dom Cerulli

13

### 1958 DISC JOCKEY POLL RESULTS

More than 3,000 DJs name their favorite stars, records.

14

### BENNY CARTER: A PERSONAL JAZZ HISTORY

The versatile and experienced jazzman recalls a colorful past. By John Tynan.

15

### AARON COPLAND DISCUSSES JAZZ

The distinguished composer considers the virtues and flaws of jazz. By Don Gold.

16

### ODETTA: A BRIGHT NEW FOLK SINGER

An impressively talented singer joins the ranks of the balladeers. By Don Gold.

17

### YUSEF LATEEF: JAZZ FROM DETROIT

From William Evans to Yusef Lateef—a change in name and outlook. By Don Gold.

18

### MOSE ALLISON: COUNTRY-STYLE JAZZ

The talented new star discusses the role of his past in shaping his present. By Dom Cerulli.

19

### TERRY GIBBS: CROSS SECTION

Another in Don Gold's series on personalities in music.

20

## MUSIC IN REVIEW

- |  |    |               |    |
|--|----|---------------|----|
| ● The Blindfold Test (Johnny Richards) | 31 | ● Recommended | 21 |
| ● Jazz Records                         | 22 |               |    |

## DEPARTMENTS

- |                                    |    |                                    |    |
|------------------------------------|----|------------------------------------|----|
| ● Charivari (Dom Cerulli)          | 35 | ● The First Chorus (Charles Suber) | 5  |
| ● Chords and Discords              | 4  | ● Radio-TV (Will Jones)            | 33 |
| ● Feather's Nest (Leonard Feather) | 30 | ● Strictly Ad Lib                  | 8  |
| ● Film Flam (John Tynan)           | 32 |                                    |    |

(Tony Bennett cover photo by Don Munstein-Columbia Records.)

## In The Next Issue

The emphasis is on reed instruments in the May 15 issue of *Down Beat*. Pee Wee Russell's inimitable self decorates the cover and there's a story on him by Dom Cerulli, too. Other features include stories on Lee Konitz and Benny Golsen, a two-part conversation between Bill Perkins and Richie Kamuca, and a page of photos of the Hermosa Beach, Calif. Lighthouse college combo competition. And, as ever, there'll be *Recommended* and jazz reviews and assorted columns.

Subscription rates \$7 a year, \$12 two years \$16 three years in advance. Add \$1 a year to these prices for subscription outside the United States, its possessions, and Canada. Special school library rates \$5.50 a year. Single copies—Canada, 35 cents; foreign, 50 cents. Change of address notice must reach us before effective. Send old address with your new. Duplicate copies cannot be sent and post office will not forward copies. Circulation Dept., 2001 Calumet Ave., Chicago 16, Ill. Printed in U. S. A. John Maher Printing Company, Chicago, Illinois. Entered as second-class matter Oct. 4, 1939, at the post office in Chicago, Ill., under the act of March 3, 1879. Re-entered as second-class matter Feb. 25, 1948. Copyright, 1958 by Maher Publications, Inc., all foreign rights reserved. Trademark registered U. S. Patent Office. Great Britain registered trademark No. 719,407. Published bi-weekly; on sale every other Thursday. We cannot be responsible for unsolicited manuscripts. Member. Audit Bureau of Circulations.

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

# In the *Gibson* galaxy of stars!

**HERB ELLIS**  
guitarist with  
the fabulous Oscar  
Peterson trio, whose  
virtuosic combo  
jazz interplay is  
unparalleled, strums his  
exciting rhythms on a  
Gibson exclusively. Both Herb  
and the trio are  
consistent poll winners  
heard on the air, at  
concerts, night clubs  
and on Verve  
label recordings.

**Gibson INC.**

KALAMAZOO, MICHIGAN

With deep  
Appreciation

*Frank Sinatra*

the show at the second session with his jazz piano artistry.)

The sessions were arranged by Hank Garland, guitarist and music director, and with Charlie Howell and Marshall Cole serving as fan-promoters.

The happiest news of all is that the sessions are now planned on an every-other-Sunday basis throughout this summer.

Bill Ormen

## Right Man In Right Job . . .

Vienna, Austria.

To the Editor:

There is enclosed my check for \$1 for a two-year renewal of the subscription of my daughter, Valerie Wooton. Please notice that our address is changed from London, England, to the above.

You may be interested to know that I am now the cultural attache in the American embassy here in Vienna. As part of my task of promoting interest in and respect for American cultural achievement, I do everything in my power to assist visiting American jazzmen to make contacts with Austrian musicians and to bring the best of American jazz to the Austrian public.

My 17-year-old daughter Valerie, who lives mainly for jazz, is of invaluable assistance to me in meeting visiting American musicians and bringing them together with Austrian jazzmen.

I believe most of the Viennese jazz musicians already know her quite well; in fact, when she goes to one of the local jazz clubs, there is usually a group of musicians at her table—the reason, she always takes the latest *Down Beat* along! I have been reading the *Beat* for over 20 years, but this is the first time I had realized it possessed qualities of attraction usually attributed to *Chanel No. 5*.

Seriously, we do find *Down Beat* invaluable and should be glad to have you or any of your staff drop in at the embassy should you ever be visiting Vienna.

Richard C. Wooton

## The Real Thing . . .

New York City.

To the Editor:

Of all the letters I have read in *Chords and Discords* in the past few months, few have irked me as much as Gerald T. Goodman's effort in the April 3 issue. Although I am willing to concede that WNEW's William B. Williams is a fairly hip commercial deejay, I am disturbed that a so-called jazz fan would take the trouble of writing a letter to a national jazz magazine about a New York disc jockey who doesn't play 1/80th of the jazz put on by six other local jocks.

In an era of radio characterized by superficial commentary and supposedly funny asides, William B. is the unquestioned champ (assuming you spell it with an "a").

But, Mr. Goodman, may I remind you that there are thoughtful and cogent remarks about jazz being made in New York radio by WQXR's John Wilson, WFUV-FM's Gene Feehan, and WBAI-FM's Nat Hentoff. Although neither Mort Fega of WNRC—or Sid Torin of WEVD measures up when it comes to knowledgeable comments, they still present more great modern sounds in an hour than Williams does in a month.

So, Mr. Goodman—and editors of *Down Beat*—how 'bout some appreciation for those now underappreciated? After all, William B. was, at last report, pulling down 65 G's a year, which I imagine is a bit more than his jazz-oriented competitors are getting . . .

Jack Blumenthal

#### It Worked—For A While . . .

Dayton, Ohio

To the Editor:

I am indeed glad to be back in close touch with the music business by virtue of having just taken out a subscription with you.

Anent Mr. Tracy's The First Chorus column in your March 20 issue, I was particularly interested in learning that Buddy is "giving his band to the kids," inasmuch as I put in three years in this field when Dale Stevens (now amusement editor on the Cincinnati Post) and I ran the Jaycee Teen club in Dayton.

This was a civic, nonprofit organization under the auspices of the Junior Chamber of Commerce, the purpose of which was to provide healthy entertainment and experience for teenagers of the community by having Sunday afternoon dances with name bands, groups, and entertainers for a nominal admission charge. The club caught on fast and had an attendance of 2,700 teenagers by the fourth dance.

However, two things happened very soon. Some of the more opportunistic bands and/or bookers pushed their prices up until the bottom fell out (of the club treasury) one disastrous Sunday when Ray Anthony took \$1,750 for the afternoon's work of the band. Naturally the club folded and, ironically, was sued by the AFM for breach of contract when the next band naturally had to be cancelled.

After picking up the pieces, we reorganized the following year and by virtue of strenuous efforts to keep overhead down and attendance up managed to go for two more years. However, with the exception of the aforementioned Buddy, Woody, Sam Donahue, and one or two others, we had the same problems and finally had to close the door for good.

Does anyone wonder why the kids, and young adults, are not dancing, or looking and asking for bands? The vast majority of them have not even *seen* a good big band, in person, name or otherwise. So the mechanical music-makers continue to drive the live musician into obsolescence amid the anguished cries of those in the business who must share the responsibility for an amazing and disillusioning lack of foresight and imagination (with some—and too few—exceptions, as above noted.)

Alfred Swift Frank, Jr.

#### A Small Favor . . .

Hollywood, Fla.

To the Editor:

Please send me all the information on the subject of jazz, as I am very interested in this subject.

Thanking you in advance, I remain,  
Norman Schwartz  
(Ed. Note: Air Mail or parcel post?)

In the *Gibson*  
galaxy of stars!

HOWARD ROBERTS  
guitarist with the  
Bobby Troup trio of  
Hollywood, helped his  
group to *Down Beat*  
poll-winning fame with his  
brilliant playing. Popular for  
records and TV dates,  
he plays a Gibson—  
and only Gibson—  
with its fast, easy  
response and  
tonal brilliance.

*Gibson* INC.

KALAMAZOO, MICHIGAN

Thanks

very

very much

Dinah Shore

NEW YORK

**JAZZ:** Johnny Hodges' departure from Duke Ellington's band was only for a few weeks. An Ellington unit, composed of Hodges, Billy Strayhorn, bassist Bill Pemberton, and singer-turned-drummer Jimmy Grissom, played a Florida engagement for a friend of Ellington's. Altoist Billy Graham filled Hodges' chair for the duration, and found himself called in as drummer in Phoenix, Ariz., when Sam Woodyard became ill. Clark Terry also took a crack at drums for a Phoenix concert. Cat Anderson had to leave the band in Phoenix and fly to New York for treatment of a chest ailment . . . Tony Scott



Tony Scott

is blowing baritone, using a tenor sax mouthpiece and a bass clarinet reed. The sound is somewhat startling, and can be heard on his new ABC-Paramount LP of the score of *South Pacific*. Some of the tracks couple Tony's baritone with an organ . . . Thelonius Monk's group and comedian Roger Price opened at the Village Vanguard April 1 . . . Jimmy Giuffre Three set at the Cafe Bohemia through the end of April, with Miles Davis' group coming in to share the last two weeks. Giuffre and Mort Sahl share starring honors in *The Next President*, rehearsing at press-time in the Bijou theatre . . . Five jazz critics and writers will bring in groups they feel should appear at the Newport Jazz Festival, and feature them at an afternoon session. The choosers are Leonard Feather, Barry Ulanov, Bill Coss, Gilbert Millstein, and Dom Cerulli . . . Pianist Joe Albany, who dropped out of sight after cutting some fine things with Lester Young some 10 years ago, will be heard again on an upcoming Riverside release, with Warne Marsh, tenor; and Bob Whitlock, bass . . . Barry Ulanov opened a jazz series at Bard College, Annandale-on-Hudson, N.Y. Set for upcoming dates were Jule Foster, dean of the School of Jazz at Lenox, Mass.; Bill Russo, April 25; Jackie Paris, May 9; and a full-fledged festival next fall . . . Decca called the Louis Armstrong spiritual LP, *The Good Book*.

Hal McKusick is cutting a Decca LP with writing by George Handy, George Russell, and Jimmy Giuffre . . . Sal Salvador signed to cut a Decca LP with his big band colors-in-sound concept . . . Felicia Sanders cut a Decca LP with husband Irv Joseph arranging and conducting . . . May 1 was set as the final date for letters on why Jelly Roll Morton was a great jazz figure in Riverside's contest . . . Verve is readying issue of the first pair of LPs in the four-volume set called, *The Superlative B.G.*, culled from air checks of the Goodman band during the 30s . . . Erroll Garner broke all attendance records at Boston's Storyville during his recent 10-day appearance . . . Dixieland jazz has been making it Sunday nights at the Cloverleaf restaurant, off the Merritt Parkway in Meriden, Conn. Bobby Hackett, Buck Clayton, Rex Stewart, and Max Kaminsky have appeared, and the policy may continue through the summer . . . Toshiko was booked back into Boston's Hotel Bradford for two weeks in April. Her first appearance at the hotel's Carousel room was the spot's

(Continued on Page 36)

RIGOROUSLY TESTED FOR STRENGTH AND DURABILITY. REGARDLESS OF ITS MAKE OR SIZE, YOUR GUITAR DESERVES -

**Gibson**  
STRINGS

Select the instrument  
you really want . . .  
and play your very best—  
with the finest quality strings.

Always use Gibson — they're tops!

GIBSON, INC., KALAMAZOO, MICH.



# music news

Down Beat May 1, 1958

Vol. 25, No. 9

## NEWS HIGHLIGHTS

- International Band Formed
- A&R Men In Motion
- More Jazz on TV
- New Musician's Union
- W. C. Handy Dies

## THE WORLD

### Babel Band's Birth

When George Wein and Mr. and Mrs. Marshall Brown took off for Europe in mid-Winter to recruit a band of top young sidemen from 16 countries, they carried with them only a dream of such a band.

When they returned to the United States in late March, they brought back a reality.

After a whirlwind tour of 15 countries, and some 500 gruelling auditions, they had chosen the four trumpets, three trombones, five reeds, and three rhythm which will appear as the Newport International Youth Band at this year's jazz festival in July.

The 16th band member, a guitarist, will be selected from two Hungarian students at Boston's Berklee School. Brown was set to audition them early in April.

Brown, whose Farmingdale high school band electrified last year's festival-goers, bubbled with enthusiasm for the state of jazz in Europe. "I only wish it could be possible to bring over more of the fine musicians we heard," he said. "For instance, in Spain there's a fantastic blind pianist named Tete Massana, from Barcleona. He has a wonderful ear. But we just couldn't fit him into the band. If we were able to take everyone who impressed us, we'd have 13 trumpets, 9 trombones... that kind of band."

In Portugal and Poland, the auditions were telecast. In every country, the trio was met at the airport by reporters, and the project was aired at length in the daily newspapers.

Brown had reference sheets for each applicant, with a grading system based on six points of musicianship: reading, improvisation, intonation, tone, phrasing, and technique. Auditions were conducted in two sections: the instrumentalist was allowed first to play several selections of his own choosing with an audition rhythm section; then was asked



The Berklee school of music in Boston has joined forces with the Voice of America to present international jazz to an international audience. The Berklee ensemble shown here was recording for the VOA. Among those present were Arif Mardin, student arranger from Istanbul, Turkey; Willis Conover, producer-announcer of Music, U.S.A. for the VOA, and Berklee instructor and ensemble coach, Herb Pomeroy. That's Toshiko Akiyoshi at the piano.

to play some music by either John LaPorta, Bill Russo, or Brown, which was brought along "to see what they could do with it."

During the second part of the audition, Brown said he would go over figures and phrasing with the musi-

cians to help them over rough spots.

"Every musician who auditioned came away a slightly better jazzman," Brown declared. "What we did was give each one a lesson. And it was the first time anyone had ever come over and told them about what they had been hearing on records.

"The European musician copies the more obvious jazz devices," Brown explained. "For instance, it was difficult to find a musician who could throw a note away. It never occurred to me until we got into the auditions, that such subtleties are typically American."

Brown said that he and Wein noted the main influences on young European musicians appeared to be Lee Konitz, Miles Davis, J. J. Johnson, Sonny Rollins, and Horace Silver.

Cables were sent to the winners March 25, and instructions were set to follow. They will converge on New York in mid-June for two weeks of rehearsal, followed by several days of pre-festival rehearsal at Newport.

Columbia will record their appearance at the festival.

## U.S.A. EAST

### New Faces in the Whirl

Hot on the heels of the news of the move from Columbia to World Pacific by jazz A&R man George Avakian (*Down Beat*, April 17),

## The Band

Members selected for the Newport Jazz Festival International Youth Band:

### Trumpets:

Palle Bolvic, Denmark; Roger Guerin, France; Dusko Gojkovic, Yugoslavia; Jose Manuel Magalhais, Portugal.

### Trombones:

Christian Kellens, Belgium; Zdenek Pulec (1957 first prize winner at Moscow Conservatory), Czechoslovakia; Albert Mangelsdorff, Germany.

### Reeds:

Hans Salomon, Austria; and Wladimiro Bas Fabache, Spain, altos; Bernt Rosengren, Sweden; and Jan Wroblewski, Poland, tenors; Ronnie Ross, England, baritone.

### Rhythm:

Gilberto Cuppini of Italy, drums; Rudolf Jacobs of Holland, bass; George Gruntz of Switzerland, piano; and a guitarist from Hungary to be chosen.

came the word that another major switch had been made.

Bob Thiele, who A&Red for Coral Records for four successful years, moved to Dot as vice-president of that label. While Thiele was with Coral, he recorded Lawrence Welk, Steve Allen, Steve Lawrence, Theresa Brewer, the McGuire Sisters, and others, as the label moved from an estimated \$3,000,000 in sales in 1953 to some \$8,000,000 last year.

And, coupled with the move of Jack Tracy from top spot at *Down Beat* to A&R at EmArcy records, was the news that jazz critic-writer-annotator Nat Hentoff was set to produce LPs in the east for Contemporary Records.

### What Are Jazz?

In barn-like studio 8-H at Radio City, New York, Osie Johnson rapped out some opening figures on his snare, and seven jazzmen put the first show in *The Subject Is Jazz* series on the road.

In this case, the road was a network of 39 educational TV stations all over the country. The show, MCed by author-critic Gilbert Seldes, was set to run 13 weeks on Wednesdays (starting March 26) at 6 p.m.

Onstand were Osie, Mundell Lowe, Ed Safranski, Jimmy Cleveland, Tony Scott (playing clarinet and baritone), Doc Severinson, and leader-pianist Billy Taylor.

First guest was Duke Ellington, whose musical comments were rather bland, perhaps due to some pre-program scuffling over script. Subsequent guests were to include Taylor, Willie (The Lion) Smith, Wilbur de Paris, Jimmy Rushing, Willis Conover, Aaron Copland, and Benny Goodman.

"This program," said Seldes at the TV camera, "might well ask the question, 'What are jazz?' Because, if anything, jazz is a multiple." Upcoming shows were set to explore various schools of jazz and various facets and personalities in jazz.

The initial program moved slickly under director Lynwood King and producer George Norford. It combined discussion with live music in an intelligent and entertaining manner.

More important, it brought jazz into thousands of homes on a basis much more impressive than a parade-of-stars one shot.

## U.S.A. MIDWEST

### Everything's Jake

Jack Tracy, who swung for nine years with *Down Beat*, continues to cook as director of EmArcy Records.

Tracy, who joined EmArcy on



The many-talented Don Elliott has won five consecutive *Down Beat* awards. He was presented with the fifth recently by Steve Allen on Allen's NBC-TV show in recognition of the successful conquest he made of the miscellaneous instrument category in the 1957 *Down Beat* Readers Pool.

March 15, already has produced two LPs, discovered some important previously unreleased tape, and signed an excellent Chicago pianist.

The first LP cut by Tracy was a Sarah Vaughan session, recorded after hours at the London House in Chicago. In addition to Sarah's rhythm section (Ronnell Bright, piano; Richard Davis, bass; Leroy Haynes, drums), several members of the Count Basie band, including Thad Jones and Frank Wess, participated.

Recently, on the west coast, Tracy recorded "a swing session" with Terry Gibbs, vibes; Gus Bivona, clarinet; an unidentified "prominent pianist"; Al Viola, guitar; Red Mitchell, bass, and Frank DiVito, drums. The session was held at film producer Joe Pasternak's home, with several Hollywood VIPs attending.

Back in Chicago after the west coast expedition, Tracy discovered a dozen previously unreleased sides cut in 1951 by Big Bill Broonzy. He expects to release an LP of this material in August.

In one of his initial moves at EmArcy, Tracy signed pianist Ed Higgins, who currently is heading his own trio at both the London House and the Cloister inn.

### The Live Segal

Jazz promoter Joe Segal, constantly active in the session-promoting end of jazz in Chicago, has announced a new series of jazz presentations.

Set for the C&C lounge on the

south side, the sessions, to be held at the club on alternate Sundays, will take the form of an arranger's workshop. Featured will be the Norman Simmons octet, performing arrangements by local musicians. Included in the arranger roster are Simmons, bassists Richard Evans and Bill Lee, Johnny Hines, and Joe Daley.

According to Segal, the 7 p.m. to midnight sessions will open with an hour of actual rehearsal, supervised by the arrangers. This will be followed by a jazz concert of prepared material, featuring a guest artist. The session will conclude with an hour or two of dance music.

All of this, Segal emphasizes, will be available to local jazz fans for a less-than-\$1 fee.

In addition to the C&C sessions, Segal is negotiating to present jazz at the Gate of Horn folk music club on Monday nights. Gene Esposito's trio and singer Lee Loving are possible starters on the Gate of Horn bill for the Monday night series.

## U. S. A. WEST

### Rebels Form New Union

After over two years of steady simmering, the Los Angeles musicians' union situation last month boiled over when Cecil Read announced the formation of the Musicians Guild of America, a rival labor organization of the AFM.

Within a week the MGA had secured registration with the U. S. Department of Labor and the National Labor Relations Board and speedily was moving to seek a labor board election to decide if it is to bargain exclusively for musicians employed in the production of motion pictures, TV films, recordings, transcriptions, and TV commercials.

While AFM president James C. Petrillo accused MGA chairman Cecil Read of everything from dual unionism to strikebreaking, Read appeared confident of ultimate success.

"I know we can make it," he told *Down Beat*. "I also know that we've got the answer to the canned music problem. Right now, though, I don't want to go into the details. Our solution is bound to raise a lot of opposition from the producers, but we'll be able to overcome that, I'm convinced, because we know what the answer is."

Clearly referring to the federation trust fund policy, Read stated that his MGA was starting from scratch "... as a new, clean labor organization which will represent its members in a businesslike way without the featherbedding tactics and ex-

be held at  
days, will  
ger's work-  
Norman  
ng arrange-  
Included  
Simmons,  
d Bill Lee,  
aley.

7 p.m. to  
en with an  
supervised  
will be  
ert of pre-  
g a guest  
clude with  
music.

asizes, will  
fans for a

C sessions,  
resent jazz  
music club

Esposito's  
are possi-  
Horn bill  
es.

NT

of steady  
eles musi-  
st month  
Read an-  
the Mu-  
a rival la-  
FM.

A had se-  
U. S. De-  
National  
d speedily  
oor board  
o bargain  
employed  
n pictures,  
criptions,

James C.  
rman Ce-  
rom dual  
ng, Read  
mate suc-

"he told  
hat we've  
ed music  
h, I don't  
hills. Our  
a lot of  
ncers, but  
that, I'm  
ow what

ederation  
ated that  
an scratch  
organiza-  
its mem-  
without  
and ex-

orbitant practices of Petrillo."

Any musician working in the aforementioned fields, said Read, is entitled to join MGA. "However," he added, "I'd advise everyone to keep up their AFM membership as long as necessary, that is as long as the federation represents them."

So far as applying to the AFL-CIO for membership is concerned, said Read, "... it's premature as yet. We have no objections to belonging, of course, but it's in the future. Whether we belong or not is going to be up to the membership."

Primary weapon in Read's fight against the federation to secure bargaining rights for Hollywood musicians is his claim that the AFM never has gone through the labor court procedure for official certification and its right to bargain never has been legally contested.

"Neither the AFM nor any of its locals has complied with the requirements of the federal labor law which provides for filing a non-Communist affidavit and financial information concerning labor organizations," Read stated.

### Expel Five In Union Beef

First casualties arising from the Hollywood union situation culminating in the formation of the Musicians Guild of America were announced at press time by a spokesman for Local 47.

Expelled from the American Federation of Musicians were Ted Nash, Larry Sullivan, Justin Gordon, Uan Rasey, and Leonard Hartman. The charge was "participating in or contributing to dual unionism." The first three had admitted to the local's board of directors that they were members of the newly formed MGA. Expulsion of Rasey and Hartman was based on their activity in soliciting members for the splinter guild.

### Rex Cuts Graas

After extensive negotiations to secure clearance, John Graas' *Jazz Symphony No. 1* was finally to be released in album form by Hollywood independent label, Analex, a subsidiary of Rex Productions.

Performed on Radio Stuttgart, Germany, in October, 1956 by the Rundfunk-Symphony orchestra with guest soloists from the Erwin Lehn band, the recorded work will be combined on record with a new channe by Graas.

Jazz soloists with the German symphony when Grass' work was broadcast were Horst Fischer (using the name Rolf Kuehn), trumpet; Ernst Mosch, trumpet and mellophone; Werner Baumgart, alto; Gerald Weinkoph, tenor and flute; Horst Jan-



Beaming proudly in front of a map of the world are George Avakian and Dick Bock, now the two guiding lights of World-Pacific Records. The story of Avakian's departure from Columbia Records to join Bock and World-Pacific appeared in the last issue of *Down Beat*.

kowski, 22-year-old East Berliner, piano; Peter Witte, bass, and Hermann Mutschler, drums.

### The Final Bar

Pneumonia deprived jazz of two significant figures within a few days in the final week of March.

W. C. Handy, 84, the focal point for the April 3 issue of *Down Beat*, died in New York on March 28. The composer of *St. Louis Blues* and many other blues had been confined to his home in Yonkers since suffering a stroke three years ago. He had been planning to fly to St. Louis on April 7 for the premiere of his biofilm, *St. Louis Blues*, when death struck.

In New Orleans, four days before Handy's death, trombonist Tom Brown, 69, died of pneumonia. Brown, a pioneer in the movement of jazz from south to north, had come to Chicago from New Orleans in 1915, with his own Dixieland band, working at the Lambs' cafe. Brown's invasion of Chicago preceded that of the famous Original Dixieland Jazz Band and helped set the stage for the ODJB's ultimate success. Brown had completed a recording two weeks prior to his death. He was an active musician until his death.

As the southern California mild winter blended into spring, the music business suffered two serious losses with the deaths of pianist Carl Perkins and violinist-composer Paul Nero.

According to county hospital authorities, Perkins, 29, was admitted seriously ill March 11, at which time he said he was suffering from an overdose of heroin. Subsequent medical examinations revealed Perkins was also a victim of alcoholism. Despite constant medical attention he died the morning of March 17.

Apparent cause of Perkins' death shocked his friends and acquaintances who told *Down Beat* the pianist was not to their knowledge a chronic heroin addict. Some months ago he was hospitalized for what was believed to be an earlier heroin overdose. Coroner's final verdict at press time was forthcoming pending toxicological and microscopic examination of the remains to determine cause of death. His body was to be shipped home to Indianapolis, Ind., for burial.

Paul Nero, 41, died suddenly in his doctor's office March 21. Victim of a lingering mental illness, he had been undergoing treatments for the past several years. Probably best known as composer of *The Hot Canary*, Nero was a native of Hamburg, Germany. He had been living on the west coast since 1948 where his talents as a top violinist were in constant demand for all types of studio and recording work. At the time of his death he was member of the Nelson Riddle orchestra on the *Frank Sinatra Show*.

He is survived by his wife, Kathryn, a daughter Anita, 14, and a son Daniel, five.

# out of my head



By George Crater

With all this fuss and bother about stereophonic sound, Buddy DeFranco says you don't have to be schizophrenic to listen to your records, but it helps.

According to reliable sources on the west coast, there's no truth to the report that the Count Basie band and the Dave Pell octet will engage in a battle of the bands when Basie opens at Hollywood's Crescendo on June 20.

Things that bug me dept.: The character in Hollywood films who asks to sit in with a jazz group and is so terrific that he knocks everybody out and is hired to take over the band.

Naturally, he's never a member of the AFM.

I note with some amusement that the Rudyard Kipling estate has forbidden British release of Frank Sinatra's version *On the Road to Mandalay*; Capitol is substituting another track for it.

How about *Yankee Doodle*?

Imperial Records, protector of Fats Domino, is releasing an LP narrated by Alfred Hitchcock titled *Music to Murder By*.

That's not new. It's been with us since the advent of Presley.

Maybe Robert Browning had an inkling of the current trend of macabre records like *Dinner with Drac* and *Scream in' Ball at Dracula Hall* when he wrote, in 1864:

*What though the earlier grooves,  
Which ran the laughing loves  
Around thy base.*

*No longer pause and press?  
What though, about thy rim,  
Skull-things in order grim*

*Grow out, in graver mood,  
Obey the sterner stress?*

Now that the jazz version of a Broadway musical is pretty well established as part of our recording culture, when are the companies going to get around to cutting jazz versions of great books?

How about *Shelly Manne and His Friends Play the*

*Iliad* (backed, of course by *The Odyssey*); or *Stan Kenton Plays War and Peace* (a four-LP set, with liner brochure by Gilbert Millstein, W. Somerset Maugham, and George T. Simon, edited by Nat Shapiro and Nat Hentoff); or *Art Blakey and the Jazz Messengers Play the Canterbury Tales*?

And, of course, that epic, *Green Mansions*, as interpreted by Donald Byrd and Jackie McLean.

This I believe: Candidates for two of the prettiest tunes ever buried in a show are *I Have Dreamed* and *We Kiss in a Shadow*, both from *The King and I*. . . . Joe Wilder deserves a lot more attention than he's getting in jazz circles these days. . . . The same holds true for Lee Konitz, who would find it very difficult to play poorly. . . . Someone ought to record Chuck Wayne playing solo guitar on his own background music from Tennessee Williams' *Orpheus Descending* and also on Kurt Weill's fine songs. . . . No matter how great hi-fi and stereo are, nothing beats watching a group or a band work in person. . . . Martin Williams is one of jazz' most astute scholars; he should have more opportunities to be heard. . . . The Weavers would be a substantial success at many large night clubs. . . . More disc jockeys should do their own programming instead of allowing the station librarian to do it for them; the situation couldn't get worse and it might improve.

The music business attracts persons with unusual backgrounds. Here's a case in point: Judo expert Robin Lloyd, currently serving as music director-percussionist with the Keigo Imperial dancers from Tokyo, Japan, now at the Mocambo on the Sunset Strip way out west. Lloyd was a World War II Royal Navy officer. He commanded a USAF PT boat during the Korean war. Then he turned actor with the touring Turnabout theater afterwards.

He's due to form his own group.

One of the largest CBS network stations has deleted rock 'n' roll records from its program schedule. The move was designed to provide time for programming "quality" music. Ironically, the station staff orchestra performs without the services of a single staff arranger. The sounds that result from performing ancient stock arrangements are as agonizingly antique as rock 'n' roll is irritatingly contemporary. This is progress?

# Tony Digs Jazz

By Dom Cerulli



(Don Hunstein photo)

■ On every table in New York's Copacabana stood little white placards.

Lettered on each was this message: "It's great to be appearing at the famous Copacabana again. This time I'm being aided and abetted by some wonderful musicians, whom I thought you might like to meet. They are flautist Herbie Mann, pianist Ralph Sharon, and a percussive department which consists of Candido, Sabu, and Billy Exiner. Musical arrangements created by Marion Evans, Neal Hefti, and Ralph Sharon . . ."

It was signed Tony Bennett.

Although Tony is by no means a jazz singer, he digs jazz and has always used a jazzman as music director.

"Look at old man Crosby," Tony grinned, "I like to analyze what singers did in the past. He used groups with guys he liked, playing things they liked. And he recorded with a lot of different groups.

"I've always wanted a jazzman with me. I started with Fred Katz, and there was Chuck Wayne and Claude Thornhill . . .

"Chuck was the guy who influenced me as to the guys who were playing good jazz. He showed me guys I'd never heard of, but they were swingers."

"Popular entertainers don't realize the great wealth of talent they could have in their own shows," Tony said seriously. "They seem to be content to pick men who are competent, but who don't have that down-home texture you don't get anywhere but in a jazzman.

"Now, a guy like Bob Hope, who is an entertainer, mind you, not a singer, has had Stan Kenton and

then Les Brown. Those bands could cut the show book, and they could do so much of their own, too.

"Believe me, it helps so much. There are great jazz musicians today who are unappreciated and find it hard to work. It's hard to believe that, but it's true.

"For me, having jazzmen with me means I never get stale. No two shows are alike. And with each show, something good comes out. You never have a sameness."

Bennett, always a hard worker and excellent showman on a stage or club floor, illustrated his point during the Copa show. On several tunes in his 16-song show, Tony grinned broadly at some of the fills and background phrases blown behind him by Mann.

Whether he had recorded the songs (*Rags to Riches; Taking a Chance on Love; One for the Road; Because of You*) or some of his newer material and club fare (*Just in Time; In the Eyes of My Love; Lost in the Stars; Love for Sale; From This Moment On*), jazzmen Sharon and Mann were very much in evidence.

The drummers came on for the final five tunes; although Bennett later discussed the show's balance with Mann and Sharon, and felt that they should be out front from the start.

The current group with which Bennett is singing is a capsule of the group on his recent Columbia LP, *The Beat of My Heart*.

"I may be getting into hot water," he said, smiling, "but I really don't think I will. I'm going to add jazz musicians on all my record dates. I feel you can't have someone there without a reason. If I use jazzmen; there'll be a good reason, and you'll hear them."

Bennett paused to air a few opinions on jazz and jazzmen. "That's the way it always is about jazz," he said. "People put it down until they hear it. Then they discover it. If you expose the average guy to Count Basie, he'll be banging his hand in time on the table.

"You take the word commercial . . . The big line is, something is

either hip or it's commercial. But I see it, for instance, in terms of magazines. There are commercial magazines and class magazines. *Vogue* communicates, but on a high level.

"Another stock line seems to be that cool musicians are introverted, uncolorful guys. Some I've met have 20 times more awareness of entertainment and excitement than a lot of the older guys. And what's more, a good young musician doesn't put down the older guys—he appreciates them."

Tony's show at the Copa is typical of the way he works all the time. There's a warmth in person that somehow never fully is realized on his recordings. His choice of material is first-rate. He never sings a ballad or jumpy tune that isn't in the best of musical taste. And when the background is in capable hands, as it has been on recent occasions, he relaxes and takes some liberties with melodies.

A native New Yorker, Bennett is also a talented artist who gave up a promising career in commercial art to pursue singing.

He has 4,000,000-sellers: *Because of You; Cold, Cold Heart; Stranger in Paradise*, and *Rags to Riches*. Among his most striking triumphs is his opening night conquest at New York's Copacabana several years ago. Before a celebrity-studded audience, Tony sang his heart out and drew the first standing ovation in memory from the generally blasé first-nighters.

Sales of *The Beat of My Heart* LP indicate that his pop following is accepting him with jazzmen brought out more front and center than in any previous recorded efforts.

His decision to take them on the road with him has accomplished one significant thing for jazz: It has brought jazz before audiences rarely, if ever, exposed to it before. And it has proved again that jazzmen are reliable, competent, and swinging musicians.

"Boy, if I could swing it financially," Bennet said, "wouldn't I love to tour with a big band of all jazzmen."



Frank Sinatra

# Disc Jockeys Name Favorite Stars, Records



Pat Suzuki

■ Three familiar faces and a bright new one captured first places in the top four categories in *Down Beat's* fifth annual Disc Jockey poll.

Frank Sinatra, who finished second to Harry Belafonte in the top recording personality category last year, won the top notch this year, with Johnny Mathis a close second. Mathis, also a second-place finisher last year (to Andy Williams in the best new male singer race) won the best new male singer award this year.

Pat Suzuki, a petite but forceful stylist, overtook a host of female vocalists to win best new female singer honors. Nelson Riddle repeated his triumph as the best conductor of a studio orchestra, doing so for the third consecutive year.

The 3,000 disc jockeys polled found Sinatra the most potent single figure in the pop music business, thanks to records, television and film exposure. Mathis, whose Columbia LPs and singles have sold extremely well, proved a vigorous competitor, but a late load of Sinatra ballots gave the title to the slim stylist.

Mathis' appeal, which placed him close behind Sinatra in the race for the top recording personality, led him to victory over Jimmie Rodgers in the male newcomers' race, with Sam Cooke and Steve Lawrence very much in the running, too.

It is interesting to note that the winners in last year's male singer categories — Harry Belafonte and Andy Williams — didn't dent the top 10 this year. Eydie Gorme, last year's best new female singer, finished 10th in that category this year.

Pursuing Riddle for studio conductor honors were Ray Conniff and the ever-active Mitch Miller.

Sinatra's Capitol recording of *All the Way* was named the best vocal single of the last year, and his *Swingin' Affair* LP took LP honors. Victor Young's *Around the World* edged

Jimmy Dorsey's *So Rare* for best instrumental single honors. Stan Freberg's story of Lawrence Welk, *Wun'erful, Wun'erful*, easily captured the best novelty record title.

The best-selling *My Fair Lady* LP by Shelly Manne and His Friends on Contemporary impressed the disc jockeys, winning the best jazz LP race after a battle with Jonah Jones' Capitol LP, *Muted Jazz*.

Complete results are:

## Top Recording Personality of the Last Year

- |                  |                   |
|------------------|-------------------|
| 1. Frank Sinatra | 6. Sam Cooke      |
| 2. Johnny Mathis | 7. Patti Page     |
| 3. Pat Boone     | 8. Jimmie Rodgers |
| 4. Perry Como    | 9. Evert Bros.    |
| 5. Elvis Presley | 10. Nat Cole      |

## Best New Male Singer

- |                   |                     |
|-------------------|---------------------|
| 1. Johnny Mathis  | 6. Ronnie Deauville |
| 2. Jimmie Rodgers | 7. Tommy Leonetti   |
| 3. Sam Cooke      | 8. Tommy Sands      |
| 4. Steve Lawrence | 9. Frank Sinatra    |
| 5. Johnny Cash    | 10. Jerry Vale      |

## Best New Female Singer

- |                   |                  |
|-------------------|------------------|
| 1. Pat Suzuki     | 6. Jennie Smith  |
| 2. Sus Roney      | 7. Betty Johnson |
| 3. Keely Smith    | 8. Janice Harper |
| 4. Connie Francis | 9. Jodi Sands    |
| 5. Jane Morgan    | 10. Eydie Gorme  |

## Best Conductor of a Studio Orchestra

- |                  |                      |
|------------------|----------------------|
| 1. Nelson Riddle | 6. Dick Jacobs       |
| 2. Ray Conniff   | 7. Billy Vaughn      |
| 3. Mitch Miller  | 8. Victor Young      |
| 4. Ray Ellis     | 9. Hugo Winterhalter |
| 5. Johnny Green  | 10. Gordon Jenkins   |

## Best Vocal Single of the Past Year

- |  |
|--|
| 1. Frank Sinatra— <i>All the Way</i> (Capitol)             |
| 2. Debbie Reynolds— <i>Tommy</i> (Corall)                  |
| 3. Pat Boone— <i>April Love</i> (Dot)                      |
| 4. Jane Morgan— <i>Fascination</i> (Knapp)                 |
| 5. Johnny Mathis— <i>It's Not for Me to Say</i> (Columbia) |
| 6. Frank Sinatra— <i>Witchcraft</i> (Capitol)              |
| 7. Johnny Mathis— <i>Chances Are</i> (Columbia)            |
| 8. Patti Page— <i>Old Cape Cod</i> (Mercury)               |
| 9. Vic Damone— <i>An Affair to Remember</i> (Columbia)     |
| 10. Sam Cooke— <i>You Send Me</i> (Keen)                   |

## Best Instrumental Single of the Last Year

- |   |
|---|
| 1. Victor Young— <i>Around the World</i> (Decca)          |
| 2. Jimmy Dorsey— <i>So Rare</i> (Fraternity)              |
| 3. Johnnie Pate— <i>Swinging Shepherd Blues</i> (Federal) |

- |  |
|--|
| 4. Ren Goodwin— <i>Swinging Sweethearts</i> (Capitol)        |
| 5. Bill Justis— <i>Raunchy</i> (Sam Phillips Int.)           |
| 6. Roger Williams— <i>Till</i> (Kapp)                        |
| 7. Billy Vaughn— <i>Sail Along, Silvery Moon</i> (Dot)       |
| 8. Mitch Miller— <i>March from the River Kwai</i> (Columbia) |
| 9. Count Basie— <i>Kid from Red Bank</i> (Roulette)          |
| 10. Will Glabe— <i>Lichtensteiner Polka</i> (London)         |

## Best Novelty Record of the Last Year

- |   |
|---|
| 1. Stan Freberg— <i>Wun'erful, Wun'erful</i> (Capitol)          |
| 2. Stan Freberg— <i>Day-O</i> (Capitol)                         |
| 3. Betty Johnson— <i>Little Blue Man</i> (Atlantic)             |
| 4. Buchanan-Goodman— <i>Flying Saucer No. 2</i> (Universal)     |
| 5. Will Glabe— <i>Lichtensteiner Polka</i> (London)             |
| 6. The Rays— <i>Silhouettes</i> (Cameo)                         |
| 7. Buchanan-Goodman— <i>Santa and the Satellite</i> (Universal) |
| 8. Ken Nordine— <i>Hunger Is From</i> (Dot)                     |
| 9. Frantic Freddy— <i>Swedish Polka</i> (London)                |
| 10. Eddie Lawrence— <i>The Old Philosopher</i> (Coral)          |

## Best Jazz LP of the Last Year

- |  |
|--|
| 1. Shelly Manne and His Friends— <i>My Fair Lady</i> (Contemporary)      |
| 2. Jonah Jones— <i>Muted Jazz</i> (Capitol)                              |
| 3. Ken Nordine— <i>Word Jazz</i> (Dot)                                   |
| 4. Erroll Garner— <i>Other Voices</i> (Columbia)                         |
| 5. Count Basie— <i>Basie in London</i> (Verve)                           |
| 6. Dukes of Dixieland (Audio Fidelity)                                   |
| 7. Erroll Garner— <i>Concert by the Sea</i> (Columbia)                   |
| 8. Shorty Rogers— <i>Rogers Plays Rodgers</i>                            |
| 9. Manny Albam— <i>West Side Story</i> (Coral)                           |
| 10. Ella Fitzgerald-Louis Armstrong— <i>Ella and Louis Again</i> (Verve) |

## Best Vocal LP of the Last Year

- |  |
|--|
| 1. Frank Sinatra— <i>A Swingin' Affair</i> (Capitol)               |
| 2. Frank Sinatra— <i>Where Are You?</i> (Capitol)                  |
| 3. Nat Cole— <i>Love Is the Thing</i> (Capitol)                    |
| 4. Frank Sinatra— <i>Come Fly with Me</i> (Capitol)                |
| 5. Johnny Mathis— <i>Wonderful, Wonderful</i> (Columbia)           |
| Nat Cole— <i>Just One of Those Things</i> (Capitol)                |
| 7. Frank Sinatra— <i>Songs for Swinging Lovers</i> (Capitol)       |
| 8. Eydie Gorme— <i>Eydie Gorme Sings the Blues</i> (ABC Paramount) |
| 9. Johnny Mathis— <i>Warm</i> (Columbia)                           |
| 10. Movie Cast— <i>Pat Joey</i> (Capitol)                          |



# Reminiscing With Benny Carter

By John Tynan

■ Had he not been an impatient youth, Bennett Lester Carter today might rank among the foremost trumpeters in jazz instead of holding the well-justified reputation as one of its greatest altoists.

Straddling his midcentury year, Benny took a reflective glance back into the early 1920s when he first began playing saxophone. "I really wanted to be a trumpet player, you know," he confessed with a smile. "Bubber Miley was my idol in those days. He lived just around the corner from me in downtown New York, and I was always tagging after him, carrying his horn to the subway when he went to work, listening to him practice.

"One Saturday morning I bought a cornet in a pawnshop. I thought I could start playing right away. All that afternoon I tried to play it — didn't get anywhere. Finally, in disgust, I went back to the pawnshop and swapped the cornet for a C Melody sax. It was the only sax they had."

Benny fared much better with that sax. Later, when he could afford it, he got himself an alto. Once committed to the reed instrument, however, he began listening to the few

saxophonists of the day who were blowing anything resembling jazz.

He found Frankie Trumbauer.

"I'll always remember the first record of Trumbauer's I heard," he recalled, "It was *I'll Never Miss the Sunshine*, which he made with Don Bestor's orchestra. And it was the first time I'd ever heard a sax played like that — I followed like a lamb. There was no problem for me of who to listen to. There was only one guy to follow, to play like, and that was Frankie. In those days — 1923-24 — there just weren't that many others playing the sax; not the way Trumbauer did, anyway."

Some years later, Benny returned to his first love, the trumpet, but he never was to give it the attention or prominence it warranted in his affections.

"By the time I had gained some proficiency on trumpet," he continued, "I really wasn't allowed to play it too much. See, by that time I'd gotten somewhat of a name as an alto player, and the public wouldn't let me feature trumpet too much. For that reason, it's always been a little difficult for me to do anything seriously as a trumpet player. But I intend to play trumpet much more now, probably on records and so on."

When Carter struggled through that first agonized afternoon, trying to get coherent sounds from the old cornet, "... it would have been logical for me to have gone to Bubber for help. Really don't know why I didn't... I know he would've helped me get over the first hurdles.

"Later on, though, Adolphus Cheatham helped me a lot. It was when I was with McKinney's Cotton Pickers. Cuban Bennett taught me quite a bit, too. He's still living in Pennsylvania, incidentally. I'd like to get him back to playing because I've an idea that he'd really shake up a lot of people."

As the dean of jazz altoists, whose latter-day playing is heard to excellent advantage on Verve Records, how does Carter feel about the younger exponents on the horn, the generation that follows Charlie Parker's lead?

"There are just too many guys who've followed Bird blindly," he said. "I think it's time some of these followers started developing their own musical personalities. The early followers of Louis Armstrong didn't remain in his mold. Look at Roy Eldridge; he went on to grow up with his own personal style. Sure, the

(Continued on Page 41)

# AARON COPLAND

## The Well-known American Composer Finds Virtues And Flaws In Jazz

By Don Gold

■ "What does jazz mean to you?"

Aaron Copland smiled, paused, and replied:

"It means several things . . . A whole period in my career when it seemed to be an exciting source material for serious music. And today, the more progressive versions always seem very tempting to me. I'd like to take a month off and hear the latest manifestations.

"The phase that interests me most is the marriage—the fact that the young jazzmen are composers, often bridging the gap between fields. And they have the same trouble getting a big audience we have.

"I think of jazz as a special area of music, with great attractiveness, but with serious limitations. Dixieland, when it's good, seems to me to be quite complete within its sphere. One can be fascinated by the contrapuntal relationships, relationships an academic musician wouldn't think of."

The 52-year-old, Brooklyn-born composer has been a vital part of the development of American music since his first compositions were presented in 1924. In co-operation with Roger Sessions, he organized the Copland-Sessions concerts, to present American music, during the years 1928-31. He was the first director of the American Festival of Contemporary Music at Yaddo in Saratoga Springs, N. Y. In 1941 and 1947 he toured Latin America, as pianist, conductor, and lecturer, in concerts of American music. He has taught, lectured, presented concerts, performed, directed, composed, and written books on music.

His work has been influenced by American life and it reflects his concern for native music, from his ballets: *Billy the Kid*, *Rodeo*, and *Appalachian Spring*, to his clarinet concerto, commissioned by Benny Goodman, to his full-length opera, *The Tender Land*.

For many years he has watched the development of jazz in America. He is particularly concerned with contemporary jazz. Recently, he visited Northwestern University to conduct a performance of *The Tender Land*, among other assignments. He discussed jazz in a faculty member's office.

"Progressive jazz has been freed of harmonic limitations," he said. "Now its main trouble is a lack of unity in expressive content, by failing to drive home a unified idea. Progressive jazz composers don't always know, expressively, what they're trying to do. They seem to be distracted by amusing things along the way.

"The commercial aspect may influence this but shouldn't if it is thought of as a work of art.

"I heard Charlie Mingus' piece at Brandeis—he builds up a sense of excitement and freedom. I found it difficult to differentiate between the writing and improvised portions of his work. He was incredible. Another of my favorites is Tristano, who knows how to unify a piece. He sticks to the point without being dull."

"Erudition in jazz often has a phony sound," he noted. "Often, the ones who sound off are pretentious, as if they have to make something of jazz with fancy explanations."

Copland said he feels that America has produced its own music and that jazz will play a role in the continued development of that music.

"I think there is a type of American music," he said. "All good music written here doesn't fit into that type, however. There is a robust, straightforward music, with much counterpoint and long lines, that is American.

"I don't think jazz will be a direct influence on composers from the other side of the fence. Now, however, there will be an interest in jazz, instead of an unconscious borrowing from it. Composers, I hope, will grow up with jazz and use it."

Copland noted that he had been influenced by jazz in his own works and explained:

"A movement called *Dance*, in *Music for the Theater*, written in 1925 . . . I was thinking very much about the use of jazz. It was an attempt to make jazz even more exciting. The *Dance* movement is in 5/8 time, so it wasn't a literal use.

"In 1926, when I wrote the piano concerto, there was a conscious attempt to whip it up. I was listening to jazz in those years. Oddly, I had heard jazz in Europe during my



student days and had Milhaud's *Creation of the World* in mind. I had written a few short pieces as a 17-year-old in Brooklyn, but I could never play jazz. I didn't have the capabilities."

In 1948 he wrote *Four Piano Blues* and the concerto for Goodman.

"The *Blues* is more of a blues mood," he noted. "It's not a blues in structure but in quality. Writing the concerto for Goodman naturally made me think of jazz; the second part of it is part jazz-influenced and part Latin-American."

Copland next considered the plight of the jazz composer, and said:

"I don't think these men are stuck with their side as I am with mine. They don't have to contribute to contemporary classical music. The two fields will continue to borrow and perhaps eventually will overlap. But I don't feel that there ever will be one form.

"However, if I were giving a course in composition regularly, I'd always bring to my students happenings in the jazz field—for the freedom of invention present. The difficulty, of course, is that jazz often slips. An entire day of listening to jazz might be depressing. There's something limited about it. I know it has more than the two moods I attributed to it in 1926, but there's something about it that makes it difficult to live with exclusively."

Copland noted that jazz can be employed effectively by the contemporary classical composer, and said that it doesn't mean necessarily using the 12-bar blues form, "but then some composers might do this. I can hear myself reflecting the moods of jazz. Oddly enough, the closer

(Continued on Page 39)



By Don Gold

■ One of the most exciting voices I ever have heard belongs to a 27-year-old singer named Odetta.

Although her appearances to date have been limited to a few night clubs and concerts, she is destined to achieve recognition as one of America's most meaningful singers.

Odetta is a folk singer, a singer concerned with the story of America in song, from the songs brought to America from other lands to the ballads and blues so much a part of American tradition.

Born in Birmingham, Ala., she moved to Los Angeles when she was 6. She was educated in Los Angeles and studied piano and voice as a child. Another contemporary folk singer, Jo Mapes, was a high school classmate in Los Angeles. Miss Mapes urged Odetta to join the high school glee club. Odetta did so. It was a beginning.

She continued her voice studies after high school. In 1951, she auditioned for a role in a road company production of *Finian's Rainbow*. She won the role. On opening night, she met Miss Mapes again, after a separation of several years.

"I hadn't heard of folk singing until Jo introduced me to it," Odetta recalls. "But I was sold on it one night when a group of her friends sang folk songs for three hours late one night. I was converted."

After the role in *Finian's Rainbow*, she returned to Los Angeles, worked briefly as a housekeeper and then moved to San Francisco. She accepted a job at the Tin Angel there. In the summer of 1953, she filled in for Rose Murphy at New York's Blue Angel.

Angels seem to have played a significant role in her development.

After four weeks at the Blue Angel, she returned to the Tin Angel for a one-year stay. She worked at a few other clubs in the Los Angeles-San Francisco area, spent some time as a member of the Turnabout theater in Los Angeles (the audience sat on streetcar seats to watch a puppet show at one end of the theater and then turned around for a live review at the other), and finally left the west coast for a job at Chicago's Gate of Horn.

The job at the Gate of Horn, in October, 1956, provided her with additional publicity in the folk music realm. It found her a personal manager, too—the Gate of Horn's owner, Al Grossman. From the Gate of Horn she went to Cosmo Alley, in Los Angeles, and to Down in the Depths, in New York. In recent



## Odetta

months, she's concentrated on concert bookings in the United States and Canada.

She is constantly in search of valid folk material. She finds it in many places.

"People, records, books—in that order," she says. "That's how I find material."

"I'm not the kind of person with original ideas, but given an idea, I'm good at developing the theme and variations. I'm almost a composer, in that sense. And I enjoy this kind of freedom, something I wouldn't have in classical music."

She feels the blues to be a significant form and explains that "the blues has within it something I can identify myself with. It's a form that doesn't only pertain to being sad, either."

Currently, she has a 150-song repertoire.

"It's listening and a looking that builds it," she says. "You must find a song and digest it. It may have beauty but not be for you. I've spent a year on a song before presenting it in concert. And songs leave the repertoire much faster than they enter. Once you begin taking a song for granted, it's time to give it a little rest."

She's listened to other singers but says she does not feel she's "impersonating" any.

"Leadbelly has influenced me," she says. "But I don't believe in impersonation. Marian Anderson, in music and basic dignity, has influenced me, too. So have Bach and

Brahms. None of music, you see, is unrelated."

I suggested Mahalia Jackson as a possible influence.

"I admire Mahalia tremendously," she countered, "but I can't say she's influenced me. I didn't hear her sing until two years ago. However, I have too much admiration for her to say she won't affect me in the future."

"You know, I listen to jazz, intellectually, and once in a while I get involved emotionally as well. I heard Jimmy Giuffre's trio in Central Park and although I was annoyed by his playing of the instrument (there was too much air coming through) his ideas fascinated me. And I just flip over the Modern Jazz Quartet. I get a longing to improvise on a jazz tune once in a while, too."

"More so-called jazz singers should widen their knowledge to include all of jazz, especially the basic blues."

"You're not born at 25."

To date, Odetta has cut three LPs—*The Tin Angel Presents Odetta and Larry Mohr (Fantasy)*, *Odetta Sings Ballads and Blues (Tradition)*, and *Odetta at the Gate of Horn (Tradition)*. Recently, she signed with Riverside and is planning to record an LP of blues of the 1920s and '30s.

Armed with the guitar she's played for six years and a voice that is warmly communicative and dramatically powerful, Odetta will be on the road, in folk singer tradition, during the months to come.



## YUSEF LATEEF

**I**n 1949, William Evans became Yusef Lateef.

It was more than a change of name.

It was the beginning of a new life—musically and philosophically—for the Detroit musician.

Eight years ago, Evans was converted to the Ahmadiyya Islamic movement and became Lateef. Trumpeter Talib Dawud introduced Lateef to the movement, and the latter has been active in it ever since.

"It's a nonsegregated movement, with missions throughout the world," Lateef noted. "It is a true Islamic movement, designed to weed out the impurities that have crept into Islam and, as a result, attain peace and beauty.

"It is the religion of peace and beauty. It shows mankind how to develop morally and elevate itself spiritually."

Lateef's life history to date, essentially, is divided into two periods—before and after his conversion.

He was born in Chattanooga, Tenn., 37 years ago. His family moved to Lorraine, Ohio, for a few years and then moved to Detroit when Lateef was 5. He's called that city home ever since.

In 1937, he began his music education in Miller high school, concentrating on the saxophones. After high school graduation, he attended the Institute of Musical Art in Detroit for 1½ years. In 1946 he went to New York, to sub for a vacationing reed man in the Lucky Millinder band. After a few weeks with Millinder, he joined Ernie Fields' band for a tour of the southwest.

He spent some time with Eugene Wright's septet in Chicago and then joined Dizzy Gillespie's band in 1949. He remained with the band for eight months. "It was one of the greatest musical experiences of my life," he recalled.

In 1950, Lateef returned to Detroit. For five years he jobbed with various groups and worked with most of the excellent Detroit jazzmen, including several who went on to win national recognition.

"There are many talented musicians in Detroit who haven't been heard," he said. "Barry Harris, tenor man Kenneth Winfred, and bassist William Austin are a few of many. Bernard McKinney, who plays baritone horn, is another. But they'll make it eventually; I know they will."

Two years ago, Lateef formed his own quintet, including Ernie Farrow, bass; Curtis Fuller, trombone; Hugh Lawson, piano, and Louis Hayes, drums. Fuller left Detroit for New York, and Hayes joined Horace Silver's group. The current Lateef quintet, working in Detroit's Klein's show bar, comprises Lateef, Farrow, Lawson, Wilbur Harden, flugelhorn, and Oliver Jackson, drums.

In addition to playing tenor and flute (he has studied other reed instruments but doesn't play them professionally), Lateef is interested in the instruments of other cultures, including the Asian flute—the Argol.

"I'm constantly looking for different sounds to incorporate in jazz," he said. "Oriental scales always have fascinated me. Different meters: 7/4, 3/2, can be incorporated into jazz, too."

In addition to seeking new music devices (new to jazz) and methodology, Lateef said he wants to develop as an individual musician.

"Generally speaking, I'd like to continue to develop as long as I live," he elaborated. "I'd like to acquire all the techniques I can acquire. I'd like to write symphonies, string quartets, chamber music, as well as jazz. Right now I'm going to Wayne State university, studying theory, hoping to gain as much

# Mose Allison's Country-Style Jazz

By Dom Cerulli

■ "I don't care what you think.  
"I'm going to play it to my own  
satisfaction . . ."

Mose Allison grinned and said, "Lightning Hopkins said that once in a documentary blues, and it's stayed with me."

It may even have become a sort of philosophy for the 30-year-old pianist-trumpeter-blues singer, who added:

"In the South, I'm considered an advanced, be-bop type. In New York, I'm considered a country blues, folk type. Actually, I don't think I'm either. Maybe I'm a little of both.

"I just want to get a personal style and develop it. I like to think that next year I might play entirely different or maybe even the same."

Whatever does happen, Allison's style is presently highly individual and quite striking. His first two recorded works, *Back Country Suite* (Prestige 7091) and *Local Color* (Prestige 7121), drew almost unanimous critical acclaim for their freshness and their unforced country blues feel.

The Suite, a 10-part composition with moods varying from the pastoral (*Warm Night*) to the exuberant (*Scamper*) to the spiritual (*Promised Land*) to the blues (*Blues*), achieves a startling range of color and feeling although performed by only a trio.

It stems from Mose's life in Tippecanoe, Miss., where he was born and grew up. Tippecanoe is in the delta country, some 30 miles north of Greenwood, the nearest large community.

His father operated the general store, and was a part-time parlor pianist. Mose started taking piano lessons in the first grade at Tippecanoe elementary school. Later he studied trumpet, and played with the dance band and the Dixieland group in Charlestown high school.

"I was the only one who could improvise," he laughed. "I used to write out solos for the other instruments."

It was while he was in high school that he met Bill Woods, a pianist and clarinetist, who arranged for college bands. "He showed me a few things about piano," Mose said. "Like breaking away from a walk-



ing bass with the left hand."

He enrolled in the University of Mississippi as an engineering student, "but I got out of that." He was in the armed service for a year and a half and then worked with his own trio for a year before settling down in Louisiana, getting married, and enrolling at Louisiana State University. He was graduated from LSU after studying English and philosophy.

"I took a course in esthetics that helped me more in music than any music course," he recalled. "It gives you a broader outlook in music and what it is."

From several survey courses, he gained an appreciation for classical music. "I got the idea for a suite from those studies," he said. He wrote the first first movement to *Back Country Suite, Spring Song*, in 1945.

While he was going to school and developing as a musician, he was listening, to Nat Cole as a pianist and singer, to Louis Armstrong, and to the boogie-woogie pianists.

From his earliest years, he had been listening and absorbing the music made by the blues singers, Sonny Boy Williamson, John Lee Hooker, Percy Mayfield, and many more, whose records were played on local stations and who appeared through the south.

"The basis of my jazz conception," Mose said, "is the country blues

feeling. And real, authentic country blues is just now being discovered."

"Sonny Boy Williamson to me is like Bird. He's dead now, but they still play his records on southern stations. Williamson made a harmonica sound the way Bird made an alto sound.

"Mayfield is a bit different, maybe more sophisticated. He works with four saxes and a rhythm section. The other worked with harmonicas, jugs, and all kinds of simple accompaniment.

"As a kid I used to hear the blues in my home town. You could walk along and see someone sitting on a porch, and he would be whistling a country blues. But now, things seem to have changed. Maybe it's TV or better communications . . . Or maybe it's recording. Some companies get these good blues singers and put them in with a band.

"In the south you get to hear a lot of authentic blues sung by itinerant blues singers. Some of them are poor, but certain artists have a lot to offer. The things you hear here (in and around New York City) are mostly studio blues.

"If there's one thing you can say for rock 'n' roll; it's brought an awareness of the blues. Not so long ago I heard a disc jockey in Philadelphia play an authentic blues record. If more of the authentic blues get played, maybe things might change in rock 'n' roll.

"A lot of Bird's figures are right out of gospel and traditional Negro music. Bird, to me, was like a blues player caught in the age of anxiety. The blues were pretty basic to him."

Allison first came to New York in the summer of 1952 but returned to the south because work was scarce and he had few friends in the city. He returned in 1956, and with the help of newly acquired friends, such as Al Cohn and George and Billie Wallington, he found work.

Mose played piano with Cohn's group that fall; went on the road with Stan Getz in February, 1957; played with Al and Zoot Sims through the fall of 1957; with the Gerry Mulligan group a few weeks this winter, and is currently with Getz. In the immediate future, if plans go well, is some work with his own trio.

(Continued on Page 41)

# Terry Gibbs

*'You Should Taste  
Mrs. Gubenko's Knishes'*

By Don Gold

■ Julius Gubenko is a swinger, by most acceptable definitions of that term.

Better known as Terry Gibbs, the vibist's infinite energy and constant enthusiasm have made him a symbol of "swing" for many jazz fans. Actually, he has studied several instruments during his 33 years.

Born in Brooklyn in 1924, Gibbs studied xylophone, drums, and tympani as a child. When he was 12 he appeared on a Maj. Bowes amateur hour show; he won the competition and toured with a Bowes unit.

In the years that followed he worked with Allen Eager, Tommy Dorsey, Chubby Jackson, Buddy Rich, and Woody Herman. In 1950 he formed his own group, with Louie Bellson and Charlie Shavers. In '51, he became a part of the Benny Goodman sextet. Since that time, he's headed his own groups.

For this *Cross Section* he commented on the variety of topics that follow:

**MARIMBA:** "Brings back my childhood when I played xylophone and marimba. I just made an album on the instrument."

**CADILLACS:** "I owned a Caddy in 1955 and 1956, and they're really great road cars. But I just bought an Impala because I drive more in California, and the gas mileage is better."

**STEVE ALLEN SHOW:** "Probably one of my favorite shows. I really got to know Steve out here, and he breaks me up all the time. When am I due on the show, Steve?"

**KNISHES:** "Insane. You should taste Mrs. Gubenko's knishes!"

**PAUL HINDEMITH:** "Just about my favorite classical composer. When Lou Levy and I get together there's always one classical record on the changer, and invariably it's *Mathias the Painter*."

**GERALD L. K. SMITH:** "Y'know, I like to box . . . Anytime I get good and mad, I'd like to go into a room with a lifesize dummy of him — made of good rubber, though — and wail the hell out of it."

**BROOKLYN:** "It'll always be home to me. See if you can book me a gang fight for Sunday afternoon."

**DRUMMERS:** "If the drummer doesn't make it, I don't know what I'm supposed to do at all."

**CALIFORNIA LIVING:** "You know I just bought a home here, so I must love it. I feel a lot healthier in California. What my wife, Donna, and I really like about it is the climate. It's warm during the days, and the nights are always cool."

**JAZZ CRITICS:** "I wish most of them would go and study music before they review a record. But some of them are my best friends . . ."

**BOXING:** "I wanted more than anything to be a



fighter. My favorite is Ray Robinson. But I'm glad I know how to play music. There are a lot of musicians who're good boxers: Red Garland, Max Roach, Kenny Dorham, Miles Davis, Buddy Rich, and Terry Pollard."

**H-BOMB TESTS:** "I suppose there's a reason for having all those tests, or they wouldn't be doing it. I just wish they wouldn't hold the tests so close to home."

**BROTHERHOOD WEEK:** "It sure is a big drag for people who have to wait for that week to get along with other people. I don't think John Kasper ever heard of it, though. Or Mother's Day, either; if he ever had a mother. That dirty . . ."

**FOREIGN VIBES:** "The ones I heard really didn't make it. The only vibe that makes it for me is the Deagan. That's a plug."

**NARCOTICS CLINICS:** "I'm all for them. I think that a lot more people who're addicted would turn themselves in to a hospital rather than be thrown in jail with real criminals and be improperly taken care of."

**COMIC STRIPS:** "*L'l Abner, Peanuts, Little Louie* are a few of my favorites."

**THE MOVIES:** "Why doesn't somebody give me a part in a picture? I could play Mickey Rooney as a boy . . . I once made two shorts for Universal, though; one with Buddy Rich and one with Woody. When they came to our neighborhood, my mother took her lunch to the movies and sat there all day watching the show."

**DISC JOCKEYS:** "If some of them were given the chance to program their own shows we'd have a better lot of music on the air. There's a DJ in Toronto, Canada, named Phil McKellar who I think is the best jock in any country."

**ROYALTY:** "We played for a countess, I think, in Sweden, and she turned out to be pretty down, pretty groovy. She served us some wine called plug. I think Princess Margaret would be a swinger if she was let loose. She can always come to any party I throw."

**TERRY POLLARD:** "You hit a soft spot there. I watched her grow from a young girl into a woman in the four years she worked in my band. She's the most naturally gifted female musician I've ever heard. Besides being a great piano player, she's a much better vibes player than most people know her to be."

# music in review

- Jazz Records
- Popular Records
- Tape Recordings

- Blindfold Test
- High Fidelity
- Jazz Best-Sellers

- In Person
- Radio-TV
- Films

## recommended

### LES BROWN

Brown has been fooling around with this type of album, *Concert Modern* (Capitol T 595) for some years. Now the dabblings in classical and show music are gathered together in one set, spiced with some fine solo work, and served in sparkling arrangements by Frank Constock. Included are Tchaikowsky's *Nutcracker Suite*; Gershwin's *Porgy and Bess*, *Rhapsody in Blue*, and *American in Paris*, and Richard Rodgers' *Slaughter on Tenth Avenue*.

Although these have been done into the ground lately, Brown and Constock manage to inject new life into them. The band is as crisp and precise as Brown's generally is. The solo work, by trombonist Roy Main and Dick Kenney, is first-rate. It's a comfort to know that there is a band like Brown's around these dark days. (D.C.)

### NAT COLE

Tied in with the current national release of Paramount's *St. Louis Blues*, this *Nat (King) Cole Sing Songs From* album (Capitol W 993) is sure to benefit from the picture's big exploitation campaign. In and of itself, it should turn out to be one of Cole's best-selling LPs.

Because of conflicting record contracts with which the film's principal actors are tied, there is no soundtrack album as such. Nelson Riddle's underscore to the picture, however, gives Capitol an additional edge over the other albums in release containing Handy's music, inasmuch as Riddle leads and arranged for the orchestra here. His arrangement of *Joe Turner's Blues* (not in the picture) is a romping, wide-open wailer and the most exciting track in the LP.

Cole is in top form throughout, both in the movie tunes and in the four not included in the film. The latter are *Memphis Blues*; *Friendliness Blues*; *Stay*; and *Turner's Stay*, a rather ordinary, attractive, 32-bar ballad, was penned by Mrs. Handy.

As in Riddle's introductory music behind the film's titles, the *Overture* here is fraught with Gershwinian sinuosity, hardly germane to the Handy spirit but providing an impressive springboard for Nat's singing. (J.A.T.)

### RAY ELLIS

A better-than-average pop collection is contained on *Let's Get Away from It All* (Columbia CL 1097), by Ray Ellis and a big, brassy studio band.

Gene Quill contributes some live, ripping alto on *Mountain Greenery*; *Wang Wang Blue*; *Shuffle Off to Buffalo*; *Let's Get Away from It All*, and *You're the Top*. Mel Davis'

trumpet is also spotted, as is Lou McGarity's mellow trombone. The bright tunes are belted with gusto. The ballads are lush but not overripe. Good for dancing. (D.C.)

### STAN KENTON

In *Rendezvous with Kenton* (Capitol T 932), a program of 12 dance tunes is presented by the Kenton band on its home ground, the *Rendezvous* (formerly *Balboa*) ballroom. Each of the tunes has at least one solo around which Joe Cocchia constructed the arrangements.

Among sidemen heard are Sam Noto (*With the Wind and the Rain in Your Hair*; *They Didn't Believe Me*, and *I See Your Face Before Me*); Kent Larsen (*Memories of You*), and Bill Perkins (*This Is No Laughing Matter*, *Two Shades of Autumn*, with Lennie Niehaus, and *Walkin' by the River*, with Billy Catalano). Lee Katzman, Ed Leddy, Kenny Shroyer, and Archie Le Coque also are heard on other tracks.

This is Stan's scene now: dance music, but with some of the flash and fire of his concert bands. He's carrying 10 brass, and every now and again you know it. A band like this could make jazz fans visit ballrooms if only to listen. (D.C.)

### LOTTE LENYA

A thrilling dozen of Kurt Weill's best songs from American works are sung with feeling and with love by Miss Lenya, Weill's widow, in *September Song* (Columbia KL 5229).

Included are the title song; *Speak Low*; *The Saga of Jenny*; *Lost in the Stars*, and the lovely *It Never Was You*. The fragile charm of Miss Lenya's voice fits the feel of so many of these songs. The set is an excellent complement to the Lenya-Weill *Berlin Theater Songs*. A four-page photo brochure comes with the set. (D.C.)

### WILL LOCKRIDGE

Since Henry Busse died in April, 1955, Lockridge, a young trumpet player who had worked with the Busse band for three years prior to the leader's death, has striven to get recorded an LP album that would present a representative selection of the Busse shuffle music. In this *Tribute to Henry Busse* (Score 4005) Lockridge has succeeded admirably in evoking memories of the late trumpeter-band leader with a selection of tunes featured by Busse.

Lockridge's busman's holiday has resulted in highly danceable versions of *Hot Lips*; *When Day is Done*; *Anita's Dance*; *In a Persian Supermarket*, and eight other numbers associated with the leader. The band is first class; the arrangements are

impeccably played by a group of top studio men.

It is perhaps debatable whether Lockridge will succeed in extending his shuffle rhythm to today's ballroom dancers. For those who enjoyed dancing to Busse's music, however, this album should be a must. (J.A.T.)

### FRANK SINATRA

A panorama of Sinatra, from sides made with the Harry James band 'way back when to shortly before his departure from the label, are collected in a handsome, two-LP package, *The Frank Sinatra Story* (Columbia C2L-6).

This is the formative Sinatra. The style which is so indisputably his now had not quite jelled in much of the work here. But there is still the feeling for a lyric and the ease of phrasing which he had from those earliest days.

Among the 24 tunes covered are *Ciribiribin*; *All or Nothing at All*; *Castle Rock* (all with James' band, the first two and the last separated by some 10 years); *Birth of the Blues*; *Stormy Weather*; *The House I Live in*; *Soliloquy* (one of his earliest indications that he was more than a pop singer); *April in Paris*; *Why Was I Born?*; *Ol' Man River*; *One for My Baby*, and *Laura*. Copious, well-written notes by Gilbert Millstein of the *New York Times*. Well worth having, for the history and the listening pleasure. (D.C.)

### THE WARD SINGERS

The quite fabulous Ward Singers present a gospel concert in *Meeting Tonight* (Savoy 14015), with one side a demonstration of singing (*Swing Low, Sweet Chariot*), mourning (*Amazing Grace*), praying (*The Lord's Prayer*), and shouting (*Hallelujah*). The other side has perhaps the most thrilling and moving track I've heard in recent years, an electrifying spiritual called *I'll Be There*.

This very nearly equals the heat, intensity, and genuine fire created by these singers at the Newport jazz festival when they sang *Packing Up*. That was one for the savoring in memory since then. This set brings it all back again. (D.C.)

### JOE WILLIAMS

Joe sings a fine, uncluttered ballad in *A Man Ain't Supposed to Cry* (Roulette R-52005). The tunes are good (among them: *What's New*; *Talk of the Town*; *I'll Never Smile Again*; *Where Are You?*; *Say It Isn't So*; *Can't We Talk It Over?*); backing arrangements by Jimmy Mundy are leanly lush, and Joe is in great voice. This set should open up a whole new field for him. (D.C.)

## 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.

### Eddie Condon

**THE ROARING TWENTIES**—Columbia CL 1089; *Wolverine Blues*; *Chimes Blues*; *Put 'Em Down Blues*; *Davenport Blues*; *What-Cho-Call-'Em Blues*; *Minor Drag*; *China Boy*; *My Monday Date*; *Jazz Blues*; *Hebbie Jeebies*; *St. James Infirmary*; *That's A Plenty*.

Personnel: Condon, guitar; Wild Bill Davison (Tracks 1, 7, 11, 12), cornet; Billy Butterfield (Tracks 2, 3, 4, 5, 6, 8, 9, 10), trumpet; Vic Dickenson (Tracks 1, 7, 11, 12) and Cutty Cutshall (Tracks 2, 3, 4, 5, 6, 8, 9, 10), trombones; Bob Wilber, clarinet; Gene Schroeder, piano; Leonard Gaskin, bass; George Wettling, drums.

Rating: ★★★★★

Another session with Condon and his China Shop Bulls. A set of tunes out of the '20s, performed exuberantly and studied with solos, some sparkling.

Wild Bill is a skyrocket on *Wolverine*. Cutty plays a fine solo on *Chimes*, and is heard well throughout. Wilbur has retained the tradition but shows signs here and there of romping more toward the north.

Butterfield plays well throughout. Wettling steals the show with a walloping finale to *St. James*, rammed home on tympani.

Condon, in addition to collaborating with Dick Gehman on half the liner notes (producer George Avakian authored the other half), occasionally calls the shots during the meeting and comments like a hip Greek chorus. (D.C.)

### Buddy DeFranco

**COOKING THE BLUES**—Verve MG V-8221; *I Can't Get Started*; *Cooking the Blues*; *Standard*; *How About You?*; *Little Girl Blues*; *Indian Summer*.

Personnel: DeFranco, clarinet; Tal Farlow, guitar; Sennie Clark, piano and organ; Gene Wright, bass; Bobby White, drums.

Rating: ★★★★★

This album is the other half of a triple record date made in Hollywood one night back in 1955, just after Farlow had left the Red Norvo trio. Apparently it was one of those cooking nights, for the other LP to come out of the long session was *Sweet and Lovely* (MG V-8224) with the same personnel, reviewed in *Down Beat*, Feb. 6.

The playing level in this set is very high indeed, although DeFranco's shrillness tends to grate at times. In the three ballads, though, he is tender and flowingly mature, obviously enjoying the summit-scaling experience of playing great jazz. This is not at all to say that his performance is less forceful on the three swingers. His articulation and ideational expansion—at any tempo—is stamped with jazz greatness here.

Farlow, too, is at peak performance level. As Nat Hentoff's notes point out, "... Tal plays with a seemingly inexhaustibility of ideas that are personal, that follow each other into emotionally meaningful, cohesive statements..." His solo in *How About You?* is sheer delight.

Clark alternates between piano and organ and is eminently satisfying on both instruments. Feather observed in his review of *Sweet and Lovely* that this date marked Clark's record debut on organ. He handles the unwieldy instrument with finesse and taste, never allows it to obtrude over the more tonally delicate clarinet. On piano he shows that he's an exciting and individual soloist and why today he is in demand for record dates in New York.

Inasmuch as White and Wright had been working with DeFranco and Clark as a unit for some time when this recording was made, their contributions as a rhythm team are pertinently unified. White, whose great time and spirited playing boost along the blowing, is one of the most underrecorded drummers on the west coast. Wright, long famed for his excellent tone and walking drive, plays brilliant solos in *Cooking*.

An ideal companion album for *Sweet and Lovely*. One wonders why Norman Granz didn't choose to release both in a double-record package. (J.A.T.)

## jazz best-sellers

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

1. **Andre Previn and His Pals, Pal Joey** (Contemporary 3543). (Roulette R-52003).
2. **Shelly Manne and His Friends, My Fair Lady** (Contemporary 3527).
3. **The Mastersounds, The King and I** (World Pacific PJM 405).
4. **Erroll Garner, Concert by the Sea** (Columbia 883).
5. **Count Basie, Basie**
6. **Miles Davis, Miles Ahead** (Columbia 1041).
7. **Frank Sinatra, Come Fly with Me** (Capitol W 920).
8. **Jonah Jones, Muted Jazz** (Capitol T 839).
9. **Gerry Mulligan-Thelonious Monk, Mulligan Meets Monk** (Riverside 12-247).
10. **Erroll Garner, Other Voices** (Columbia 1014).

### the second ten

11. **Sarah Vaughn, At Mister Kelly's** (Mercury MG 20326). **League** (King 561).
12. **Ella Fitzgerald, Ella Sings Ellington** (Verve MG V 4010-4).
13. **Dakota Staton, The Late, Late Show** (Capitol T 876).
14. **Dave Brubeck, Jazz Goes to Junior College** (Columbia 1034).
15. **Dukes of Dixieland, Minstrel Time** (Audio Fidelity AFLP 1861).
16. **Johnnie Pate, Jazz Goes Ivy**
17. **Stan Getz-Gerry Mulligan, Getz Meets Mulligan** (Verve MG V 8246).
18. **Erroll Garner, Soliloquy** (Columbia 1060).
19. **Stan Kenton, Rendezvous with Kenton** (Capitol T 932).
20. **Ella Fitzgerald-Louis Armstrong, Ella and Louis Again** (Verve MG V 4006-2).

### Angelo DiPippo

**THE JAZZ ACCORDION**—Apollo LP 478; *April Showers*; *I Wish I Were in Love Again*; *Autumn in Rome*; *All the Things You Are*; *Lower Man*; *In a Quandary*; *Hush Abye*; *Pers*.

Personnel: DiPippo, accordion; Sam Most (Tracks 1, 3, 4, 6, 7, 8), clarinet and flute; Vinnie Burke (Tracks 1, 2, 3, 4, 5) and Dante Martucci (Tracks 6, 7, 8), bass; Ted Sorrow (Tracks 1, 2, 3, 4, 5), and Gary Chester (Tracks 6, 7, 8), drums.

Rating: ★★★★★

DiPippo is another of that small, but valiant band of musicians swinging on what is in many hands the most cumbersome of instruments. Angelo's main style here is a punching, abrupt series of rifflike figures, rather than the dazzling flow of right-hand work punctuated by occasional chords. The feeling is much like hearing the attack of a percussive trumpet player.

MG V-8221  
the Blues; Sam  
Girl Blues; Indian  
Tal Farlow, guitar;  
Gene Wright,  
bass.

half of a triple  
void one night  
ow had left the  
it was one of  
the other LP to  
was Sweet and  
the same per-  
at, Feb. 6  
set is very high  
shrillness tends  
three ballads,  
wingly mature,  
mit-scaling ex-  
z. This is not  
ormance is len-  
rs. His articu-  
insion—at any  
greatness here,  
ormance level  
out, "... Tal  
haustibility of  
at follow each  
ingful, cohesive  
n How About

piano and organ  
on both in-  
in his review  
s date marked  
n. He handles  
th finesse and  
rude over the  
et. On piano  
ing and indiy  
he is in de-  
w York.

right had been  
d Clark as a  
recording was  
a rhythm team  
e, whose great  
ost along the  
underrecorded  
Wright, long  
and walking  
Cooking.

im for Sweet  
why Norman  
ise both in a  
(F.)

pollo LP 478;  
in Love Again;  
You Are; Lover  
; Pers.  
on; Sam Most  
inet and Bate;  
S) and Dante  
; Ted Sommer  
Chester (Tracks

at small, but  
ging on what  
mbersome of  
yle here is a  
fflike figures,  
of right-hand  
chords. The  
the attack of

Most contributes some fleet flute on *Romeo and April*; and some good clarinet on *All the Things* and *Quandary*. *Hush Abye* is very pretty, with flute and accordion working quietly together.

Burke's bass is heard in solo on *Lover Men*. On the whole, a swingy small group set, but what happened at the end of *I Wish I Were in Love Again?* It cuts off so abruptly, there's a feeling something is missing. (D.C.)

**Dukes Of Dixieland**

**MARDI GRAS TIME**—Audio Fidelity APLP 1062: *Way Down Yonder in New Orleans; Louisiana; New Orleans; Do You Know What It Means? Louisiana; At the Mardi Gras; King Louis Parade; If I Ever Cease to Love; Panama Red; Loveless Love; The Second Line; Down in New York Town.*

Personnel: Frank Assunto, trumpet; Fred Assunto, trombone; Joe Assunto, trombone and banjo; Jack Maheu, clarinet; Stanley Mendelson, piano; Bill Porter, tuba and bass; Tommy Ruffell, drums.

Rating: ★★★

The Dukes of Dixieland continue to march. This is Volume 6 of the Dukes' series on Audio Fidelity and it is comparable to the previously issued material—enthusiastic but not musically distinguished Dixieland.

The first four tracks include vocals by an unidentified member of the group. If you guess that it's one of the Assunto family, the odds are in your favor, but there's no way of determining who's singing from the liner notes. The remaining eight tracks are instrumentals, several of them associated with the Mardi Gras pageant.

The performances are spirited, but the solos are generally weak, particularly in the case of the father-son trombonists. Mendelson has little solo space. Maheu has a few fluent moments but tends to rely on cliches. Rundell is a tasteful drummer, playing with unusual restraint. Trumpeter Frank Assunto is the outstanding soloist, playing attractively throughout, with excellent taste and skill.

Dixieland fans may find this appealing for its inherent spirit, but I prefer to cast my Dixieland lot elsewhere. (D.G.)

**Erroll Garner**

**SOLILOQUY**—Columbia CL 1060: *You'd Be in Nice to Come Home to; No More Time; I Surrender, Dear; If I Had You; Don't Take Your Love from Me; Soliloquy.*

Personnel: Garner, piano.

Rating: ★★★★★

These six were taken from 16 single-take tracks cut in New York in February, 1957, during a three-hour recording period. The LP is a one-man Garner display. Included are two Garner originals: *Time* and the title tune.

Garner is a strong stylist, one of the very few unique stylists in jazz today. This is piano playing with obvious, meaningful roots in jazz tradition, brought into focus by Garner's splendid contemporary conception and moving sense of time. When he stretches out, as he does here, each performance becomes a string of related ideas, instead of the cliches often substituted for inspiration. And there is a Sarovanesque sense of genuine joy inherent in his approach that is immediately communicated to the listener.

Garner, however, is not without faults. He suffers, on occasion, from an inability to get on and get off appropriately, how-

ever much a whirlwind he is in between, and this leads him to elaborate, if personal, devices.

The romanticism basic to his approach can lead him to the border of a marshmallow-filled Never-Never land, but he usually manages to return to the straight and narrow road of full-blooded jazz in the nick of time. At times here, he succumbs momentarily to frothy sentimentality, which is damaging to the essentially swinging heart of the matter.

At times, too, he sacrifices dynamics for percussively emphatic effects. Usually, however, before this becomes too oppressive, he returns to the solid, airy swing that is so much a directing force in his playing. It is, however, temporarily distracting and,

in its extreme form, an impediment to the smooth flow of ideas lurking in his mind.

Essentially, his playing presents a delightful challenge for the listener. And in that respect, this LP is another record of his remarkable ability. The listener who accepts this challenge will profit. (D.G.)

**Hackett-Teagarden**

**JAZZ ULTIMATE**—Capitol T 933: *Indiana; Oh, Baby; It's Wonderful; I Found a New Baby; Sunday; Baby, Won't You Please Come Home; Everybody Loves My Baby; Mama's Gone Good-bye; Way Down Yonder in New Orleans; 55th and Broadway; 'S Wonderful.*

Personnel: Bobby Hackett, trumpet; Jack Teagarden, trombone; Peanuts Hucka, clarinet and tenor; Ernie Caceres, clarinet and baritone; Billy Bauer, guitar; Jack Lesberg, bass; Gene Schroeder, piano; Buzzy Drootin, drums.

Rating: ★★★★★

Here's a collection of Dixieland lifted

# DOWN BEAT READERS!

## SAVE on this Outstanding FIRST from Berklee School of Music

### "JAZZ in the CLASSROOM"

12" LP RECORD AND SCORES MADE SPECIFICALLY FOR STUDY, ANALYSIS AND PERFORMANCE OF JAZZ!



- A "Must" for Musicians and Music Students
- Demonstrates compositional and arranging techniques taught at Berklee
- Reveals on scores the "how" of big band and combo scoring, improvisation, polytonal voicings, thematic development, compositional form in jazz
- Parts may be copied from scores for rehearsal and performance purposes
- Created and performed entirely by Berklee students and faculty

**TO DOWN BEAT READERS ONLY!!**

<p><b>SPECIAL OFFER #1</b>  "JAZZ IN THE CLASSROOM" LP \$ 3.95  1 year's subscription to Down Beat 7.00  <b>\$10.95</b></p>	▶	<p><b>\$8.00</b>  (Save \$2.95)</p>
<p><b>SPECIAL OFFER #2</b>  "JAZZ IN THE CLASSROOM" LP \$ 3.95  Complete set of scores 13.00  1 year's subscription to Down Beat 7.00  <b>\$23.95</b></p>	▶	<p><b>\$17.50</b>  (Save \$6.45)</p>

---

**Maher Publications, Inc.**  
2001 S. Calumet Ave., Chicago 16, Ill.

Enclosed is my remittance for the "Jazz in the Classroom" special offer. Please send me:

Special offer #1 for \$8.00  
 Special offer #2 for \$17.50

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

please enclose remittance 5158

modern jazz begins on  
**PRESTIGE**

**MILES DAVIS**

Get More Miles on Prestige!

<b>THE MUSINGS OF MILES</b>	7007
Miles Davis Quartet with Red Garland, Oscar Pettiford, Philly Joe Jones	
<b>DIG</b>	7012
Miles Davis with Sonny Rollins, Jackie McLean	
<b>MILES</b>	7014
Miles Davis Quintet with Red Garland, John Coltrane, Paul Chambers, Philly Joe Jones	
<b>MILES AND HORNS</b>	7025
Miles Davis with Sonny Rollins, Al Cohn, Zoot Sims	
<b>MILES DAVIS and MILT JACKSON</b>	7034
with Jackie McLean, Roy Bryant, Percy Heath, Arthur Taylor	
<b>MILES DAVIS COLLECTORS' ITEMS</b>	7044
Miles Davis with Sonny Rollins, "Charlie Chan"	
<b>BLUE HAZE</b>	7054
Miles Davis Quartets with Horace Silver, John Lewis, Percy Heath, Art Blakey, Max Roach	
<b>WALKIN'</b>	7076
Miles Davis with Jay Jay Johnson, Lucky Thompson, Horace Silver, Percy Heath, Kenny Clarke	
<b>COOKIN' WITH THE MILES DAVIS QUARTET</b>	7094
Miles Davis with John Coltrane, Red Garland, Paul Chambers, Philly Joe Jones	
<b>BAGS' GROOVE</b>	7109
Miles Davis, Sonny Rollins, Milt Jackson, Thelonious Monk, Horace Silver, Percy Heath, Kenny Clarke	
<b>RELAXIN' WITH THE MILES DAVIS QUINTET</b>	7129
Miles Davis with John Coltrane, Red Garland, Paul Chambers, Philly Joe Jones	
12" Hi Fi—\$4.98 at your dealer or Prepaid from Prestige Records Send for Free catalog	

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

**GONE!**

Buddy Rich, Bunny Berigan, Buddy De Franco and other star members of Dorsey's Clambake Seven perform 16 jazz greats of bygone days. Vocalists Frank Sinatra and Sy Oliver join the jazzmasters in this terrific album. On I.P. & 45 E.P.



**RCA VICTOR**

right out of the ordinary by the two principals.

Hackett sounds his usual, golden-toned self, and Teagarden is superb. His solo on *Wonderful* is lovely. His horn work throughout is fine.

Background ensemble work is pleasantly varied behind the brassmen, with occasionally the clarinets paired in an effective sound. Good rhythm by Drootin and company.

This guy Teagarden never grows old, and that's pretty lucky for all of us. (D.C.)

**Lionel Hampton**

**THE GENIUS OF LIONEL HAMPTON—**Verve MGV-8215: *The Man I Love; Body and Soul; Red River; C.H.Q.; Imagination; I Only Have Eyes for You; Where or When; All God's Chillun Got Rhythm; What Is This Thing Called Love?*

Personnel: Tracks 1, 2—Hampton, vibes; Gene Krupa, drums; Teddy Wilson, piano. Tracks 3, 4, 5, 6—Ed Preston, Wallace Davenport, Julius Bronks, Ed Mullen, trumpets; Alvin Hayes, Arnet Spawow, Harold Roberts, trombones; Eddie Chamblée, Retney Brauer, Bobby Plater, Jim Araki, Joe Evans, reeds; Dwike Mitchell, piano; Willie Ruff, French horn; Billy Mackel, guitarist; Peter Badie, bass; Rufus Jones, drums; Hampton, leader and vibes. Track 7—Hampton, vibes; Ruff, French horn; Mackel, guitar; Jones, drums; Badie, bass; Mitchell, piano. Track 8—Hampton, vibes, with band rhythm section and unidentified trumpet. Track 9—Hampton, vibes; Art Tatum, piano; Buddy Rich, drums; Harry Edison, trumpet; Barney Kessel, guitar; Red Callender, bass.

Rating: ★★★

**HALLELUJAH HAMP—**Verve MGV-8226: *Tenderly; Hallelujah; Hamp's Boogie Woogie; A Foggy Day; Honeychuckle Rose; Indiana.*

Personnel: Hampton, vibes; Oscar Peterson, piano; Ray Brown, bass; Buddy Rich, drums; Herb Ellis (Tracks 3, 4, 5, 6), guitar.

Rating: ★★★½

**THE HIGH AND THE MIGHTY—**Verve MGV-8228: *The High and the Mighty; Sweethearts on Parade; But Beautiful; Love Is Here to Stay; It's Only a Paper Moon; Date with Oscar.*

Personnel: Hampton, vibes; Oscar Peterson, piano; Herb Ellis, guitar; Buddy Rich (all except Track 1), drums; Ray Brown (all except Track 1), bass.

Rating: ★★★★★

Although these happen to fall into an ascending order of rating, it is an indication that Hamp is more at ease and certainly more stimulating in the small group context. On *Genius*, the two opening tracks and the closer are excellent. Wilson shines on *Man I Love* and *Body and Soul*. Hamp is superb on both, too. The four band sides are weak, particularly *C.H.Q.*, which churns rather than pulses. *Where or When* and *Chillun Got Rhythm* have flashes of interest but little to sustain. *Thing Called Love* roars, with Tatum galloping, Edison neat and meaty, and Hamp romping.

*Hallelujah Hamp* is more like it. There's a *Hamp's Boogie* that could be cut down to a three-minute track and issued as a rock 'n' roll single. There's also some fine Peterson, particularly on *Tenderly* and *Hallelujah*, where the group spreads out and takes it easy through two tunes to an LP side. The rest is good but not more than what would be expected of these men at the least.

There's a lot more meat on *High and Mighty*, which has a moody track of the title tune, and some rocketing Peterson piano on *Sweethearts*, which Hamp sings. *Paper Moon* and *Date with Oscar* are worth the price of admission. Peterson is flying at the opening of *Moon*, and he just keeps gaining altitude. Hamp goes, too, but when Oscar is wailing this way, it's rough for anyone to catch up. *Date* is a rollicking bit, with fine work all around. The other tracks are good but not great. (D.C.)

**Lionel Hampton**

**LIONEL—**Audio Fidelity AFLP 1849: *Just One of Those Things; Thoughts of Thelma (Lionel Hampton's Thoughts); The Man I Love; One Step Beyond; Darn That Dream; Stardust; Trouble Problem; Lullaby of Birdland; Blues for Hampton; And the Angels Sing; Our Love Is Here to Stay; I Know That You Know.*

Personnel: Hampton, vibes, drums, piano, vocals. No further personnel listed.

Rating: ★★★½

Apparently the producer of this album feels that the name Lionel Hampton is sufficient to stimulate its sale to the record buyer. While this may be an, it is poor excuse indeed for omitting the names of the other musicians involved.

Hamp is heard here backed by rhythm section, guitar, and flute on the first two tracks and on *Lullaby* and *Our Love Is Here to Stay*. The other four tracks might have been gleaned from another date, for the entire feeling is quite different. A trumpet appears in *Tracking*; a trombone blows in for *Blues* and *Angels*, and an alto winds things up in the final track.

The eight tracks featuring flute and guitar behind Hamp's typically voluble vibes are the reason for the rating. In the absence of identification of the other musicians, however, one can only guess their identity, but both flutist and guitarist acquit themselves well in solos and accompaniment.

A quiet restraint characterizes the latter side, making for pleasant listening on some fairly good solo moments. The second side, however, is broken up by three case abortions: Hamp's loud drumming two-finger piano playing and one painful vocal (*Angels Sing*).

Instigating the speculation that this LP is the result of two separate dates is the sudden appearance on *Tracking* (and again in *I Know*) of an electric bass, which is featured in one corny, cowboyish chorus in the former.

The liner is amply filled by notes on Hamp, jazz history (of dubious accuracy) and an explanation of what it takes to make good jazz. There is also a goodly portion taken up by detailed description of how hi the fi is. Pity Audio Fidelity couldn't have found one inch to spare in order that the players might be identified. (J.A.T.)

(Ed. Note: Research indicates that some of the crew on the Hampton Audio Fidelity LP reviewed above consisted of: Robert Plater, reeds; Oscar Dennard, piano; Julius Brown, bass, and Wilbur Hogan, drums.)

**J. J. Johnson**

**DIAL J.J.—**Columbia CL 1084: *Too Hot; Bopados; In a Little Provincial Town; Cotte Chant; Blue Haze; Love Is Here to Stay; So Sorry; Please; It Could Happen to You; Bird Song; Old Devil Moon.*

Personnel: Johnson, trombone; Bobby Jaspar, tenor and flute; Tommy Flanagan, piano; Wilbur Little, bass; Elvin Jones, drums.

Rating: ★★★★★

Johnson, one of the most fluent instrumentalists in jazz, does not quite live up to best performances here, but he does play well enough to surpass the flock of imitators playing trombone today. On this LP he heads his own fine quintet, playing in solo on seven tracks, playing with rhythm section on one track, and offering featured tracks of Flanagan and Jaspar.

Jaspar plays authoritatively on both tenor and flute. Flanagan, a warmly ambidextrous pianist, contributes forcefully, and



ton  
FLP 1849: Just  
of Thelma  
; One Sto  
Stardust; Tr  
Blues for S  
ve Is Here in  
drums, piano,  
listed.  
1/2  
of this all  
nel Hampton  
sale to the ju  
may be an, to  
our omitting  
icians involv  
acked by rhyth  
on the first  
nd Our Love  
tracks might  
er date, for  
fferent. A mu  
acking; a tom  
gels, and an  
onal track.  
uring flute  
typically volat  
the rating. In  
of the other  
only guess th  
and guitar  
solos and acco  
eterizes the  
at listening  
ments. The  
ken up by sh  
loud drumming  
and one pain  
on that this LP  
rate dates is  
Tracking (and  
ectric bass, which  
rowboyish cho  
led by notes on  
ubious accuracy)  
what it takes to  
also a goodly por  
ed description of  
Audio Fidelity  
inch to spare is  
ght be identified.  
indicates that  
the Hampton  
wed above coo  
r, reeds; Oscar  
Brown, ban  
ms.)  
DBI  
DB4: Tea Pot; Be-  
Town; Cello Chant;  
o Stay; So Sorry;  
on; Bird Song; Old  
one; Bobby Jaspar,  
484, piano; Wilbur  
ns.  
★  
most fluent in  
s not quite liv  
ere, but he doe  
ass the flock of  
e today. On this  
quintet, playing  
t, playing with  
ck, and offering  
gan and Jasp  
on both tenor  
fairly unbid  
forcefully, tes

# ARTIE SHAW!



**ANY OLD TIME**  
ARTIE SHAW  
AND HIS ORCHESTRA

them again—the sensational Artie Shaw  
and the great arrangements that kept  
in top in the '30s and '40s, with vocals  
Holiday, Lena Horne and Helen Forrest  
Long Play, and 45 Economy Package

**RCA VICTOR**

modern jazz begins on

# PRESTIGE



**MILES DAVIS ALL STARS**

**WALKIN'**

**WALKIN' - THE MILES DAVIS ALL STARS**  
Miles Davis with Jay Jay Johnson, Lucky  
Thompson, Davey Schildkraut, Horace Silver,  
Percy Heath, and Kenny Clarke.  
The fabulous Miles Davis—top trumpeter in  
Down Beat and Metronome jazz polls—is  
presented with a group of great instrument-  
alists in an album that moves "... some of  
the best and most sustained modern jazz  
improvisation set down in the past decade."  
Whitney Balliett: The New Yorker.  
**12" High Fidelity Album PRLP 7076**  
\$4.98 at your record dealer or prepaid from

**PRESTIGE RECORDS INC.**  
147 WEST 50TH STREET, NEW YORK 14

Little and Jones cook throughout.  
The tunes performed include Bird's  
*Barbados*, Jaspas' *Town and Chose*, Miles  
Davis' *Haze*, Bud Powell's *Please*, and Thad  
Jones' *Song*. *Town* is a delicately woven  
mood piece. *Haze* is played in spirited  
fashion. Flanagan is featured on *Please*  
and plays impressively. Jaspas is at his best  
on flute on *Happen*. Throughout, there  
is a high level of solo competence.  
J. J.'s group, as hear here, is an exhilar-  
ating one. The arrangements are valid,  
and the performances are generally in-  
spired. Many record buyers will want to  
dial J. J. again, because he continues to  
be a significant figure. (D.G.)

**Abbey Lincoln**  
**THAT'S HIM!**—Riverside 12-251: *Strong Man*;  
*Happiness Is Just a Thing Called Joe*; *My Man*;  
*Tender as a Rose*; *That's Him*; *I Must Have*  
*That Man*; *Porgy*; *When a Woman Loves a Man*;  
*Don't Explain*.  
Personnel: Miss Lincoln, vocal; Kenny Dorham,  
trumpet; Sonny Rollins, tenor; Wynton Kelly,  
piano; Paul Chambers, bass; Max Roach, drums.  
Rating: ★★½  
With backing like this, it appears that  
half the battle for acceptance by Miss Lin-  
coln is on the way to being won.  
The results are a good collection of sen-  
sitive singing, Abbey's first in this vein  
since switching from pop and night club  
torch singing to offerings in the jazz vein.  
The rounding-out of the end product, of  
course, is not yet present. But the indica-  
tions are here.  
She shows a sensitivity to lyric and  
phrasing, which should develop into a firm  
style of her own. In such stimulating and  
competent company, the blossoming should  
be considerably hastened.

On this set, Abbey stays pretty close to  
the melody; relying on her tonal color and  
expression for individuality. The material  
is varied, notably the unaccompanied *Ten-  
der as a Rose*. On *Don't Explain*, pianist  
Kelly switches to bass. Dorham and Rollins  
are excellent throughout, particularly  
Kenny, whose playing is brilliant.  
I don't feel that this is a great vocal jazz  
album, but the components which lead  
to singing of stature in jazz are here. The  
growth should be interesting to watch . . .  
and to hear. (D.C.)

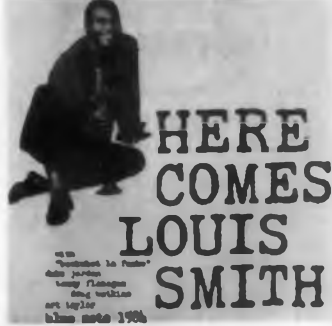
**Hank Mobley**  
**HANK MOBLEY SEXTET**—Blue Note 1560:  
*Fit for a Hank*; *Hi Groove*; *Low Feed-Back*;  
*Easy to Love*; *Time after Time*; *Dance of the*  
*Infidels*.  
Personnel: Mobley, tenor; John Jenkins, alto;  
Donald Byrd, trumpet; Bobby Timmons, piano;  
Wilbur Ware, bass; Philly Joe Jones, drums.  
Rating: ★★★★★  
One gathers from the liner notes that  
this album marks the record debut of  
young Chicago altoist John Jenkins. For  
a first appearance on record, then, Jenkins  
finds himself in some pretty tough com-  
pany. He proves, though, that he can  
stand up and be counted in the blowing  
line with some of New York's best mod-  
ernists.

While the fledgling's solo ideas lack the  
maturity of his comrades on this date,  
Byrd and Mobley, he is afforded plenty of  
room to extend himself in the seven tracks  
herein. But there's a choppy quality to his  
playing, a quality that suggests ideational  
repetition particularly in the faster tunes.  
Throughout, however, Jenkins plays with  
eagerness and guts. His development, al-  
beit along the Parker line he has chosen

# blue note

THE FINEST IN JAZZ  
SINCE 1939

THE LATEST:



**HERE COMES LOUIS SMITH**

**LOUIS SMITH**  
**NEW TRUMPET STAR**  
with "Buckshot La Funke", Duke  
Jordan, Tommy Flanagan, Doug  
Watkins, Art Taylor.  
**BLUE NOTE 1584**

**PAUL CHAMBERS**  
with Donald Byrd, Cliff Jordan,  
Tommy Flanagan, Elvin Jones.  
**BLUE NOTE 1564**

**SONNY CLARK**  
**SONNY'S CRIB**  
with Donald Byrd, Curtis Fuller,  
John Coltrane, Chambers, Taylor.  
**BLUE NOTE 1576**

**JOHNNY GRIFFIN**  
**THE CONGREGATION**  
with Sonny Clark, Paul Chambers,  
Kenny Dennis.  
**BLUE NOTE 1580**

**CLIFF JORDAN**  
**CLIFF CRAFT**  
with Art Farmer, Sonny Clark,  
George Tucker, Louis Hayes.  
**BLUE NOTE 1582**

12" LP, List \$4.98  
Complete Catalog on Request  
**BLUE NOTE RECORDS**  
47 West 63rd St., New York 23

**JOIN UNIVERSAL CLUB**  
RECORD MART

SAVE MONEY on Long Playing RECORDS

Send for Free Catalogue & price List

**UNIVERSAL RECORD MART**  
Dept. DB, P.O. Box 10, Colonial Park Station  
New York 39, N. Y.

The most  
distinctive jazz  
is on  
**dawn**  
records



DLP 1102  
Zoot Sims  
Downbeat #5★★★★★  
LES JAZZ MODES



DLP 1108  
Les Jazz Modes  
Downbeat #1½★★★★★



DLP 1110  
Cohn on the Saxophone  
Downbeat #5★★★★★



DLP 1126  
Tenors Anyone?  
It's new, it's great!

\$4.98 ea.

If your favorite record dealer cannot supply you, write to: 39 West 60th Street, N. Y. C., N. Y.

I am enclosing \$ \_\_\_\_\_ at \$4.98 ea. for the following Dawn Records:

DLP1102  DLP1108  DLP1110  DLP1126

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

to toe, certainly will bear watching.

Though Mobley's playing is consistently fine (he plays a sensitive solo topped by a brilliant coda on *Time*), the hero of the date is clearly Byrd. He blows clean, thoughtfully conceived solos leading to logically fashioned climaxes in that slightly breathless style of his.

Though Timmons appears to be developing a real voice of his own, his approach here is tentative at times, lacking a bit in guts. One keeps wishing he would get up and shout with the rest of the soloists. Still, his touch and intelligent development of statements make him one of the more interesting young pianists.

The rhythm section performs with punch and enthusiasm. One might, however, note an overenthusiasm in Philly Joe's drumming. He is ever-present, diverting bombs and all. In the middle of an absorbing solo by Timmons, for instance, there's a sudden rat-a-tat-tat by Joe as if he were rapping on a door demanding entry. This certainly is an effective method of announcing his presence, possibly in preparation for the series of thundering fours which immediately follow.

*Easy to Love*, the first track on Side 2, would be the best sample number in this set. It opens with a businesslike statement by the three horns of the song's final four bars, then straightaway Mobley jumps into his long solo with ease and confidence.

A good blowing session with two attractive original Mobley lines and good solos all around. (J.A.T.)

**Turk Murphy**

MUSIC FOR LOSERS—Verve MGV-1013; *The Yama Yama Man*; Duff Campbell's *Revenge*; *Chimes Blues*; *Coal Cart Blues*; *Social Polecat*; *I Had Someone Else Before I Had You*; *Just a Cousin of Mine*; *Gettysburg March*; *Runnin' Wild*; *West Texas Blues*; *Wolverine Blues*.

Personnel: Murphy, trombone; Pete Clute, piano; Bill Napier, clarinet; Don Kinch, trumpet; Thad Vanden, drums; Dick Lammi, banjo; Harry Witezak, bass.

Rating: ★★★★★

Here, in 11 tracks, is the most pleasant and most stimulating set of Murphy to come across a turntable in a long time. The group sounds fine, and the tunes are uniformly good.

Outstanding to these ears was *West Texas Blues* and the *Yama Yama Man*. Pianist Clute has a mournful chorus on *Texas*.

Perhaps the use of bassist Witezak on this LP gave the Murphy group more rhythmic swing, but whatever the reason, the collection has a flavor and distinction all its own. Murph sings *Cousin*, and drummer Vanden contributes the vocal on *I Had Someone Else*. Murphy's originals, Duff Campbell and *Social Polecat*, are in keeping with the flavor of the set. (D.C.)

**Rampart Street Paraders**

TEXAS! (U.S.A.) THE RAMPART STREET PARADERS—Columbia 1061; *March of the Mustangs*; *Dallas Blues*; *You Are My Sunshine*; *Texas Mood*; *Red River Valley*; *The Eyes of Texas*; *San Antonio Shout*; *I'm an Old Cowhand*; *On the Alamo*; *Home on the Range*; *Dixie*.

Personnel: Matty Matlock, clarinet and piccolo; Clyde Hurley and John Best, trumpets; Abe Lincoln, trombone; Eddie Miller, tenor; Stan Wrightsman, piano; George Van Eps, guitar; Phil Stephens, bass and tuba; Nick Fatool, drums.

Rating: ★★

This jolly gang of Hollywood studio men by now surely must have established a

record of sorts in recording albums of their own "west coast" brand of Dixieland for a variety of labels.

"West Coast Dixie" might be described as San Fernando valley kicks music, with heavy emphasis on the "kicks." What emerges here is indeed happy-sounding two-beat, both in the ensembles and solo. This rowdy feeling pervades the entire album, being offset only by the more restrained *Alamo* and *Mood*. (The latter tune, as well as *March*, is a not particularly distinguished Matlock original.)

Despite the happy-go-lucky, Bob Crossish atmosphere, the weak point of the album is a clomping, generally unswinging rhythm section. While individually Fatool, Van Eps, Stephens, and Wrightsman are lamely competent musicians, and quite at home, one supposes, in this Dixie context, they never really achieve the vital looseness and relaxation without which a jazz-school-rhythm section fails to fulfill its primary function of swinging the band.

There are some inexplicable key changes in *Texas Mood*, the first preceding the piano solo and then again for the following trumpet solo. If this was meant to build, or create a "mood" feeling in the number, it failed dismally.

Both trumpets solo spiritedly, and Lincoln's playing is fine and clear as he romps around in a clean upper register. Van Eps' chorded choruses are shining examples of perfect taste evoking in the listener a wistful desire for more such recorded treats.

The list of tunes on the back liner is hopelessly botched. Who goofed in the Columbia album department? (J.A.T.)

**The Sound Of Jazz**

THE SOUND OF JAZZ—Columbia CL 1098; *Wild Man Blues*; *Rosette*; *Fine and Mellow*; *Blues*; *I Left My Baby*; *The Train and the River*; *Nervous*; *Dickie's Dream*.

Personnel: (Tracks 1, 2) Henry (Red) Allen, Rex Stewart, trumpets; Pee Wee Russell, clarinet; Coleman Hawkins, tenor; Nat Pierce, piano; Jo Jones, drums; Milt Hinton, bass; Vic Dickenson, trombone.

(Track 3) Billie Holiday, vocal; Lester Young, Hawkins, Ben Webster, tenors; Doc Cheatham, trumpet; Dickenson, trombone; Mal Waldron, piano; Jones, drums; Danny Barker, guitar; Jim Atlas, bass.

(Track 4) Jimmy Giuffre, Russell, clarinet; Jones, drums; Barker, guitar.

(Track 5) Jimmy Rushing, vocal; with Young, Hawkins, Webster, Earl Warren, Harry Carney, saxes; Roy Eldridge, Joe Newman, Cheatham, Emmett Berry, trumpets; Dickenson, Dick Wells, Frank Rehak, trombones; Count Basie, piano; Jones, drums; Eddie Jones, bass; Freddie Green, guitar.

(Track 6) Giuffre, baritone, tenor, clarinet; Jim Hall, guitar; Atlas, bass.

(Track 7) Waldron, piano.

(Track 8) Same as Track 5, omitting Rushing.

Rating: ★★★★★

Essentially, this is the same cast as that on the CBS-TV *Seven Lively Arts* jam show put together by Nat Hentoff and Whitney Balliett. If you saw the show, you'll need the record. If you didn't, you'll want to hear the record to dig all you missed.

It was that kind of show, and it's that kind of record.

I dug most the sincere, deep, moving vocal by Rushing on *I Left My Baby*, and the blues blown by the band behind Jimmy. I also liked very much the pairing of clarinetists Giuffre and Russell, a track which, despite some minor rhythmic flutterings, is one to have and to hold.

# Wedded Bliss!

Helen Ward and "Peanuts" Hucko and His Orchestra in a blissful wedding of great jazz talents...



A New Orthophonic High Fidelity Long Play album on

**RCA VICTOR**



Records shipped anywhere

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

**PRICE DROP ON MODE 12" LPs**

Orig. \$4.98 - NOW \$1.98!  
MINIMUM ORDER - 3 LPs

- The Herbie Harper Sextet
- The Stan Levy Quintet
- The Richie Kamuca Quartet
- The Mel Lewis Sextet
- The Frank Rosolino Quintet
- The Cantic Condoni Quartet
- Pepper Adams Quintet
- A Jazz Band Ball/Brass All Stars
- Rite Fraternity/Mann & Collette
- The Jazz Pickers with Terry Gibbs

**NEW RELEASES ON 12" LPs - \$4.98 each**

- Shorty Rogers/Way Up There .....ATL
- Geo. Wallington Trio/Knight Music .....ATL
- The John Lewis Piano .....ATL
- Johnny Griffin/The Congregation .....B.N.
- Miles Davis/Relaxin' .....PRES
- King Pleasure & Annie Ross .....PRES
- John Coltrane & Red Garland .....PRES
- Jazz Giants '58/Geitz, Mulligan .....VER
- Anita O'Day Sings the Most .....VER
- Dizzy Duets with Rollins & Stitt .....VER

Send For **FREE Catalogue**

**WE HAVE JAZZ TAPES**

\$1.00 Deposit on C.O.D. Orders

U. S. Servicemen Overseas—Please send Pay-ment with Order. The Post Office will not permit C.O.D.'s to APO or FPO addresses

**PETE FOUNTAIN**

**"NEW ORLEANS to LOS ANGELES"**

Hear Pete at his best!

**SOUTHLAND LP 215**

**SOUTHLAND RECORDS**

520 St. Louis St. New Orleans, La.

The Red Allen sides are done with taste and almost no Metropole flourishes. Allen sings *Rosetta* well, too. Billie sounds great on *Fine and Mellow*, although Pres is not himself in his solo. The Giuffre group's track is tight and somewhat brittle. Waldron's piano solo is appropriately nervous.

*Dickie's Dream* catches much of the excitement of the original, with solo honors to Rehak, Dickenson, Wells, and Roy.

Eric Larrabee's notes, reprinted from his review of the show in Harper's, are excellent, as is Irving Townsend's lineup of all the players, chorus by chorus. (D.C.)

**Sonny Stitt**

**NEW YORK JAZZ**—Verve 8219: *Norman's Blues; I Know That You Know; If I Had You; Alone Together; Twelfth Street Rag; Down Home Blues; Sonny's Tune; Stars Fell on Alabama; Body and Soul; Between the Devil and the Deep Blue Sea.*

Personnel: Stitt, tenor and alto; Jimmy Jones, piano; Ray Brown, bass; Jo Jones, drums.

Rating: ★★★★★

One of the continually breath-catching aspects of Stitt is his fearsome proficiency both on tenor and alto. In this very good set he is in full flight on the two horns, abetted with spirit and intelligence by an ideal rhythm section.

Six of the 10 tunes are here taken on tenor. They range from a Lesterian *Norman's Blues* at up tempo to a ballad version of *Body and Soul* that shows off to breath-taking advantage his skilled nonchalance in the high register of the B flat horn, a technical flexibility perhaps unequalled among his contemporaries. On the alto tracks Sonny ranges from a machine-gun relentlessness in *I Know* to simple yet fluent preaching in the aptly titled *Down Home*.

Jimmy Jones contributes rewardingly his share of sensitive comping and rippling solos. His intros to *Down Home* is charmingly misleading, caressing the ear into receptivity of a gentler mood before the advent of Stitt's basic exhortations.

Jo Jones, that epitome of tasteful combo drumming, comfortably grooves along with his equally relaxed partner, Brown. The latter's few solos are brilliantly earthy.

But for Stitt's occasional succumbing to mechanistic runs on the changes and quondam triteness (that recurring *Stranger in Paradise* phrase, for instance), this would have turned out a faultless set. As is, there's a wealth of musical satisfaction. And for a touch of humor, listen to *Twelfth Street*. (J.A.T.)

**Tatum-Webster**

**THE ART TATUM-BEN WEBSTER QUARTET**—Verve 8220: *All the Things You Are; My One and Only Love; My Ideal; Gone with the Wind; Have You Met Miss Jones?; Night and Day; Where or When.*

Personnel: Art Tatum, piano; Ben Webster, tenor; Red Callender, bass; Bill Douglas, drums.

Rating: ★★★★★

Truly has it been said that great jazz can be quiet and intimate. This mature alliance proves it beyond doubt.

Best appreciated, one would imagine, late at night before the fire with all the lights out and a satisfying beverage in one's clutches, this set of seven standards consists mostly of ballad-tempoed songs. The air of reflection and utterly relaxed poise in the playing of Tatum and Webster permeates the entire album. Even in the medium up *Night and Day*, when the quartet swings with subdued satisfaction,

*Announcing*

an exciting **FIRST**  
in jazz education

## "jazz in the classroom"

12" LP RECORD AND SCORES

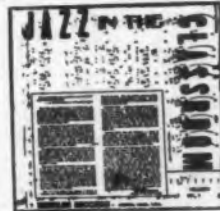
MADE SPECIFICALLY FOR

STUDY, ANALYSIS AND

PERFORMANCE OF JAZZ!

Includes:

- ▷ combo and big band scoring
- ▷ improvisation
- ▷ polytonal voicings
- ▷ compositional form in jazz
- ▷ thematic development



Musicians, teachers, music students—here's long-awaited news. Berklee's new educational LP "Jazz in the Classroom"—complete with scores—brings you the same compositional and arranging techniques taught in Berklee classrooms. Created and performed entirely by Berklee students, it is invaluable to everyone seriously interested in jazz.

ORDER FORM

**JAZZ IN THE CLASSROOM LP \$3.95**

- |   |                |
|---|----------------|
| Scores to album   |                |
| <input type="checkbox"/> The Chaotic Suite (full band)  | 2.00           |
| <input type="checkbox"/> An Interlude (full band)       | 1.50           |
| <input type="checkbox"/> Prelude & The Game (full band) | 1.50           |
| <input type="checkbox"/> East Wind (full band)          | 1.50           |
| <input type="checkbox"/> Amber's Folly (full band)      | 1.50           |
| <input type="checkbox"/> Neo-Gene (full band)           | 1.50           |
| <input type="checkbox"/> Quiet Please (full band)       | 1.50           |
| <input type="checkbox"/> Katherine (quintet)            | 1.00           |
| <input type="checkbox"/> Silhouette (octet)             | 1.00           |
|   | <b>\$16.75</b> |

SAVE \$3.45 by ordering

**COMPLETE PACKAGE \$13.50**

(record plus scores)

Please send items checked to:

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Enclosed find \$ \_\_\_\_\_ in payment.

**Berklee**

School of Music

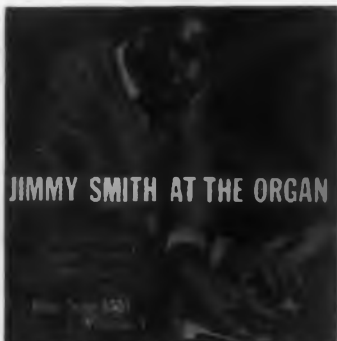
284 Newbury St., Boston 15, Mass.

# blue note

THE FINEST IN JAZZ  
SINCE 1939

## JIMMY SMITH

World's Greatest Jazz Organist  
Exclusively on Blue Note  
HIS LATEST:



### JIMMY SMITH TRIO—THE NEW SOUND

BLUE NOTE 1512  
THE PREACHER, TENDERLY, JOY, etc.

JIMMY SMITH—THE CHAMP  
BLUE NOTE 1514  
THE CHAMP, BAYOU, BUBBIS, etc.

JIMMY SMITH AND HIS TRIO  
BLUE NOTE 1525  
I COVER THE WATERFRONT, WILLOW WEEP FOR ME, WELL YOU NEEDN'T, etc.

JIMMY SMITH AT CLUB "BABY GRAND"  
BLUE NOTE 1528/9  
SWEET GEORGIA BROWN, WHERE OR WHEN, CARAVAN, IT'S ALL RIGHT WITH ME, etc.

A DATE WITH JIMMY SMITH  
with Donald Byrd, Lou Donaldson, Hank Mobley, Art Blakey  
BLUE NOTE 1547/8  
PUNK'S OATS, HOW HIGH THE MOON, I LET A SONG GO OUT OF MY HEART, etc.

JIMMY SMITH ALL STARS  
with Lou Donaldson, Kenny Burrell, Art Blakey  
SUMMERTIME, SMALL HOTEL, ALL DAY LONG, YARDBIRD SUITE.  
BLUE NOTE 1551

12" LP, List \$4.98  
Complete Catalog on Request

BLUE NOTE RECORDS  
47 West 63rd St., New York 23

Long lasting, permanently translucent Master Music Duplicating Paper. Makes unlimited number of clear reproductions. Takes penular ink and resists repeated erasures.

White, strong bodied Music Writing Paper. Withstands repeated erasures. Available in all styles of rulings, sheets, pads or books.

Send 50¢ for complete Sample Kit of Musicrite and Transrite

LAKE SPECIALTY COMPANY  
5200 WEST 130th ST. CLEVELAND 30, OHIO

Ben's heartfelt blowing conveys an easy rockin'-on-the-front-porch feeling.

Tatum's left hand in *Wind* is a thing of wonderment and beauty; his leadoff chorus in *Night and Day* is a study in establishing a pattern in tempo and approach.

The glorious Webster tone is soul-filling throughout, as is his maturity of conception, whether on very slow ballad or on a swinger.

Callender and Douglass capably demonstrate why they were Tatum's favorite rhythm team. (J.A.T.)

### Billy Taylor

THE NEW BILLY TAYLOR TRIO—ABC Paramount 226: *There Will Never Be Another You; Sounds in the Night; The More I See You; Will You Still Be Mine?; Round Midnight; There's a Small Hotel; I Never Got Enough of You; Titoro.*  
Personnel: Taylor, piano; Earl May, bass; Ed Thigpen, drums.

Rating: ★★★★★

In her liner notes for this LP, pianist Marian McPartland appraises Taylor's ability. She states, "He has refined and chiseled his style with loving care, like the excellent craftsman that he is . . . It is polished, elegant, yet always contains the basic element essential in jazz—a good swinging feeling."

This polish, elegance, and swing characterize this LP. Taylor commands his instrument. His playing is freshly impressive, without being studied. His taste is excellent. Banality rarely soils his efforts. He is one of the few pianists who can remain relaxed at up tempos, without having to press. And his ballads are balladic, not meaningless cascades of notes. He sees into a song.

Each tune in this LP is given an appropriate treatment. *Another* is brightly paced. Taylor's *Sounds* is an exotically introduced blues, played directly. *More* is excellent. Banality rarely soils his efforts. He is one of the few pianists who can remain relaxed at up tempos, without having to press. And his ballads are balladic, not meaningless cascades of notes. He sees into a song.

Southpaw May supports and solos authoritatively. Thigpen continues to be an exhilarating drummer; his solos are delightful explorations. Joining with Taylor, they form one of the most unified trios in jazz.

There is no attempt made here to etch a new groove. Rather, it is indicative of a significant groove being preserved. This is professionalism in jazz and, as such, is recommended. (D.G.)

### Clark Terry

OUT ON A LIMB WITH CLARK TERRY—Argo 620: *Caravan; Candy; Clark's Expedition; Trumpet Mouthpiece Blues; Phloges; Blues for Daddy-O's Jazz Patio Blues; Basin Street; Day-Lite Express; Taking a Chance on Love.*  
Personnel: Terry, trumpet; Mike Simpson, tenor clarinet. No further personnel listed.

Rating: ★

In this era of slapdash recording sessions, when record companies often exhibit tendencies to throw money around like drunken wildcatters, this set should come as no surprise. However, when professional musicians are assembled in a studio for the

BETWEEN 18th AND  
19th ON ANY STREET  
Bob Scobey's Frisco Jazz Band  
with Clancy Hayes

Recorded in New Orthophonic Sound  
RCA VICTOR



"Eureka! I've at last developed one that grows JENSEN NEEDLES!"

purpose of producing the best of which they are capable, and when the product is marketed in a highly competitive field, the least one may expect integrity in the finished article. This is amply evident here.

The over-all impression deriving from the set is that it was ill-begot from the studio. Certainly Terry is one of the great contemporary trumpet (and fluegelhorn) players; how he got into this mess is beyond comprehension.

According to the cretinous liner notes, adviser Holmes (Daddy-O) Daylie states that "... Clark was assisted by a group of Chicago studio musicians." Were it not for their "assistance," this album might have turned out rather well. As it is, the "studio" section is a bad joke, and Simpson, who may very well be an accomplished studio musician, with Terry, is hopelessly out of his league.

Indicative of Terry's general attitude toward the whole date is the hilarious *Trumpet Mouthpiece Blues*, probably the funniest blues track on record. Here Clark uninhibitedly puts everybody on, blowing his mouthpiece to blow a series of comments a la Donald Duck, which, were they put into words, would probably make an old salt blush.

As if the general don't-give-a-damn attitude is not enough, Clark's horn is sharp throughout. This is especially noticeable in the ballad, *Candy*, the ending of which should never have been released without patching up.

A jazz album, as reviewed in these pages, is evaluated in terms of its over-all worth as jazz music. Hence, no stars at all for the "assisting" studio musicians, whoever they are. For his sense of humor, alone, however, Clark merits an "excellent" rating, but there is but one star left. Terry is welcome to it. (J.A.T.)

### Chuck Wayne

**STRING FEVER**—Vik LX-1098: *Lullaby inhythm; Embraceable You; Love for Sale; Along with Me; Carmel; Body and Soul; Snuggled on Your Shoulder; How About You?; Lover Man; Was a Difference a Day Made; Rockabye Bay.*  
Personnel: Wayne, guitar; Clyde Lombardi, bass; Connor DiMaura, tenor; Sol Schlinger, Sam Maroñas, Eddie Wasserman (Tracks 1, 5, 7, 11), tenors; Doc Joseph, Tommy Allison (Tracks 1, 5, 7, 11), and Alvin Goldberg (Tracks 1, 5, 7, 11), trumpets; Sumner Truitt (Tracks 1, 5, 7, 11), trombone; Gene Quill (Tracks 3, 9), alto; Eddie Costa (Tracks 2, 4, 6, 8, 10), piano and vibes; Samy Igoe (Tracks 1, 3, 5, 7, 9, 11), and Jimmy Campbell (Tracks 2, 4, 6, 8, 10), drums.

Rating: ★★★★★

Here's one that's been long overdue: Chuck's debut as a leader, conductor, and arranger. And it's a fine, thoroughly enjoyable and stimulating set.

*Body and Soul*, with just rhythm backing is ★★★★★. It's a lovely, moody, searching version, played with taste and artistry of the highest caliber.

Chuck's big band writing is bright and interestingly voiced. Joseph solos handsomely, particularly on *Embraceable You*, where he follows Wayne's delicate solo with one equally tender. Costa contributes a rollicking piano solo on *Along with Me*, and Quill has a biting bit on *Love for Sale*.

Chuck sounds wonderful on every track and especially soulful on *Lover Man*. He has a knack of playing ballads as if he were playing the words, too. Recommended. (D.C.)

*Thank you, Keefer!*

*... for your compliment and order.*

Down Beat Magazine  
Chicago 16, Illinois

Gentlemen:

I just received my copy of *Jazz Record Reviews*, Volume 11. I enjoy it for the information and reference material for potential LP's in my collection.

I wonder whether *Jazz Record Reviews*, Volume 1° is still available? If so, please let me know, as I am anxious to purchase it for the valuable information contained in the reviews.

Yours truly,

*Ken Keefer*

Manhattan, Kansas

down  
beat

**JAZZ**  
RECORD REVIEWS

Limited  
De luxe Edition  
only \$2.50

Bound in best grade of dark red washable buckram with your name imprinted in gold on the front cover.

Truly a collector's choice.

**Mahar Publications 2001 Calumet Ave. Chicago 16, Ill.**

Please send me ..... copy(s) of *Jazz Record Reviews*, Volume 11.

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

PRINT your name as you wish it imprinted on the front cover in gold.

MAIL  
TODAY!

only \$1

\*Note: Sorry, Vol. I sold out last April and Vol. II is going fast.

Name .....

Address .....

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

(Sorry, limited printing prevents C.O.D.'s, please enclose remittance.)

6150

# BUTTERFIELD!



20 great songs with a dancing beat, played by the best band Billy Butterfield has ever led. Soloists include Urbie Green, Toots Mondello, Cutty Cutshall, Peanuts Hucko, and Hank D'Amico.

RECORDED IN NEW ORTHOPHONIC SOUND  
On Long Play and 45 Economy Package



## FUTURE ARTISTS OF AMERICA



Terry Rosen, Columbia, South Carolina, says: "WESTLAKE instruction is certainly the finest in the country, my program of training is thorough and well rounded both in classes and performance levels."

Terry entered WESTLAKE with a background of early and continuing private instruction.

His performing experience at various age levels in Columbia and environs was combo and dance band, including WIS-TV. He had his own dance combo. At WESTLAKE Terry's professional goal is certain.

Send for free catalog, 2 yr. diploma and 4 yr. degree courses, tuition includes 2 private lessons ea. wk. Daily band and combo, dorms, payment plan, appr. for vets. 3 starting semesters—Spring, Summer, Fall. (Home Study Arranging Course available.)

### WESTLAKE COLLEGE OF MUSIC

7190 Sunset Blvd., Hollywood 46, Calif.  
(DA 5158)

Name ..... Age .....

Address .....

City ..... State .....

**"PENTRON  
STEREO  
IS THE  
GREATEST"**



Jeri Southern

Top recording artists and entertainers choose Pentron stereo for the ultimate in recorded sound. Select from the only complete line of stereo units, portable or in component form for custom installation.

**UNIQUE HI-FI FEATURES FOR MUSICIANS:**

- 10 watt push pull amplifier
- Complete built-in speaker systems with LC crossover networks
- Finger-Flite single rotary control
- Automatic shut-off at end of reel
- Quick Flip speed change control
- 7 other Pentron exclusives



**PENTRON** 782 S. Tripp Avenue  
Chicago 24, Illinois

Send the following:

- Full color literature on portable Pentrons
- Custom tape components brochure

Name \_\_\_\_\_

Address \_\_\_\_\_

City and State \_\_\_\_\_

Canada: Atlas Radio Ltd., Toronto

**feather's nest**

By Leonard Feather

■ I should have known better, in my 20 Questions column a few months ago, than to ask readers to name the most underrated musician of the last year and of all time. Both questions produced such a wildly scattered array of names that there were almost as many musicians as there were answers.

The only artist who came close to stepping out of the welter of single votes was Jackie Paris, who had half a dozen; in the all-time section there were several votes for Charlie Parker, Duke Ellington, and Stan Kenton, none of whom, it would seem to me, ever has been underrated by any yardstick. But in general, the replies to these questions proved nothing.

On the other hand, the response to the most-overrated-musicians categories was quite emphatic and far more clear-cut. Dave Brubeck led the field for most overrated of the last year, mentioned by 37 per cent of those who wrote in. He was followed by Louis Armstrong, 31 per cent, and Chet Baker, 28 per cent. Nobody else was in the running; Jimmy Giuffre and Count Basie had 8 per cent apiece, and Erroll Garner and Tony Scott, 7 per cent each.

In the all-time overrated category, Armstrong took it away from Brubeck by a whopping margin of 51 to 22 per cent. Kenton followed with 17 per cent. Gene Krupa pulled 10 per cent, followed closely by five persons—Chet Baker, Eddie Condon, Mezz Mezzrow, Charlie Parker, and Paul Whiteman—each of whom had 9 per cent. Benny Goodman and Jelly-Roll Morton finished with 7 per cent each.

The musicians who pulled heavily in these categories should consider it a sort of backhanded compliment, for the inevitable concomitant of overwhelming success with the masses is the overwhelming contempt of those who resent this success.

I personally have been guilty in the past of reacting too violently against what I deemed to be the disproportionate acclaim that greeted some artists, while others whom I considered deserving of recognition remained out of the limelight.

As a result, for instance, I went

way overboard in condemning Brubeck at a period before the Modern Jazz Quartet had earned its place in the epicenter of jazz. Now that both groups are enjoying comparable popularity, the perspective becomes clearer and Brubeck (aided, no doubt, by Mr. Morello), swings more than he ever seemed to three years ago.

But Brubeck, along with several other fine artists listed among the most overrated, paid the almost inevitable price that goes with the kind of fame represented by a *Time* cover.

As for Armstrong, most of the readers who condemned him were born too late to be aware of the real contribution he made while he was making it; thus, while one can understand their present predicament as they watch Satch the showman on their television screens, one cannot sympathize with the fan's attitude when the Armstrong contribution over the last three decades is taken into consideration.

The two final questions among the 20 asked produced some provocative answers. To the query: "Which record company do you think has done the most for jazz in the last year?" the readers, as on a previous occasion when I asked the same question in the spring of 1956, voted Columbia into the No. 1 spot. Slightly more than 19 per cent of them mentioned this label.

But amazingly, a label that wasn't even mentioned last time, Atlantic, zoomed into second place in a neck-and-neck race with Columbia, winding up with 18 per cent.

Verve showed at 13 percent (more than the previous vote for Grant Clef and Norgran labels combined), tying with Prestige. Next came World Pacific with 11 percent, Blue Note, 9 percent. Contemporary and Riverside shot up to 6 percent each while the labels that ran second, third and fourth in the previous analysis—EmArcy, Capitol and Bethlehem—slipped almost completely out of the running with 4, 3, and 1 percent respectively.

If you'd like to know how your fellow fans would unload a million bucks to promote jazz, see the next issue; this final question brought such intriguing answers that they're worth a column to themselves.

By Leonard Feather

■ Johnny Richards is a brave one. In the middle of an era that has seen big bands disappearing as fast as 78-r.p.m. discs, he has had the temerity to organize an orchestra, an unusually large one at that. As an arranger with a great deal to say, he must be praised for his determination to maintain this expensive means of expressing it.

Bearing in mind Johnny's predilection for the big band, I selected items for his Blindfold Test that were chiefly in this area.

With the exception of the Shaw disc, everything played for him had an indirect connection with his own career: (1) Ferguson is a fellow Kenton alumnus, (2) Kenton is his former boss, (3) Pete Rugolo played piano in Richards' band in 1941, (5) Johnny conducted and wrote the first Gillespie-with-strings album; Cleveland is with the present Richards band, (6) DeFranco and Richards were with Boyd Raeburn in 1947, (7) Paul Smith preceded Rugolo in that early Richards band, (8) Nottingham was in the band Johnny assembled for Kenton to lead on the TV show *Music '55*. Johnny was given no information about these records.



### The Records

1. Maynard Ferguson. *Ain't Life Grand?* (EmArcy). Herb Geller, alto sax; Lorraine Geller, piano; Bill Holman, composer, arranger.

I'm trying to figure out who that is . . . I'm thrown . . . The alto sounded to me like Cannonball; however, there's quite a few guys it could be. It's a swinging arrangement . . . I like the alto very much. I can't say that the performance was as clean as I'd like to hear it, but the thing swings.

Although I'd like to hear it again, I'm going to rate this on my first observation—three stars . . . I've been fooled so many times by things like this because there's so much flavor here of Basie, and yet orchestral-wise there's a very streamlined, modern swinging flavor to it . . . In fact, at times I'd swear it was at least Basie-inspired. The piano for a while sounded like Nat Pierce, but I could be wrong.

2. Stan Kenton. *Modern Opus* (Capitol). Bob Graettinger, composer, arranger.

I don't think I've ever heard this record before. However, it sounds to me like a work of Bob Graettinger, and if I'm correct, I'd like to say something about this boy because I think this kid was a great talent. The performance, incidentally, was very good—sounded like the Old Man. Stanley Kenton. Bob's linear writing—if you were to sit down and try to analyze it—you'd find that it was very brilliant . . . I don't like to comment either way whether a work of this sort should take a very strong editor, but I think you'll find that Bob Graettinger, when he died,

left some very worthwhile, wonderful little gems. I'd like to rate this four stars.

3. Pete Rugolo. *In a Modal Tone* (EmArcy). John Cave and Vincent DeRosa, French horns; Jay McAllister, tuba; Rugolo, composer, arranger.

That, Leonard, I would definitely like to hear again. I haven't the least idea who it is . . . I think it has connotations of many of the modern writers . . . By the way, the French horn and tuba work are magnificent. This sounds like some experimental group—probably some things that were done on Columbia. I'd like to hear this developed . . . Give it three stars.

4. Artie Shaw. *Pièce En Forme De Habanera* (Columbia). Ravel, composer; Arthur Hoorea, arranger.

This is the fourth record you've played for me, and I still haven't come across one I'm familiar with. This is a very lovely thing . . . There are several clarinet players who I'm sure are capable of playing something like this. I was fooled at the beginning there—in the very first part when the clarinet came in, I thought it was Buddy DeFranco . . . But going along toward the end of the record, it didn't quite sound like him . . . I'm sure it has to be one that is connected with the jazz field.

Because of its freshness, I'll give the record three stars. It's a lovely composition . . . I'm not familiar with it, but it's of the French school . . . I thought the clarinet performance in parts was very, very good . . . I'm not trying to hedge either. Usually a clarinetist—if he's going to play it legitimate—will play it legiti-

mate all the way, but I notice the tone runs away from him every once in a while here. So I know it has to be someone with a jazz flavor . . . However, from what I've heard, he's a very good clarinetist, although when the tone starts to spread, it sounds out of character.

5. Dizzy Gillespie. *Devil and the Fish*. Jimmy Cleveland, trombone; Hank Mobley, tenor.

The trumpet solo was very good . . . So was the trombone. This record I don't know how to rate . . . I'll just rate it on the solos. I think it's a pretty sloppy thing . . . I've heard it done before and it sounds like John Dizzy. The trombone sounds like Jimmy Cleveland . . . I don't know who the tenor man was or the rhythm section. I'll give it three stars for the solos and one star for the rest.

6. Buddy DeFranco Orchestra. *Punkin'* (Verve). Jimmy Giuffrè, composer.

It's the old Buddy DeFranco band . . . I could never figure out why Buddy didn't stick with the big band—I guess it was economics—it happens to many . . . But I've got to give this record three stars just because it's Buddy. The rest of the record I care nothing about. I think Buddy's a real artist—a tremendous clarinetist.

I was associated with him for about eight months when I wrote several really difficult things for him to play in the Boyd Raeburn band. You don't write just to challenge someone, but it so happens they do come off that way at times. All I can say is "Bless him."

in the  
**OLDS**  
spotlight!

**JOHN GRAAS**

French hornist with major symphony orchestras including Cleveland and Indianapolis . . . convert to modern jazz and consistent winner in jazz polls . . . Decca recording artist . . . symphonic jazz composer . . . finds only the Olds Double French Horn meets his unusual requirements — from Bach to Berigan.



7. Paul Smith. *I'll Remember April* (Capitol).

I don't know who this is at all. There are several things about the record that I like very much . . . I don't know how to rate this, Leonard . . . Because I'm primarily a sucker for big bands. When it comes to small combos, I can only rate them on performance.

It didn't move me emotionally, but there are places I like very much performance-wise . . . I noticed several times in the record the rhythm's a little shaky . . . Some of the devices I've heard before done better. Two stars.

8. Charlie Barnet. *Terry Tune* (Columbia). Jimmy Nottingham, Clark Terry, trumpets.

Did I hear this thing recorded right? I think that was Cat Anderson and Clark Terry. I like the whole idea of a thing like this . . . I was enjoying it very, very much . . . Of course, I'd like to hear the complete thing with the meat in it—this is lost because of the poor recording quality. I'll give this three stars . . . I think it was Ellington.

**film flam**

By John Tynan

■ Having ghost written movie scores "... for everybody in this town," 27-year-old accordionist-composer Dom Frontiere today feels he is on the threshold of crashing the big time in motion picture scoring. While his story may not parallel those of other aspiring movie writers, it is typical enough of this particularly topsy-turvy phase of the music business.

Although his recorded work (on Liberty) has consisted mainly of pop oriented or pseudo-jazz accordion, Frontiere's background and training are almost wholly classical. Since he came to Hollywood seven years ago, he's studied with Igor Stravinsky, Mario Castelnuovo-Tedesco, and Robert Van Eps. To date he has written two symphonies, three concertos, and four suites for full orchestra in addition to his scoring for the films.

"You can see I'm really a legit musician," says the darkly handsome young musician. "Actually, I never had anything to do with jazz till I came to Hollywood. But I'm making no claims whatever as a jazz player. I can't play jazz. So far as blowing with the accordion is concerned I'm like a first chorus man. Whatever jazz I do play stops after that first chorus." He laughed good naturedly.

In six years active work in and around movies, Dom has worked as

Yes it's true

**WEATHER KING**

Pat. Pending

**DRUM HEADS**

ARE

**WONDERFUL**

**REMO**

6227 SANTA MONICA BLVD • HOLLYWOOD

**KAY / KESSEL**

the ultimate  
in fine  
electric  
guitars



write for catalog to:

Kay Musical Instrument Co. H  
1640 Walnut Street  
Chicago 12, Illinois

WHEN BUYING CYMBALS—  
LOOK FOR THIS TRADEMARK



AVEDIS  
**ZILDJIAN CO.**

It is your guarantee of

AVEDIS **ZILDJIAN** CYMBALS

The only cymbals made anywhere  
in the world by ZILDJIAN



musician in well over 300. His screen credits have included such pictures as MGM's *10,000 Bedrooms* and *This Could Be the Night*, also 20th Century-Fox's *The Girl Can't Help It*. Before making inroads into the writing field, Dom was first on call for accordion work "... at all the studios in town." As such, in 1956 he earned \$22,000. Not bad pickings for a 25-year-old.

But Dom wasn't satisfied with such lucrative eminence. He wanted to compose. Today he feels he's "... one of the luckiest guys in Hollywood." Much credit for helping him break into the scoring field goes to Alfred and Lionel Newman at Fox and to Hugo Friedhofer.

"Al Newman taught me timing. That gave me an edge right there because Al's the best timer in the business. Without a knowledge of timing music for a picture you might as well forget about making any kind of career in movie music.

"Actually, there are four lines of picture writing," continued Frontiere. There's the composing, of course; then adapting, arranging, and orchestrating. Of course, not all studios use the same names for these functions. At MGM they use the word 'adapter'; at Fox it's 'developer.' Roughly speaking, this consists of taking, say, a seven-line sketch and putting it on the score paper for development. Then, too, the music director might give you just a two-bar theme to develop and adapt. Usually there isn't very much to work with. You're really on your own when it comes to the creative writing."

Preparation of the music for a completed motion picture is solidly founded on teamwork. In *10,000 Bedrooms*, for example, Skippy Martin, Bob Van Eps, and Frontiere worked under the music direction of George Stoll. Arranging and orchestration for Dean Martin's numbers in the film, however, was Frontiere's work.

"Most of the people in my end of picture making grew up with the business," Dom sums up. "Now the transition is coming: the young guys are coming up. Elmer Bernstein and Andre Previn, for example, got Academy Award nominations. Their rise is a definite sign of the changing times. Personally, I get great satisfaction out of movie work. It's stimulating and constantly challenging and I'm prepared to stake my future on it."

## radio and tv

By Will Jones

■ I think I have stumbled across a new clue to the success of Dick Clark's *American Bandstand* on network television, and it didn't come to me sitting there watching *American Bandstand*.



Sometimes you have to get out in the field, and what's the field? Well, some of us in the Twin Cities sit around wishing we were spending the spring in New York or San Francisco, and others do something about it.

Some of us are content to read about, and perhaps visit, the dark little rooms where you eat spaghetti and listen to jazz and maybe poetry readings; other people start such places right here.

For some time, here in Minneapolis, we've had a place called Stefano's, which, we like to think, out-San Franciscos San Francisco any old day of the week. Very hip jukebox. Very good pizza. Painting on the wall. And you know those poetry-and-jazz things they have in San Francisco? We've got that beat. Stefano's has evenings of poetry, jazz, and *dance*.

And then, over in St. Paul, of all places, there's this new establishment started by a nice white-haired woman named Mrs. Flannigan.

Mrs. Flannigan likes to discuss things, as witness the fact she belongs to a Great Books discussion group. And she likes jazz. And she's a good cook.

So now she is running this place, which she calls the Jazz Lab—an old house with tables and candles and a hi-fi set for playing jazz records. Persons go there to listen to jazz, and to discuss it, and to eat Mrs. Flannigan's spaghetti.

One night, Mrs. Flannigan invited a number of her Great Books associates to the Jazz Lab to discuss jazz. The St. Paul cops got suspicious when they saw all those cars parking around this old house, and they investigated. Mrs. Flannigan had to go out to the squad car with them to explain what was going on.

"We're just having a meeting of a discussion group," she insisted.

"Discussion group, eh?" insisted the cops. "Doing a little drinking, too?"

"We don't have anything to drink (Continued on Next Page)

## in the OLDS spotlight!

W. BRAMWELL SMITH, JR.

earned his place in the front ranks of trumpet artists with his Olds—as featured soloist with the U. S. Marine Band ("The President's Own") in radio, TV, and films—a star on Golden Crest recordings—now achieving recognition among music educators as a fine clinician.



**ANNOUNCING**  
*DeArmond*  
**MICROPHONE**  
 No. 210

for  
**FLAT TOP**  
**GUITARS**



**F**or maximum pickup power, try the DeArmond Deluxe microphone No. 210. Six 1/4" Alnico magnets—**INDIVIDUALLY ADJUSTABLE** . . . improved coil design . . . easy installation . . . new nylon end pin prevents cable breakage. Has the usual high quality and the

same positive guarantee as other Rowe Industries products.



The six magnets may be adjusted individually. Simply raise the magnet beneath each string that is to be emphasized. Patent applied for an adjustment feature.



DeArmond microphones now being packaged in new colorful counter display boxes.

**ROWE Industries** 1702 WAYNE ST. TOLEDO 9, OHIO



here," said Mrs. Flannigan. "Then what's the big attraction for all these people?" asked the cops.

(This is Mrs. Flannigan's version of the conversation.)

"They're just people who like to get together and discuss things," explained Mrs. Flannigan.

"Doesn't sound right," said the cops.

The grilling went on for about half an hour like that before the cops gave up and went away. It's really too bad that story has to end that way—a raid on a Great Books discussion group by the St. Paul police would have had a certain amount of appeal, as a story—but then we can't have *everything* in the Twin Cities.

Anyway, it was at Mrs. Flannigan's place, about 3 a.m. that I picked up my new clue to the popularity of *American Bandstand*. It wasn't a night for organized discussion—no Great Books group, no seminar, not even any police investigation.

The discussion had to get going without any organization, and so this bandleader—a tycoon with sometimes six or seven different bands working for him on a busy night—took over.

"It's terrible," he said. "I never know what kind of a book to send out with a band any more. We go, expecting them to want all cha-cha, to a party where it's all adults and they ask for rock 'n' roll. We go to a kids' dance all set to play rock-'n-roll, and they want like Dixieland.

"You know what I have to play for every date where there are adults? *The Stroll!*"

"I tried it once, for a gag. I got up to the mike, and I said, 'And now, ladies and gentlemen. *The Stroll!*' and I expected a laugh. And all I got was oohs and aahs and excitement, and they all started lining up. I had to play it.

"How did they know about it? *American Bandstand*. All the mothers had seen it on *American Bandstand*, and they wanted to try it.

"I always thought it was the kids who wanted to be like adults, but now it's the adults who want to be like the kids."

End of clue.

Good line:

Sid Caesar, as Progress Hornsby, the coolest, farthest-out of them all, talking about his recent Australian tour: "Australia—that's on the flip side of the universe, you know."

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

# charivari

By Dom Corulli

■ Interim report on things in New York: The musician who applied for a cabaret card and laid his soul bare before a judge and jury of one police lieutenant (*Down Beat*, March 20, 58) was surprised . . . and disappointed.

His friends are bitter. He lost his job in a very successful group because the New York State Liquor authority, as a result of the denial by police of a cabaret card, denied him permission to work anywhere in the state.

Although the investigator who did the initial work on this musician's case recommended that he be given a card and although the testimony was overwhelming to substantiate that this musician had conquered narcotics and was forging a new and rewarding life for himself, his application for a cabaret card was turned down.

Although the major part of the testimony at his hearing was about

the successful rehabilitation he had undergone — mentally, physically, spiritually, musically, and financially—the hearing officer apparently based his denial on what had happened in 1951 and before . . . when the musician was an addict.

The testimony and evidence showing graphically, often dramatically, that the musician has been off drugs and readjusted in every way apparently did not figure in the decision.

The hearing, then, was a mechanical mockery of justice because the testimony and evidence had no bearing on the outcome.

The leader, who had to drop the musician from his band because there was obviously the factor of economic survival in either retaining the musician and not playing in New York state or letting him go and playing perhaps 20-30 weeks a year in the area, has been deprived of the services of an employee he needed. His business—operating a successful musical organization—has been tampered with, and perhaps endangered, by the cabaret card situation.

The basic question here is one for which there certainly must be

precedents in law: If a man has committed a crime—either against society or himself—and has paid for that crime, how long does he have to keep paying?

Whether the sentence passed was one of imprisonment or one of self-imposed sacrifice for rehabilitation, does it have no end?

More important, it raises in the minds of those struggling to rehabilitate themselves the towering question: *Is there no hope at all?*

And the answer is enough to discourage even the strongest heart attempting to find its way back out of despair.

Next issue, I'll report on the *Desert Island* LPs, which may surprise many, and delight many, and certainly will raise some eyebrows at several record companies.

As soon as possible, this column will carry a report on the jazz donations to musicians behind the Iron Curtain. Names of musicians are being solicited at present from our jazzmen and others who have been there.

Precision Built

# SLINGERLAND DRUMS

PLAY BETTER! SOUND BETTER!

and Designed

because THEY'RE BUILT BETTER!

## BOB SHURTLEFF

with

TONY PASTOR



Bob has worked in around the Boston area in small groups as well as large bands and does both exceedingly well. He has attained from his vast experience and practice, a persuasive compulsion, swing and drive. Bob has a tremendous amount of independence and employs great taste. He is currently featured with Tony Pastor and is using the SLINGERLAND IN ENSEMBLE in the Black Beauty Pearl. This finish is rapidly becoming a favorite among top drummers.

With but only one visit to your SLINGERLAND dealer, you'll realize immediately that for quick response and superb tonal quality, SLINGERLAND is tops in the percussion field.



The SOLID SNARE DRUM SHELL is a Slingerland exclusive feature. Strongest, most durable, and roundest shell made. Improves tone production. Illustration shows the shell being turned on a lathe to a perfect circle.

Send 10c for a glossy photo of your favorite drummer.

Send for your FREE Slingerland Catalog today!

SLINGERLAND DRUM CO. • 1325 Belden Ave. • Chicago 14, Ill.

## Strictly Ad Lib

(Continued From Page 8)

initial jazz attraction, and its best business draw of the year . . . Oscar Pettiford continues at the Black Pearl, where a jazz concert shortly after the opening raised \$500 to help defray medical expenses for drummer Mel Zelman, injured in an automobile accident.

The *Timex Jazz Spectacular* on CBS-TV April 30 was set to feature Louis Armstrong, Lionel Hampton and orchestra, Erroll Garner, Gerry Mulligan's group with Chet Baker, Jack Teagarden, Cozy Cole, Gene Krupa, singer Jaye P. Morgan, Henry (Red) Allen, Tony Parenti, Chubby Jackson, and the Dukes of Dixie. Garry Moore will MC . . . Gene Feehan of WFUV broadcast a recorded show called *The Golden Heyday of Jazz: The Swing Era*, and drew the heaviest favorable mail pull he's had for any show in his fine series . . . Symphony Sid is broadcasting over WEVD from the front window of the Colony Record Shop, across the street from Birdland . . . Reese Markewich and his Mark V group set for the Cafe Bohemia two weeks in early April, an evening con-

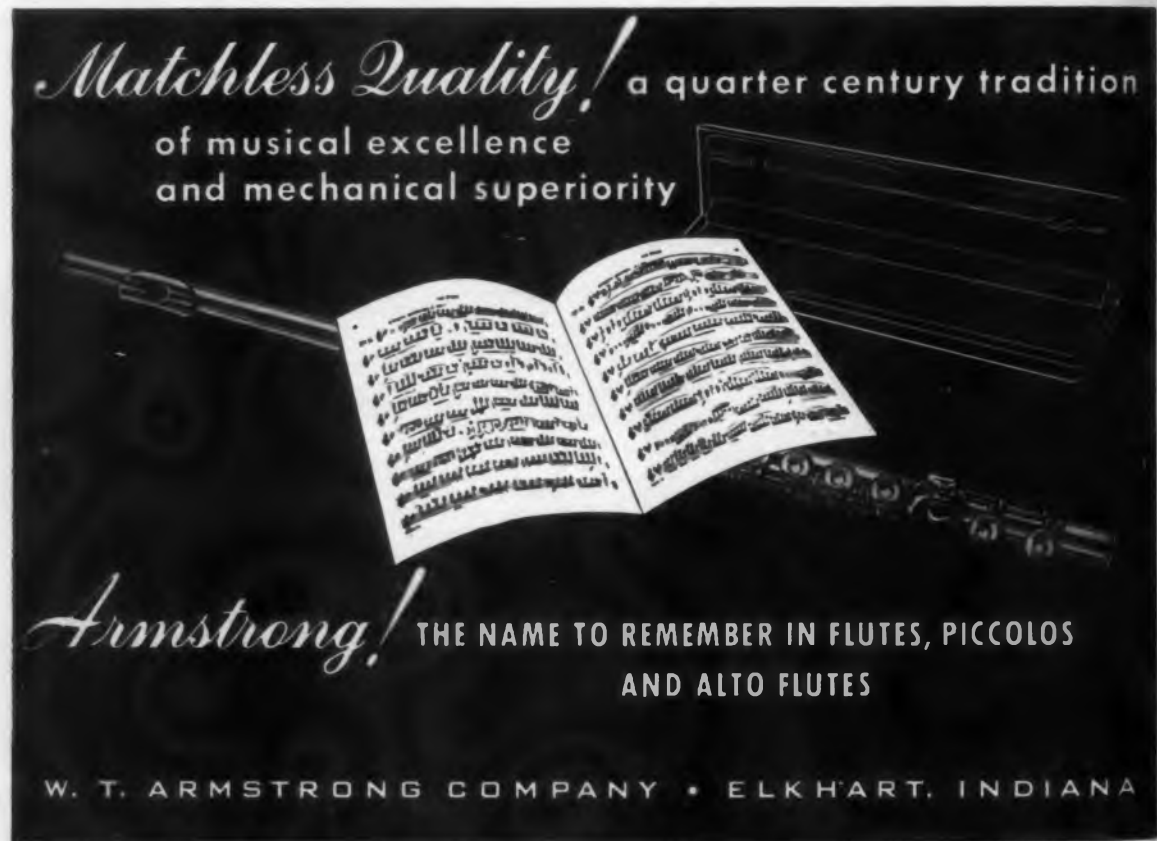
cert in Geneva high school May 16, and will participate in a jazz symposium at Hobart and William Smith colleges later this Spring . . . Max Kaminsky is working with Dick Cary, Bob Wilber, Charlie Queener, Joe Benjamin, and Bobby Donaldson at the Hotel Duane . . . Ruby Braff is rehearsing with Micky Crane, piano; Billy Tackus, bass; Buzzy Drootin, drums; Pee Wee Russell, clarinet; and Bob Wilber, tenor. Plans are underway for a possible British and European tour . . . Teddy Charles, Mose Allison, Marian McPartland, Barbara Lea, and Sam Most are on the roster of Concert Associates for next Fall . . . Don Elliott will form a vocal group with Flo Handy, Hal McKusick, and Ernie Furtado for work on commercials and also on records. Elliott cut some jazz commercials for Nabisco Sugar Wafers and Sunbeam Bread recently . . . Arthur Godfrey's radio show, CBS-Radio nightly 5 p.m. (EST) is getting to be among the hippest on the air. Recent shows have had musicians such as Al Caiolla, Cozy Cole, Jack Lesberg, Warren Covington, Urbie Green, Johnny Smith, Bobby Hackett, Don Elliott, Bert Farber, and Peanuts Hucko in the house band.

## Hollywood

**JAZZNOTES:** Members of the George Shearing quintet may move en masse to live in California next year . . . Barney Kessel's a&R relationship with Verve has been radically revised. From now on he'll handle only "special project" dates but will remain in the saddle till Granz returns from Europe three months hence . . . World-Pacific's Dick Bock is flipping over Freddie Gambrell's first album in the *Chicago Hamilton Presents* series. Bock's convinced he's got a new piano great under contract . . . Bob Crosby's going to try to make it as a single-no Bobcats, no Modernaires, nothing.

Ella Fitzgerald completed her *Irving Berlin Songbook* March 18 at Hollywood's Radio Recorders with Paul Weston batoning . . . Sam Firmature joined the James sax section on tenor after a stint with Ray Anthony.

**NITERY NOTES:** The alive-and-kickin' Church Marlowe band plays four nights a week at the Club Sirocco on Lankershim . . . Carl Green, operator of Jazz Cabaret, where Shelly Manne and His Men opened March 26, may set aside Monday nights to audition "Jazz Stars of The Future." Groups judged best by au-



*Matchless Quality!* a quarter century tradition  
of musical excellence  
and mechanical superiority

*Armstrong!* THE NAME TO REMEMBER IN FLUTES, PICCOLOS  
AND ALTO FLUTES

W. T. ARMSTRONG COMPANY • ELKHART, INDIANA

ood  
 members of the  
 intet may move  
 California near  
 essel's a&r rela-  
 has been radi-  
 now on he'll  
 l project" dates  
 the saddle till  
 Europe three  
 World-Pacific's  
 ng over Freddie  
 m in the *Chico*  
 eries. Bock's con-  
 ew piano great  
 Bob Crosby's  
 e it as a single-  
 rnaires, nothin'  
 mpleted her *Inv*  
 t March 18 at  
 Recorders with  
 ng . . . Sam  
 e James sax sec-  
 stant with Ray

The alive-and-  
 owe band plays  
 the Club Siroc  
 . . . Carl Green,  
 ret, where Shel  
 Men opened  
 aside Monday  
 Jazz Stars of The  
 ged best by au-

dition

OS

IANA

ience ballot may win an engagement  
 at the spot . . . Cosmo Alley intro-  
 duced Tuesday evenings of poetry  
 and jazz with piano; Bob Dorough,  
 Bill Holman, tenor; Ralph Pena,  
 bass, and Dennis Budimir, guitar,  
 providing the music. Frank Evans  
 reads the poetry selections April 22  
 . . . Jamming after 2 a.m. at Pan-  
 dora's coffee house on the Strip are  
 Harry (Dutch) Pons, piano; Bob  
 Schwartz, tenor; Jerry Thomas, bass,  
 and Lee Williams, drums—*The Four*.

The Mastersounds were due back  
 in to Irene Vermillion's *Jazz Room*  
 (formerly Terri Lester's Jazz Cellar)  
 following the Buddy Collette quin-  
 tet . . . Jeri Southern is currently  
 cooling it at the Crescendo . . . Tony  
 Bennett brought west a rather wild  
 supporting group consisting of flut-  
 ist Herbie Mann, pianist Ralph  
 Sharon, conga man Candido, and  
 drummer Billy Exiner for his stand  
 at the Grove . . . Pearlie May Bailey  
 comes into the Grove for a three-  
 weeker starting Nov. 5 . . . Such  
 Largo-ings on these days! Connee  
 Boswell opened the 4th . . . Charlie  
 Barnet booked the Stuff Smith trio  
 into the Dover House for an extend-  
 ed run. Gerald Wiggins is on organ  
 and Bill Douglass on drums . . . Dig  
 the FM radio remote over KMLA  
 now emanating Wednesdays at 11  
 p.m. from Terri Lester's Jazz Cellar  
 at 1708 Las Palmas where the Terry  
 Gibbs quartet and Rex Middleton's  
 Hi-Fi's are onstand.

Joe Darenbourg's Dixie Flyers  
 have brought their own brand of  
 bebop to Hollywood boulevard.  
 They opened at the Royal Room  
 March 14 . . . Howard Lucraft's Jazz  
 International is back in full swing at  
 Jazz Cabaret every Thursday night.

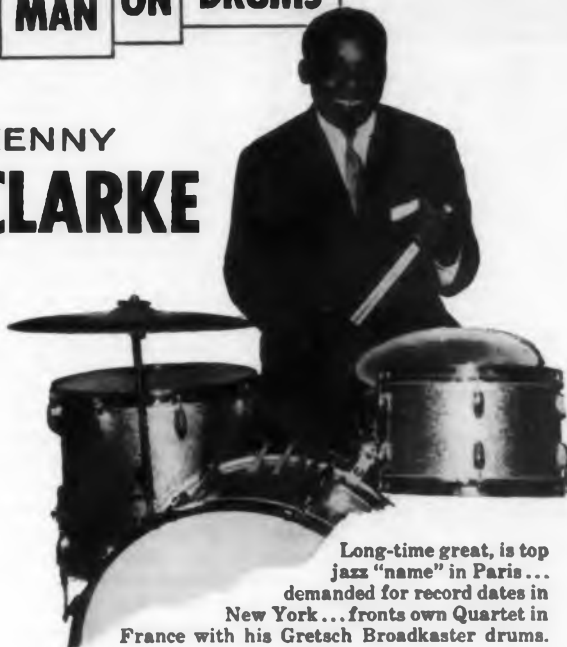
**Chicago**

**JAZZ, CHICAGO-STYLE:** Harry  
 James and his big band are at the  
 Blue Note for one week. George  
 Shearing's quintet and singer Da-  
 kota Staton, with Joe Saye's trio, suc-  
 ceeded the James band for four weeks  
 beginning April 23 . . . Barbara Car-  
 roll's trio is at the London House  
 for a five-week engagement. On May  
 21, the inimitably fresh Red Norvo  
 will bring his quintet into the Lon-  
 don House for three weeks, bowing  
 out on June 11 to make way for the  
 return of Oscar Peterson's enlight-  
 ened trio.

Anita O'Day, one of the honest-  
 to-goodness jazz singers, is at Mister  
 Kelly's. Martha Davis and Spouse  
 take over on April 28 for four weeks,  
 with Mike Nichols and Elaine May  
 coming to Kelly's on May 26 for  
 three weeks . . . Dick Marx and

**BIG MAN ON DRUMS**

**KENNY CLARKE**



Long-time great, is top  
 jazz "name" in Paris...  
 demanded for record dates in  
 New York... fronts own Quartet in  
 France with his Gretsch Broadkaster drums.

Real Swinger — is one of foremost originators of modern school...  
 grouped with Thelonius Monk, Dizzy Gillespie, Charlie Parker.  
 Style recognized for driving beat, imaginative fill-ins... uses  
 bass drum for punctuation — left hand independents.

Swears by "that great Gretsch sound"... calls Gretsch looks  
 "terrific." Own "Name Band" outfit finished in Sparkle Silver.  
 See for yourself why so many jazz "greats" own Gretsch  
 Broadkaster drums — try them at your dealer's. Big Gretsch drum  
 catalog shows many outfits in color — write for FREE copy today.

**GRETSCH**

The FRED. GRETSCH Mfg. Co., Dept. DB458  
 60 Broadway, Brooklyn 11, N.Y.

**MUSIC PRINTING**

Estimates for engraving  
 and printing gladly furnished • Any publisher our  
 reference • Highest rated in the United States  
 2001 WEST 47TH STREET • CHICAGO 32, ILLINOIS

*Rayner*



Harry James plays with  
 'the Confidence of Kings'

Try a KING at your dealer's  
 THE H. N. WHITE CO.  
 5225 SUPERIOR AVE.  
 CLEVELAND 9, OHIO



Of course  
 Joe  
 Newman  
 famous  
 trumpet  
 artist  
 plays



**LEBLANC**

Johnny Frigo, the Rush St. Happiness Boys, continue to rule the Monday-Tuesday Mister Kelly's trio scene, stepping aside in favor of Marty Rubenstein's trio the rest of the week . . . Ed Higgins' trio (Wednesday through Saturday) and Ramsey Lewis' trio (Friday through Tuesday) are at the Cloister inn, with vocalist Beverly Kelly on hand with the Higgins group . . . Bob Scobey's band, with Clancy Hayes and vocalist Toni Lee Scott, is at the Preview lounge. Mambo City continues to encourage the swiveling of hips above the Preview, with Manny Garcia's band supplying the motivation.

Dakota Staton will be at Robert's Show club beginning May 28 . . . Franz Jackson's all-stars, after two Monday-Tuesday bookings at the Preview lounge, have returned to the comfortable environment of the Red Arrow in Stickney . . . More Dixieland can be found at Jazz, Ltd., and the 1111 club on Bryn Mawr . . . Frank D'Rone continues to draw crowds to Dante's Inferno on Huron . . . Tony Papa's sextet, with Conte Candoli on trumpet, is at the 31 Club in South Bend.

Jazz Unlimited recently presented an afternoon of jazz with disc jockey

Dick Buckley at the Sutherland hotel . . . The Ramsey Lewis trio and CBS staff trumpeter Don Jacoby will be among those joining the DePaul university dance band in a May 18 concert. DePaul, by the way, has initiated a course in dance band playing and arranging . . . Johnnie Pate, the Swingin' Shepherd, and tenor man Johnny Griffin, will be present at an Al Benson show, set for the Regal theater from April 25 to May 1.

The jazz session at the Gate of Horn, sponsored by the Drinking Gourd society and featuring Gene Esposito's trio, tenor man Joe Daley, singer Lee Loving, and dancer Neville Black, was an unqualified success. Esposito's group and Miss Loving are working at the Jazz Scene on N. Clark on week-ends . . . The Bill Porter-Eddie Avis quintet is at the Thunderbird lodge on N. Ashland every Monday night . . . Bob Owens quartet with Andy Anderson, tenor; Monk Fusaro, bass, and Bob Aarde, drums, continues at the Coral Key on Skokie highway in Glencoe.

#### San Francisco

The Tin Angel reopened with Marty Marsala after two months'

shutdown. Club features ancient cinema (1918 Tarzan epic, for one) between sets . . . Harry James played a one-ner at El Patio in late March . . . Same evening, Kostelanetz conducted S. F. symphony through Harold Arlen's *Blues-Opera* suite . . . Raul Lynch, once well-known sideman in Chicago and L.A. is now active here after seven years out of music . . . Pony Poindexter blowing big league alto at Bop City . . . Pete Dailey, with clarinetist Red Dorris, now at Crest hotel lounge downtown . . . Anita O'Day picked up Brew Moore here to back her recent stint at the Blackhawk . . . Burt Bales' ABC-Paramount LP of his Carmel concert is selling briskly, bringing new customers to Pier 23 to hear Burt sing and play . . . The Cellar completed its first year of poetry and jazz performances, celebrating with readings by Kenneth Revroth and Lawrence Ferlinghetti . . . The Strugglers, a local banjo band, opened in late March at the Red Garter, a new club emphasizing nostalgia . . . Judy Tristano took her tenor sax to the 147 Club downtown . . . After-hours joints closing one by one, but local and visiting jazzmen still congregate in the three remaining to jam and listen . . .

—dick hadlock

<b>PADUALE CARBILLO</b> Boston Symphony B <sup>b</sup> facing	<b>ALFRED GALLAGHER</b> Concert Soloist B <sup>b</sup> facing	<b>BOSABIO MAZZER</b> Woodwind Dept., New England Conservatory; Boston Symphony B <sup>b</sup> facing
<b>HILL BEINHART</b> Jazz Ltd., Chicago E facing	<b>EDMUND WALL</b> Goldman Band; New York City Ballet B <sup>b</sup> facing	<b>CLAYDE WILLIAMS</b> Minneapolis Symphony B <sup>b</sup> facing

Only two of the six fine clarinetists shown above agree as to choice of facing—yet all agree that a Selmer mouthpiece is best for their instrument and playing style. We think there are two major reasons why Selmer mouthpieces are so popular. They give you better sound, and a better sound control. You can actually hear the difference in clarity and power, feel the difference in flexibility. Try one yourself—you'll see what we mean.

THERE IS A  
**Selmer** (PARIS)  
CLARINET  
MOUTHPIECE  
TO FIT  
EVERY NEED  
—EVERY  
PLAYING  
STYLE

Available in  
13 Facings  
For Eb, Bb,  
Alto, and  
Bass clarinet



On Sale at Better Music Stores Everywhere

H. & A. **Selmer** INC.  
ELKHART, INDIANA

atures ancient  
epic, for one)  
y James played  
in late March  
ostelanz con  
y through Han  
era suite ...  
ell-known side  
...A. is now act  
ars out of me  
exter blowing  
o City ... Pe  
st Red Dorri  
nge downtown  
cked up Brew  
er recent stin  
Burt Bales  
of his Carmel  
skly, bringing  
er 23 to hear  
... The Cellar  
of poetry and  
celebrating with  
Revroth and  
... The Strug  
and, opened in  
Garter, a new  
Judy  
nor sax to the  
... After-hours  
one, but local  
till congregat  
ng to jam and

## Step Out in Front

with



flutes and piccolos

playing ease  
tonal perfection  
beauty  
rugged dependability  
and the right price

D & J ARTLEY INC  
ELKHART, INDIANA

## the spotlight's

...ddie Bart  
...with  
...adman's  
...chestra

For tone  
delivered  
comfort  
comf pieces  
by ZOT  
...A with exclusive  
steps

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

Z... product  
...9-1130

in hollywood

It's

### CALL NINA

The Musicians Exchange

For Complete 24 Hour Phone Service  
Hollywood 2-3311

1570 N. Gower, Hollywood 28, Calif.

"Through Our Switchboard Speak the  
Nicest People in the World"

### DAVE PELL OCTET

Modern sounds arrangements for eight pieces  
or less. As recorded on RCA and CAPITOL.  
Arranged by Shorty Rogers, Bill Holman  
and Marty Paich. 10-arrangements available  
at \$1.50 each.

Buy direct from  
**PELL MELL MUSIC CO.**  
4229 Wilshire Ave. North Hollywood, Calif.  
Any ordering problems answered.  
At your local dealer or direct.

## Yusef Lateef

(Continued from Page 18)

knowledge in music as possible."

He said he likes to feel that music can serve a specific purpose apart from esthetic values, adding:

"If possible, eventually I'd like to go into the musical therapy field, to help sick people. I believe many people can be cured or aided by musical therapy.

"Basically, I'd like to help establish jazz as a pure, respected American cultural form. This means doing away with the derogatory connotations associated with jazz and jazz musicians.

"I'd like the listener to be elevated morally by listening. You know, beautiful sounds come from a person with a beautiful soul. I'd like the sounds I play to uplift the audience."

Lateef firmly believes that a well-ordered, intelligently directed existence must lead to rewards.

"Through clean living and having love for the Creator, and love for mankind, you can achieve peace of mind and harmony with God and your fellow men," he explained. "I believe that in so doing I can create more meaningful music."

His music has been meaningful to several record company executives and thousands of record-buyers recently. His first LP on Savoy, *Jazz Mood*, was released in April, 1957. Savoy followed with a second LP, *Jazz for the Thinker*, a month later. A third Savoy LP was released early in 1958, and a fourth has been recorded. Lateef recorded an LP for Verve, *Before Dawn*, that was released in February. He cut two additional LPs for Prestige as well.

The success he's found has been built on a basically sound music background, but Lateef looks ahead with considerable hope. He said he feels that his religious faith will inspire him to achieve ends he might not otherwise have been able to achieve.

"My faith makes me conscientious," he said. "It makes me seek. I spend a good deal of time meditating. This gives me an inner peace. And it makes my work far more satisfying."

— gold

## Aaron Copland

(Continued from Page 16)

the jazzmen come to our field, the less we can get from them. The wilderness of jazz attracts me—the mood  
(Continued on Next Page)

FOR BANDS  
AND GLEE CLUBS  
DIRECT FROM MANUFACTURER

### SHAWL COLLAR

In beautiful  
spotlight colors:  
Red, Powder Blue,  
Grey, Royal Blue,  
Maroon, Gold, Pink,  
Green, White.  
All Fully lined.



\$15.90

These colors with BLACK shawl \$16.90  
(TUX PANTS \$9.50)

### BLAZERS

Solids, Plaids and  
Stripes. Two or  
Three Buttons,  
patch or flap  
pockets, center  
vent.

\$22.90

### SHAWL COLLAR

Red, Grey, Green,  
Blue, Yellow.

\$17.90

Order Now Or Send For Samples

## SAXONY CLOTHES

198 CANAL ST. (DEPT. DB) N.Y.C. • WO 4-6039

CREATED ESPECIALLY FOR YOU,

## the musician

CUFF LINKS AND TIE CLIP



Set \$5.00 Plus Fed. Tax

Featured here is the Saxophone. Also available—Piano, Trumpet, Drums, Clarinet, Trombone. Beautifully designed with authentic detail. A perfect gift. Your jeweler has it or can get it for you quickly.

ANSON, Inc., 24 Baker St., Providence 5, R. I.  
In Canada: Anson Canada, Ltd., Toronto

## Where to Study

### CONSERVATORY of MUSIC

Accredited college  
B.M., M.M., B.M.E., degree  
and

#### PROGRESSIVE JAZZ

Arranging, Harmony, Improvisation  
Ear Training, Combo, Dance Band  
4424 Warwick, Kansas City 11, Mo.

NEW  
ENGLAND

### CONSERVATORY OF MUSIC

POPULAR DEPARTMENT

- \* SPECIAL emphasis on Contemporary JAZZ.
  - \* 3-year comprehensive course for CERTIFICATE. Majors in Voice, Arranging, and ALL instruments. Large Academic Dept.
  - \* 4-year course for Bachelor of Music DEGREE. Major in Theory and Arranging.
- Large Dance Bands Small Combos  
Theatre Orchestra  
Yearly Full-Scale Musical Production  
Concerts of Original Experimental Jazz  
Radio and TV Performances  
For School Catalog — write to:  
Dean Chester W. Williams  
New England Conservatory of Music  
290A Huntington Ave., Boston 15, Mass.

## What Makes a GOOD Man GREAT?



... a lot of things besides good training!  
But if you've talent . . . are in shooting  
distance of the TOP . . . why not sharpen  
your aim?

Be coached on techniques . . . reviewed on  
fundamentals . . . broadened in musical theory  
and history. It's the way ahead!

#### Advance your TRAINING at Home

... conveniently . . . tackle the weak spots  
in your performance. Develop that unmistakable  
sparkle of flawless perfection . . . widen  
your versatility . . . accept more top jobs  
. . . win over more audience.

#### Investigate REC Advance Training now.

Send for catalog of Course Announcements.  
Check subject of most interest below. Receive  
free sample lesson. Write today.

UNIVERSITY EXTENSION CONSERVATORY	
Dept. E-711 2000 S. Michigan, Chicago 16	
<input type="checkbox"/> Dance Band Arranging	<input type="checkbox"/> Piano
<input type="checkbox"/> History, Analysis of Music	<input type="checkbox"/> Guitar
<input type="checkbox"/> HARMONY	<input type="checkbox"/> Clarinet
<input type="checkbox"/> Trumpet	<input type="checkbox"/> Saxophone
<input type="checkbox"/> Advanced Composition	<input type="checkbox"/> Violin
and 10 other Courses. Send for Catalog.	
Name _____	Age _____
Street _____	
City _____	State _____
Music Experience _____	

40 • DOWN BEAT

stuff and the colorful stuff. The let-  
loose quality is rarely found in  
'serious' music."

Certain jazzmen create with definite appeal, Copland emphasized, and added that his knowledge isn't wide in this subject but that some such musicians had crossed his path.

"Tristano was the first," he said. "I like his sense of harmonic freedom and his ability to write a piece on one expressive thing without being dull. It seems like real composition to me, not happenstance.

"I like what I've heard of Teo Macero's, too. He's one who, once in a while, must reduce his tone to make it salable. I though his *Fusion* was lots of fun. He has a keen sense of sound and sound combinations.

"Actually, the jazz field is full of arrangers posing as composers."

But getting back to individuals, Jimmy Giuffre has things every once in a while that are "very striking," according to Copland. And Duke Ellington is "an old admiration of mine. The originality of his work! There's something to think about. He has a real personality."

"I like some of Shelly Manne's work, too," he added . . . "In a way, I realize that Louis Armstrong's work is terrific, but I don't miss it . . . George Russell's material is fine, but a little on the arranger's side . . . My complete knowledge of Charlie Mingus is confined to his work at Brandeis. After I heard it, I felt it would be worthwhile to go out and buy his records.

"Stan Kenton, for orchestral excitement, appealed to me in the old days.

"And there's nothing in 'serious' music quite like the down-in-the-mouth aspect of the cool jazz and that guy Davis."

Copland recalled a final anecdote:

"I once took Serge Koussevitzky to 52nd St. to hear jazz. He listened carefully, then said, 'It's just like the gypsies; it's just like the gypsies.' And it is. Like the wild, impassioned, improvised music of the Russian gypsy."

## Just Folks

Trenton, N.J.—Clipping from Trenton *Times* of advance on Louis Armstrong concert:

"Satchmo is known throughout the world for his playing of folk music."

Now, if Armstrong were to turn to jazz . . .

## WHERE TO



### Los Angeles Area

The one, the only, the original  
**TERRI LESTER'S Jazz Cellar**  
1708 N. Los Palms  
**TERRY GIBBS - HI FI's (Vocal Group)**

**HOWARD BUMSEY'S**  
Light-house All-Stars  
**THE LIGHTHOUSE**  
Normale Beach  
Top Modern Jazz Names in Concert

A Fresh Sound in Dixieland by  
**T. RILEY**  
and  
**THE SAINTS**

Normale Inn Normale Beach

**WALT DICKERSON QUARTET**  
hillcrest club  
4557 w. washington WEster 8-3563

**CORAL ROOM**  
5638 E. Beverly Blvd. PARKview 1-6652

**FREDDIE GAMBRELL** (from Frisco)  
at the **DIGGER**  
6 a.m. Sunday sessions  
5050 E. 3rd (2 blks. west of Art.) ANgelus 8-4843

**MODERN CREATIVE SOUNDS IN STEREO**  
of **GEORGIA BEE'S CAPRICE**  
by the legendary **JOE ALBANY**  
**FREDDIE GRUBER & HERSHEY HIMMELSTEIN**  
3510 N. Park Rd., El Monte—from 9:30 p.m.

**JAZZ CABARET**  
best jazz in Hollywood  
Free Parking  
5510 Hollywood Blvd.  
Cor. Holly & Western

Roy Sennelle's  
**NEW ROYAL ROOM**  
presents Dixieland & Jazz 7 nights a week  
featuring Joe Darmonsborg & his Dixie Ryan  
dancing every night  
Jazz Jambores every Sun. morning 6 a.m. 'til  
6700 Hollywood Blvd. HOLLYwood 7-3823

### San Francisco Area

**JAM SESSION**  
Jimbo's  
**BOB CITY**  
"Knows the World Over!"  
1490 Paul St. San Francisco

**PAUL BLEY QUARTET**  
nightly at  
**JAZZ WORKSHOP**  
473 Broadway DOuglass 2-9246

### Where to Stay

#### HOTEL FORREST

49 St., West of Bway; CI 4-5252

**WOODY HERMAN & HIS BAND**  
stay at the HOTEL FORREST

"A Favorite with Show Folk"  
SPECIAL RATES FOR BANDS





**E TO**  
**GO**  
**es Area**  
 the original  
 jazz Cello  
 Palmos  
 (Vocal Group)  
**SEY'S**  
 I-Stein  
**DOUS**  
 each  
 in Concert  
 Disinled by  
**TS**  
 Hermosa Beach  
**QUARTET**  
 WEster 9-3992  
**OM**  
 Parview 1-662  
 (from Price)  
**GER**  
 sessions  
 (A.H.) ANgelos 9-6843  
**UNDS IN STEREO**  
**S CAPRICE**  
**OE ALBANY**  
**MEY HIMMELSTEIN**  
 from 9:30 p.m.  
**REI**  
 illywood  
 ng  
 d Blvd.  
 Western  
 lo's  
**ROOM**  
 t 7 nights a week  
 & his Dixie Flyin  
 night  
 morning 6 a.m. 'til  
 MOllwood 7-3833  
**co Area**  
**ON**  
 'id Over"  
 San Francisco  
**QUARTET**  
**SHOP**  
 DOuglass 3-9246  
**Stay**  
**REST**  
 y: CI 4-5252  
**& HIS BAND**  
**IL FORREST**  
 w Folk"  
**BANDS**

## Classified Ads

2¢ PER WORD—MINIMUM CHARGE \$4.50

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

Romittance must accompany copy  
 Count Name, Address, City and State  
 Box Number Service, 50c Extra

### ARRANGEMENTS

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

**SPECIALS** for any size group. Any style group. Any style swing, commercial, modern or vocal. Write: Gus Crowell, Box 5, Wallingford, Vermont.

### FOR SALE

**ORCHESTRA COATS:** Singlebreasted \$5. Blues, Maroons, Ivory Whites. Every size. Cleaned, pressed. Tuxedo trousers \$4. Slightly used. Wallace, 2453 N. Halsted, Chicago, Ill.

**DANCE ARRANGEMENTS,** new for Trp't, Alto, Tenor, Rhythm, Opt: added Trombone, Tenor or Alto. Harris, 150 W. 14th Street, New York 11, N. Y.

**RED WHITE ORCHESTRA COATS SINGLE BREASTED ST. TUXEDO TROUSERS \$4. KALE UNIFORMS, 1210 JEFFERSON, CHICAGO, ILL.**

### MISCELLANEOUS

**DR OR IAY BURTON,** contact me. You and I jointly may be entitled to money. David Aitken, 605 Columbus Drive, Pascagoula, Miss.

**UP TINED?** Part-time Musician? Clever Device eliminates most practice. Amazing results. Trumpet, Trombone, Clarinet. Only \$1.98. Check off money order. Super-Lip, 3280 Kenmore, Box 207, Chicago 40, Ill.

**PIANO TUNING** at Home for only \$29.95! Revolutionary course includes tools, recorded examples and easy to follow step-by-step instructions. For free details write: Musical Enterprises, P.O. Box 5074, St. Paul, Minn.

**MUSIC COMPOSED** for songs. Send words for free examination. Records made. Five Star Music Masters, 307 Beacon Building, Boston, Mass.

**10,000 PROFESSIONAL COMEDY LINES, PARODIES, ROUTINES, SIGHT-BITS. 1600 PAGES! FREE CATALOG. WRITE: ORBEN PUBLICATIONS, 111 E. CANTON ST., VALLEY STREAM, N. Y.**

**SONGWRITERS,** protect your ideas! Hold all songs, vocals! Write for sale, correct procedure. SONG SERVICE, Dept. DB, 333 West 56th St., New York 19, N. Y.

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

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

**ALL INSTRUMENTALISTS—Teachers; Student, Professional (includes improvisation)—An insight to rapid instrumental progress. Heart of Music Charts, pocket-sized. Plus, 14 pages of Tunes—Keys Bandstand Reference. Pocket-sized. \$1.00. B.I.B. Dept. H-1, 2305 8th Ave. South, Great Falls, Mont.**

### MUSICIANS WANTED

**SAX AND TRUMPET MEN.** Top Grade. Back every night. Top wages. Clem Brau Orch., Arlington, Minn.

### RECORDS

**WANTED:** Voices people of interest, past, present, on tape, recordings, interviews, transcriptions. Also record collections, records made prior 1940. Jacob S. Schneider, 109 W. 83, NYC.

**WE CARRY ALL** top jazz and band LPs. All labels. Clearance sale, new \$3.98 for \$3.49; \$4.98 for \$4.25, plus 3% sales tax. We pay postage in states. Send check or money order. \$1.00 deposit on COD's. Faga Record Club, 115 Brighton Ave., Rochester, Pa.

### VOCALISTS

**THE EARLE SPENCER ORCH.** is reforming and wishes to audition both male and female vocalists. This is a modern and progressive aggregation and anyone interested in the position may send photo and test record; if material is to be returned enclose return stamps. Contact: Duffy-McVeigh-Scott, Personal Public Relations Counselors, 1921 Wilshire Blvd., Los Angeles 57, Calif.

## Mose Allison

(Continued from Page 19)

"In the south, I worked pretty steadily with my own trio," he said. "In New York, the problem is working.

"My primary interest is in playing. If you play every day, you play everything you can write. I want to work with my trio some of the time and also play with other groups. I like playing rhythm piano with a horn in the group.

"The more I play jazz, the more I like classical music. But I feel that I always want to play jazz.

"I like the Modern Jazz Quartet, Monk, Duke, Dizzy's band, and a lot of other, but I feel there's still room for fresh sounds that are still jazz.

"Jazz and classical music are getting closer together in many ways. But I have to draw on jazz because it's my background and my feeling. If I happen to hear something atonally, then I'll play it atonally.

"I'm not completely satisfied with the recording of the *Suite*. I don't think we played it as well as we could have. The rehearsal sounded better than the date.

"But I've thought about doing it with a larger group. The way I hear it is with different instrumentation for different sketches. I hear *New Ground* as a string quartet. There are some places in the *Suite* I felt a need for tambourines . . . even a gong."

## Benny Carter

(Continued from Page 15)

influence is there, but it's not a copy of Louis. Roy developed, he grew up and formed his own conception of how to play jazz trumpet."

Although Benny readily admits he hasn't heard *all* the younger altoists, he registers a decided liking for the work of Phil Woods and Gene Quill. Cannonball Adderley seems to be a particular favorite, and he explained, "I like Cannonball's drive, the way he projects."

A distinguished arranger whose writing for sax sections gained him special recognition in the swing era, Carter said that there is not much difference between the sax writing of and the scoring of two decades ago. He particularly notes, however, Ernie Wilkins' arranging of the saxes for Sarah Vaughan in a recent album as being especially attractive.

(Continued on Next Page)

## MUSICIANS

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

### FOR ALL INSTRUMENTS

506—STUART MUSICAL SLIDERULE. Four separate slide rules give all chords, transposition and scales at a glance. Also 14 choices of harmonizing any melody note. Complete . . . . . 75

52—HOW TO HARMONIZE MELODIES . . . \$1.00  
 01—MODERN CHORD SUBSTITUTIONS . . . 50  
 959—SIGHT READING TECHNIQUE . . . . 50  
 57—HOW TO MEMORIZE MUSIC . . . . . 50  
 16—HOW TO PLAY MODERN JAZZ . . . \$1.50  
 365—AD-LIB JAZZ PHRASES. 1720 modern two-measure jazz phrases to fit all chords . . . . . \$1.00  
 902—PROGRESSIVE JAZZ PASSAGES . . . 50  
 371—MODERN BLUES STYLES . . . . . 75  
 372—NEW STYLE AD-LIB SOLOS . . . . \$1.25  
 47—IMPROVISING and HOT PLAYING. Hundreds of improvisation patterns shown on all chords . . . . . \$1.00  
 58—BASS IMPROVISING BY CHORDS . . . 50  
 498—PLAYING BY CHORDS . . . . . 50  
 501—LESSONS IN AD-LIB PLAYING . . . \$1.00  
 997—HOW TO TRANSPOSE AT SIGHT . . . \$1.25  
 524—ENCYCLOPEDIA OF CHORDS . . . . \$1.25

### FOR PIANO

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

### FOR GUITAR

500—WALKING BASS FOR GUITAR . . . . 50  
 344—11TH CHORDS FOR GUITAR . . . . 50  
 503—CHORD ROUTINES. The most used chord sequences as found in all popular music. The "Formula" of all chord progressions. . 50  
 342—GUITAR RUNS . . . . . 75  
 353—SINGLE NOTE IMPROVISATIONS . . . 50  
 42—GUITAR CHORDS in diagram . . . \$1.25  
 962—GUITAR INTRODUCTIONS . . . . 50  
 367—UNUSUAL CHORD POSITIONS . . . 75  
 346—OCTAVE UNISON STYLIZING FOR GUITAR. Modern double and triple string solo technique and how to apply it . . . 75

Minimum Order \$1.00—Money Back Guarantee

FREE CATALOG OF 500 PUBLICATIONS

PLEASE ORDER BY NUMBER

WALTER STUART music studio inc.

Box 514-F, Union, N. J.

### Exclusive Photos BANDS IN ACTION

Action pictures of all name leaders, musicians, vocalists, also Rock n' Roll Artists. Guaranteed to please. 50c each; 4 for \$1.00.

ARSENE STUDIOS

756-7th Avenue, N. Y., N. Y.

Glossy 8/10 Unobtainable elsewhere

# NEW SOUNDS for modernists

HOT OFF TOP RECORDS

As transcribed from historic jazz sessions—RCA Victor—Atlantic—Dawn—Bethlehem—Esoteric, etc.



MUSIC PUBLICATIONS \$1.25 each (\*except where indicated)

Check your instruments:  
 Trumpet  Sax  Clarinet  Guitar  Vibes  Accordion  Trombone  Piano

**Joe Allard**  3-Octave Scales & Chords  
**Jimmy Abate**  Concerto for Eb sax (solo)  
 World's foremost saxophone soloist's most popular solo. Shows off the Eb alto in all its glory...\$2.00  
 "Bugs" Bower  Ad Lib  Back 'n' Roll  
 Bop Duets  Bop Combos  
 Chords  Bop  
 Chord Progressions

**Al Cohn**

**Chas. Colin**

Jazz Workshop  
 Solos of the Stars  
 Advanced Daily Studies  
 Etudes Moderne  
 Melodious Fundamentals  
 Jazz Duets Vol. 1  Vol. 2  
 Rhythms Vol. 1  Vol. 2  
 Advanced Dance  
 35 Originals  
 Lip Flexibilities  
 Vol. 1  Vol. 2

"Jazzbo" Collins  East Coast Jazz Scene  
 Featuring recorded originals composed, arranged, and played by jazz greats—

**Al Cohn**  Dan Elliott  Manny Albam  
**Hal McKusick**  Nick Travis  Lou Stein  
**Miles Davis** ..... Interpretations   
**Miles Davis** ..... Cool Sounds   
 The only printed and authentic examples of Miles Davis' styled interpretations. A top exclusive.  
**Dufresne-Vaisin**  Sight reading  
 Vol. I - \$1.50  
 Vol. II - \$1.50

Sing or Play the Cool Sound Way  
 (Jazz Phonetics)

Styles of Charlie Parker and Miles Davis. This complete book illustrates how Ella Fitzgerald, Louis Armstrong, Dizzy Gillespie, Sarah Vaughn sing the swirling jazz sounds. Guaranteed to improve your feel and beat for the progressive new sound scene. Can be played or sung as solos or duets.

**Dizzy Gillespie**  Dizzy Blows Kerouac

**Milt Ninton**  Great Jazz Lines  
**Oscar Pettiford**  Milt Meets Oscar  
 Two great jazz artists teamed up to give you two outstanding styles.

**Charlie Christian**  Harlem Uptown Jazz  
**Mat Matthews**  Mat Matthews Swings  
**Zoot Sims**  Modern Art of Jazz  
**Shirley Rogers**  Artistry of Shirley Rogers  
 West Coast Jazz Scene  
**Bob Nelson**  Advanced Duets  
 Vol. 1  Vol. 2

**PIANO ONLY**  
**George Shearing** plays Leonard Feather   
 George Shearing's greatest jazz triumphs from great composer Leonard Feather. Transcribed from his latest recordings so that you can play them, too. BoBops Fables • Sorry, Wrong Rumba • Life With Feather • Midnight in the Air.

## SMALL ORKS \$1.00 each

**Al Cohn**  Count Me In  
 The Themo  
 Please Baby  
**Charlie Parker**  Half Pass Pass  
 Yashitaki Mikimoto  
**Hal McKusick**  Fire Isle  
**Manny Albam**  Thanks to Count  
 Blue Who  Jocks or Better  
 Taylor Made  Give 'em Hal

## LARGE ORKS \$1.25

**Larry Sonn**  China Doll Mambo  
 Mambo Bango  
 Bop the Mambo  
**COMBO ORKS**  
**Chico O'Farrill**  LATINETTES No. 2  
 Eb Book  Bb Book  C Book  
 Eb Book  Bb Book  C Book  
**MAMBOETTES No. 1**  
 Eb Book  Bb Book  C Book

**The Best of Tony Scott**   
 Great progressive jazz solos by RCA Victor's brightest jazz star—Exactly as he recorded them. Featuring: Homecoming • Milt to the Milt • Sunday Scene • Fingerpoppin' Blues • Requiem for Lips • Let My Fingers Go • Swootte Potoutie. Tony Scott Wails

Another fabulous series of solos transcribed from RCA Victor records. Featuring:  
 Katz Moov • Cupcake • After After Hours • Blues for Ava • Time to Go  
 Zoot Sims  Modern Art of Jazz  
 Hal McKusick  Atonal Duets  
 Jazz Originals

**Johnny Smith**  Originals Vol. 1  Vol. 2   
 The only Johnny Smith originals published. Learn his style and great genius. Another exclusive.  
 Johnny Smith  (Guitar Only) ..... \$1.50

Johnny Smith reveals the secrets of his fingering and technique. Taken from his daily warm-up exactly as he practices.

**My White**  Guitar Originals  
**Charlie Parker**  Yardbird Originals  
**Charlie Ventura**  New Sounds

**Mary Valpe**  Beginner's Guitar  
 Vol. 1  Vol. 2   
 Blues & Rhythm  
 Spanish Guitar Rhythms  
 Orchestral Guitar Chords  
 Vol. 1  Vol. 2   
 Malaguena ..... \$1.60

**Percussion Books**  How to Play Bongos...\$1.00  
 How to Play Maracas...\$1.00  
 How to Play Timbales...\$1.00  
 4 Books in 1—Bongos, Timbales, Conga Drums, Maracas ..... Spec. \$1.95  
 DRUMCRAFT by F. Ward \$1.25  
 Easy Steps to Drumming by Simon Stenberg...\$1.50

## MUSIC FOR KEYBOARD INSTRUMENTS

**Angela Delleira**  Most Modern Sound (Accordion Only)  
 Original Block Chord Interpretations, \$1.50 (Piano, Vibes, Accordion, Guitar)  
**Al DeVito**  Keyboard Chords—Triads to 13th, \$1.50 (Piano, Vibes, Accordion)  
**Chico O'Farrill**  Piano Originals (Piano Only)  
**Bobby Scott**  The Great Scott (Piano Only)  
**Shirley Rogers**  Modern Jazz Themes (Piano, Guitar, Acc.)

TERMINAL MUSICAL SUPPLY INC.  
 Dept. K-113 West 48th Street  
 New York 36, New York

Gentlemen: Please send me publications checked.

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

Carter's modesty and his unwillingness to comment critically on the work of other specific musicians is reflected also in his reaction to the playing of today's tenorists. "There are so many guys playing so good today," he said simply. "All you can do is sit back and enjoy 'em all."

Of Lester Young, however, he has one memory especially outstanding: "One night when we were on the road, word went around the band that this guy called Young was playing in the town where we were at the time. I went to hear him and found Lester playing alto. He was a different man with a completely different style from his tenor playing. Matter of fact, he was a real flash on alto. Like Parker, what he was playing was entirely different from anything I'd ever heard. He scared me—and at that time I was considered a pretty good alto player."

Now that Benny is free of recording contract ties, much of his current recording is freelance. He's still interested in signing with a label, but only "... if I got the deal I wanted. This would mean a free rein to properly exploit my talents, where I could write, conduct, and play."

About 50 per cent of his present writing involves motion picture work and some television scoring. As a performer, also, he's been seen on camera in several movies, *The Snows of Kilimanjaro* and *The View From Pompey's Head* among them.

Songwriting is a continuing bent stemming from more than 20 years of practice that have included *Cow Cow Boogie* and *Lonely Woman*. He wrote the latter in collaboration with English music journalist Ray Sonin while with the British Broadcasting Co. as staff arranger in 1937.

"*Lonely Woman* is a song I'm rather proud of," he said. "And I'm proud that it's been recorded by three singers I like so much: Sarah Vaughan, June Christy, and Sylvia Syms. Lately I haven't had much luck in getting into the hit league.

"However," he said, grinning, "I like to think that that's no reflection on my talent: Just listen to the songs now on the Hit Parade."

He broke off to cock an ear to a recording on the restaurant Muzak. The melody was *Star Eyes*, played by a modern altoist backed by a large string section.

"Who's that—Ronnie Lang?" He concentrated on the altoist, finally shook his head. "That's really very pretty, isn't it? I'm darned if I can tell who the player is, though. This is why I'd never take the *Blindfold Test*... These guys all sound alike, don't they?"

and his unwillingly  
critically on the  
fic musicians in  
reaction to the  
enorists. "There  
playing so good  
ly. "All you can  
joy 'em all."  
however, he has  
lly outstanding;  
we were on the  
ound the band  
Young was playe  
e we were at the  
him and found  
He was a differ  
pletely different  
playing. Matter  
al flash on also  
he was playing  
t from anything  
ared me—and an  
sidered a pretty

s free of record  
ch of his current  
e. He's still in  
with a label, but  
e deal I wanted  
ree rein to prop  
dents, where I  
, and play."

t of his present  
notion picture  
sion scoring. As  
e's been seen on  
ovies, *The Snows*  
*The View From*  
ng them.

continuing bent  
e than 20 years  
e included *Cow  
ely Woman*. He  
llaboration with  
alst Ray Sonin  
sh Broadcasting  
in 1937.

is a song I'm  
said. "And I'm  
en recorded by  
so much: Sarah  
isty, and Sylvia  
en't had much  
the hit league.  
id, grinning, "I  
t's no reflection  
sten to the songs  
de."

ock an ear to a  
tauriant Muzak.  
*Eyes*, played by  
cked by a large

nie Lang?" He  
altoist, finally  
hat's really very  
darned if I can  
s, though. This  
e the *Blindfold*  
all sound alike,



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

## Art Blakey plays Gretsch Drums

You can too. Try an outfit like Art's or specify your own set at your dealers. Write Gretsch, 60 Broadway, Brooklyn 11, N.Y. for Diamond Jubilee drum catalog. (This is our 75th year.)

Art's drum set, finished in "Red Sparkle", contains: 20"x14" bass; 12"x8" and 11"x11" tomtoms; 14"x5 1/4" snare; genuine K. Zildjian cymbals (made in Turkey) and other Gretsch accessories shown here.



Send 10¢ for glossy 8" x 10" photo of your favorite Ludwig Drummer!

## Setting new drum standards... **ED THIGPEN and LUDWIG!**

Ludwig drummer Edmund Thigpen hails from Los Angeles, where he started playing at the age of eight. While mainly self-taught, he received help from Chico Hamilton, Jo Jones and his father, Ben Thigpen. Professional credits include engagements with the Jackson Brothers, George Hudson, Cootie Williams, Dinah Washington, Johnny Hodges, Bud Powell and Jutta Hipp.

Now with the Billy Taylor Trio, with whom he beautifully expresses his creative sounds and rhythms, Edmund is not content just to follow in the footsteps of other stars. Today he is setting new drum standards—developing an original technique playing with hands, fingers and elbows as well as sticks!

To set new drum standards, you need a great talent like Edmund's *plus* great equipment like Ludwig. As Edmund puts it, "It's not only the drums themselves, but the knowledge I have of the people, care and experience that goes into their making that makes me specify Ludwig."

For the most magnificent display yet of the world's foremost percussion equipment, see the new 56-page Ludwig Catalog No. 57. For your copy, send coupon *today!* It's FREE!

Here's the Ludwig  
Combination  
Edmund Thigpen Prefers



1. 16" x 16" Tom #950PC
  2. 12" x 22" Bass #921PC
  3. 9" x 13" Tom #944PC
  4. 5 1/2" x 14" Snare #908PC
  5. 21" Ride Cymbal
  6. 16" Crash Cymbal
  7. 2-15" Hi-Hat Cymbals
- Finish: White Pearl, Chrome

Just off the press! New Ludwig  
Catalog No. 57. Four Colors...  
56 pages! Send coupon today



NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_

STATE: \_\_\_\_\_



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



Ludwig Drummer!

**LUDWIG!**

Tom  
Bass  
Tom  
Snare  
Cymbal  
Cymbal  
Cymbals  
Pearl,

